TRANSLATION TECHNIQUES USED IN *LAZY DAZE* IN *THE VERY BEST OF DONALD DUCK COMICS 7TH BILINGUAL EDITION*

THESIS

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by:
RIZKY ROCHIM SYAH SALEH
C11.2008.00928

FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
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PAGE OF APPROVAL

This thesis has been approved by Board Examiners, Strata 1 Study Program of English Department, Faculty of Humanities, Dian Nuswantoro University on February 25, 2013.

Board Examiners

Chairperson   First Examiner

Sri Mulatsih, Dra. M.Pd.   **Drs., A.Soerjowardhana, M.Pd.**

Second Examiner   Third Examiner

Rahmanti Asmarani, S.S., M.Hum.   **Achmad Basari, S.S., M.Pd.**

Approved by:

Dean of Faculty of Humanities

Achmad Basari, S.S., M.Pd.

STATEMENT OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the context of this thesis, opinions, or findings of others are cited with respect to ethical standard.

Semarang, February 25, 2013

Rizky Rochim Syah Saleh

MOTTO

If you are not committed to preparation you are committed to failure.

(George Zalucki)

If you cannot fly then run, if you cannot run then walk, if you cannot walk then crawl, but whatever you do, you have to keep moving forward.

(Martin Luther King Jr)

People laugh at you because you are different, but you laugh at them because they are same. (Lady Gaga)

Do not chase people. Be yourself, do your own thing and work hard. The right people, the ones who really belong in your life will come to you, and stay.

(Will Smith)

It always seems impossible until it is done.

(Nelson Mandela)

Do not quit, suffer now and live the rest of your life as a champion.

(Muhammad Ali)

DEDICATION

This thesis is dedicated to:

1. God.

2. My parents: Rachmad Saleh B.Sc and Winarni.

3. All my family.

4. All my friends.

5. Everyone who wants to obtain knowledge especially in Translation.

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I wish, this thesis would be useful for everyone who wants to gain the knowledge about translation, especially for the students of English Department of

Humanities Faculty, Dian Nuswantoro University. I know that this thesis still has some lacks due to my limited ability, and I welcome any comments and criticisms.

Semarang, February 25, 2013

Rizky Rochim Syah Saleh

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ABSTRACT

The thesis entitled *Translation Techniques used in Lazy Daze in the Very Best of Donald Duck comics 7th Bilingual Edition.* It has an objective, it is to find out what techniques are used in translating the utterances in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition.*

The researcher took sample of analysis from one of eight chapters which represents of almost all of techniques the researcher uses. The researcher also uses some theories from books and lectures, which are relevant to the object of the study. For the first step, researcher selected the bilingual comic because it is more effective to analyze translation techniques between SL and TL in Bilingual comic (need one comic book only) than two comics with the different languages, also this comic is quite popular among people. Second, the researcher read the comic and tried to understand the utterances. Third, the researcher started to select the utterances which are indicating some techniques.

From the analysis, it can be concluded, there are 140 utterances in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition* that have been analyzed based on translation techniques belonging to Molina and Albir's theory. There are 13 of 16 translation techniques which are found in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition*. The mostly - used is Literal technique, and Generalization and Variation techniques are the least - used.

The researcher already found the mostly used translation technique is a literal translation, because as a translator realized that the target readers of the comic are children, and the literal technique is the easiest one for children to understand the translated text. This technique is used to translate a word or an expression word for word, meanwhile generalization and variation techniques are rarely used, then generalization technique is used to translate it by changing from a particular form into a general one. Since the translator prefers literal technique than generalization technique, she or he would translate the word rose into mawar using literal technique instead the word rose is translated into bunga by using generalization technique. Meanwhile, variation technique is rarely used, because the translator has to own a broader knowledge and an ability to manipulate some word, term, expression, gesture or intonation from SL into TL which can be understandable and appropriate for target readers.

Keywords: Translation technique, Utterances, Bilingual comic

CHAPTER I

INTRODUCTION

1.1 Background of the Study

A language is very important for human beings. Human beings use language for communicating each other. They use language to express their ideas, feeling, and want in order to fulfill their need. Only human being can product language in the sentence. Language is also used by human beings to interact with each other, to exchange information in their social activities. Language can be found in a dialogue and becomes a very important method in communication and interaction among people. "When two or more people communicate with each other in speech, we can call the system of communication that they employ a code. In most cases that code will be something be may also want to call a language." (Wardhaugh, 1992:1). The production of language can enable people to understand grammatically correct sentence which appear in one language. As people know, a construction in a sentence can build a language widely. Language description as well as in English can be done with a lot of reasons. The reasons are like socio-level of people who use that language. Language itself is created to be claimed as knowledge of something important. It may be a reading production which people like to dig a lot of information from their environments. That

information can also be enjoyed by the other societies who have different languages. People need language to transfer message from one to another, not only in spoken language, but also in written language. On the other hand in written language, transfering or changing from one state of form to another, to turn into one's own or another language is called Translation by dictionary definition. Translation is basically a change of form. When people speak of the form of language, they are referring to the actuall words, phrase, clauses, sentences, pharagraph, etc which are spoken or written. These forms are referred to as the surface of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the form of the source language is replaced by the form of respector (target) language.

Many people need translation to do their activities in those aspects. Therefore, this requires highly qualified translator, who have good knowledge about the target language (TL) and the language they have to transform as source language (SL). In this study, the target language is Indonesian and the source language is English. To produce a good translation, a competent translator has to be able to understand the ideas and thought, including the message expressed in the source language and representing the target language. A good translator must be able to translate any kind of translation. One kind of translation that can be found is literary works. Literary works have many kinds of type and comic is one of them. Comics are included into literary works, so

literary translation is focused on this study. Landers (2001:106) states that "Translating children literature, the translator should have particular qualities".

Translating process in grammatical features is a specific process because each language has its own division of the lexicon into classes such as nouns, verbs adjectives, etc. Different languages will have different sentence constructions. It will not always be possible to translate a source language sentence with a sentence in the target language. For instance, English-Indonesian has many sentence constructions which refer to actions. Most languages will prefer to express actions by comprehension process rather than transferring the meaning automatically. In the process of transferring in translation, the translator must understand the connection between Language and Culture. Language was something dynamic: it was an activity rather than a static inventory of items as the product of activity. Hornby (1988:40) says that "Language is an expression of culture and individuality of the speakers, who perceive the world through language".

Translation can not only be applied in Literature or Linguistic text, but also can be applied in comic. Sturm (2002:8) says that "Comic is any image drawn in a certain cartoon style, for others it is any combination of image and text that can include children's books or flight safety cards, and some consider any sequence of images like cave paintings or Medieval tapestries comics while others associate the medium strongly with the genres of humor and fantasy".

Comic is usually published in a form of picture series. This form can be printed in a book or any collecting paper such as in the newspaper. Comic is usually presented as a story of narrative in a sequence or event. The topic in comic can be so many themes because comic is a reading picture book read by people in all ages. Comic is usually written in order to give fun to the readers by the visual act of the pictures and the word balloons. The comic author may have a capability to draw the comic story in imaginary pictures to make the readers satisfied enough.

Furthermore, translation process needs to be done in a consistent condition. As a person who is involved in this process, that is a translator, he should be aware of various sentence constructions which may exist in translation works he is dealing with. It is actually fair when the different sentence constructions appear in the middle of proofreading process in doing a translation work. The reason is that when an author wrote the original version, the author's writing style could be different from what the translator put out in the result of translation work. The writing style in the target language sentence should be followed by all grammatical, syntactic and idiomatic customs as well as the source language sentence that should seem to be fluent and skilled enough as the result of translation work.

This thesis is written down in order to create a translation technique analysis that is used in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th*

Bilingual Edition. The comic has 8 sub - titles, 128 pages to be analyzed, and the researcher will take some samples of utterance on the one of the chapters (*Lazy Daze* chapter) in *The Very Best of Donald Duck Comics 7th Bilingual Edition* to do the analysis.

The researcher is proud of the translator of *The Very Best of Donald Duck Comics 7th Bilingual Edition* because of his or her good abilities to show the comic in the different language and different utterance, that can keep the meaning into one understanding of the whole utterances in that comic among the readers. The researcher is very interested in analyzing translation technique on utterances applied in *The Very Best of Donald Duck Comics 7th Bilingual Edition* because the researcher has thought that bilingual comic book is usually published in contributing the way of learning English in Indonesia country. So, this contribution in education may attract people to learn English language because bilingual comic contains so much picture series to support the language learning. *The Very Best of Donald Duck Comics 7th Bilingual Edition* is actually the very best collection of Donald Duck stories from the first published in 1976. Donald Duck may have been a character that is being like by people in all ages until now. From the language point of view, Donald Duck comic may have different complex sentence structure in the contexts of its story idea, picture or culture that are also different between the two languages of the

bilingual comic. Also, by reading a bilingual comic, Indonesian people are easily understand how to use English in an appropriate way.

Bilingual comic and translation especially translation technique have a correlation to bring the message to target readers in a different way but still with the same message. By analyzing translation technique in bilingual comic, researcher would get the point of view as the translator why he or she used the technique considering the target readers.

Being a translator will not just read the whole comic he or she wants to translate and select the words then writes down his or her mind in another language he or she has mastered, but a translator sometimes has to think and select accurated words in the right way in order to make it sense.

For the detail analysis, the researcher will also look for the theory and logic explanation what is Translation Technique that the researcher used for translating utterances. The meaning shows that the capability of a translator is not just being a translator who transfers different words in one language into another directly. Understanding of Translation and Culture can help the translator in scanning the true intention from the author. At the end of the data analyzing, the reseacher will show the explanation of Translation Technique Analysis of utterances which were used in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition.*

1.2 Statement of the Problem

The problem of this research can be stated as follows:

What techniques are used in translating the utterances in *Lazy Daze* chapter in

The Very Best of Donald Duck Comics 7th Bilingual Edition ?

1.3 Scope of the study

In analyzing the comic, the researcher needs to limit the scope of the

problem in order to make easier the understanding of the problem. The study is

focused on the utterances in *Lazy Daze* in *The Very Best of Donald Duck*

Comics 7th Bilingual Edition.

1.4 Objective of the study

The objective of the study is:

To find out the translation techniques used in translating the utterances in *Lazy*

Daze in *The Very Best of Donald Duck Comics 7th Bilingual Edition.*

1.5 Significance of the study

The results of the research can be a valuable contribution to:

1. Dian Nuswantoro University, especially for the English Department Students.

It is expected by reading this thesis, the students get knowledge about translation especially in Translation Technique analisis of utterances applied in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition.*

2. Everybody who reads this thesis. The result of this study is expected to be valuable for people who learn translation subject and everybody who decides to be a translator. They get more information about translation process doing and this proposal can be a reference for them.

3. The researcher himself. This thesis helps the researcher get a clear understanding about the translation technique analysis.

1.6 Thesis Organization

In order to present the thesis systematically in accordance with academic writing principles and to make it easy for the readers to understand the content, this research is presented in five chapters with their following organization.

Chapter I is introduction which explains background of the study, statement of the problem, scope of the study, objective of the study, and significance of the study and thesis organization.

Chapter II is review of related literature which consists of definition of translation, translation process, meaning in translation, potential problems in translation, types of translation, translating comic, and translation techniques.

Chapter III is research method which consists of research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

Chapter IV is the data analysis which presents translation techniques used in the utterances in *The Very Best of Donald Duck Comics 7th Bilingual Edition.*

Chapter V draws conclusion and suggestions based on the data analysis result.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter explains about theories and ideas which are relevant to the problems of the study.

2.1 Definition of Translation

According to Brislin (1976:1) definition of translation is that:

Translation is the general term referring to the transfer of the thoughts and ideas from one language (SL) to another (TL), whether the language is written or in oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf.

The form or style is not the main problem in translation. When we can understand the meaning of written text or spoken form, surely that we can deliver the message well. The result of translation is also the written message of statement in another language, a process of substituting a text in one language or a text in another language.

And the other quotation comes from Bell (1991:13) who says that "Translation is the abstract concept which encompasses both the process of translating and the product of that process". From the the statement above, we can conclude that translation is a process of transfering the writer's idea from source language into target language. The language here refers to the oral or written language. Translation does not only transfer the idea from different

language but it can be the same language. In Translation text, the important aspect is the naturalness on the the source language. So the reader is unaware that they are reading a translation text. To translate any words or sentences, it needs to be processed by certain way. The translation process can be seen bellow.

2.2 Translation Process

Doing a translation cannot be done instanly, replacing word from SL into TL, but there are some processess on translation. According to Suryawininata (1987:80) in figure 2.2 below, the process of translation consists of three steps, they are analyzing the source language text, transferring the meaning of the source language into the target language and restructuring.

1. The analyzing step can be done by reading the source language text on order to comprehend the substance of a text.

2. Transferring the meaning of the source language into the target language can be defined as evaluation and revision activity on creating a good equivalence.

3. Restructuring the equivalence meaning which are appropriate to the target language text (TLT), readers and listeners.

| Analysis | Internal Process Transfer | Reconstructing |

SL

Substance, Meaning, Message

Substance, Meaning, Message

TL

Comprehension

Equivalence
2

1

3

Evaluation and Revision
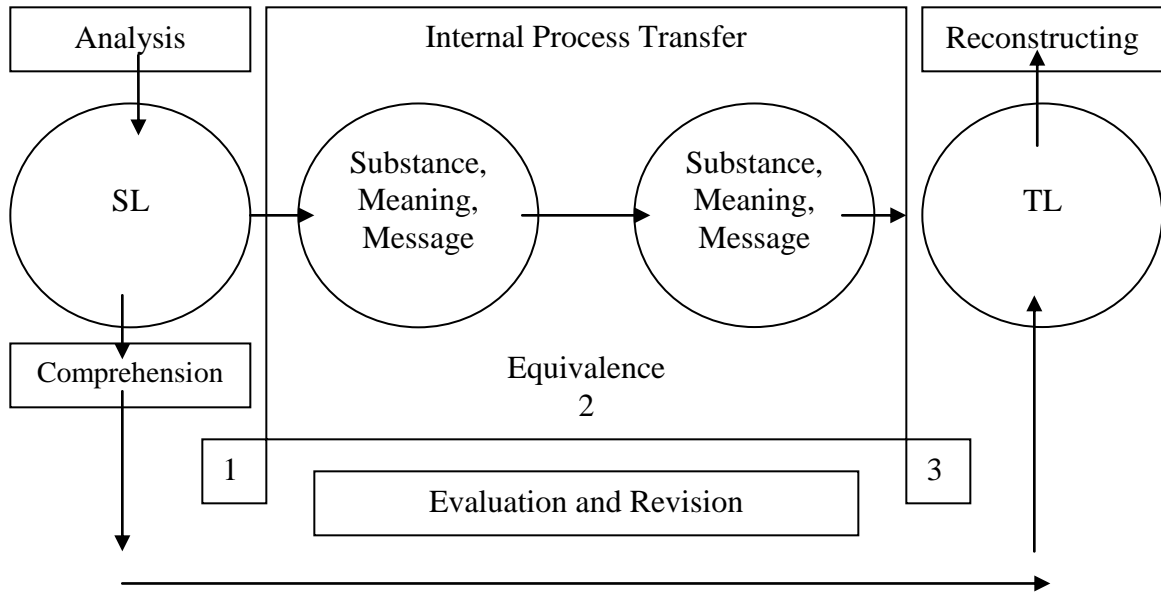
Figure 2.2 Process of Translation
Source: (Suryawininata, 1987:80)

Translating process in grammatical features is a specific process because each language has its own division of the lexicon into classes such as nouns, verbs, adjectives, etc. Different languages will have different sentence constructions. It will not always be possible to translate a source language sentence with a sentence in the target language. For instance, English-Indonesian has many sentence constructions which refer to actions. Most languages will prefer to express actions by comprehension process rather than transferring the meaning automatically.

2.3 Meaning in Translation

Meaning is the most crucial thing in translation studies. It is useless for the translator if his work is not understood by target readership. So a translator should be a semanticist or text semanticist not words, sentence, and structure. The key concept of semantic translation here is textual meaning, and Larson (1989:3) relates it with translation definition "Translation is basically a transfer of meaning from SL to TL".

Larson (1989: 38-39) categorizes meaning into three: (1) referential meaning – words that are referred to object, event, attribute, any relation touchable or imaginable, (2) linguistically contextual meaning – referential meaning composed in the semantic structure (3) situational meaning – meaning resulted in a particular situation of communication.

SL: The woman is sitting on the <u>chair</u>. She will <u>chair</u> the meeting

TL: Wanita itu sedang duduk di kursi. Dia akan memimpin rapat

Situational meaning is shown by the relationship of the writer and reader or speaker and interlocutor, time, place of communication takes place, social status, age, sex, cultural bound, image of communicators

Example: This lesson is killing me or this suitcase is killing me.

On the other hand in the translation process, the first thing to do is the total meaning of the source text, and the study or giving meaning of the words is to understand the study of those words which are related to the relation of the

meaning which are that words different from others. Palmer in Lusiana (2006:19) defines 4 types of meaning, they are:

1. Cognitive meaning

   The meaning refers to the purpose: it is the component of a language that is very closely related to the language outside.

2. Ideational meaning

   Is the meaning of that appears to cause the using of the word which has the concept.

3. Denotation meaning

   The meaning of the group of the words based to the related to direct words and the language material outside.

4. Propositional meaning

   The meaning of that appears when someone is limiting the definition from something.

   The main topic of this analysis is translation techniques, the researcher discusses translation techniques in terms of form and meaning and in term of orientation on to author and reader to know deeper about translation that those explanations are significant.

2.4 Potential Problems in Translation

   The goal of translation is to establish a relationship of equivalence between the source and the target text. Bell (1991:6) states that "Language is

different from each other and there is no absolute synonym of words between languages". It means the target language does not express the same meaning as the one in the source language. The problems of non-equivalence at word level, problems in translating idiom, and problems in translating dialect sometimes occur in translating the source text.

Problems of non-equivalence at word level

1. Culture-specific concepts: The source language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete, it may relate to religious belief, a social custom, or even a type of food. Different culture has different language; we can obviously notice the differences between cultures from the vocabularies. Baker (1992:21) says that words in the source language may express a concept, which is completely unknown in the target language.

2. The target language lacks of specific terms or Hyponym: If the source language has a variety of hyponyms, which have non equivalent in the target language, it can be a problem for translator. Languages usually tend to have general word's or super ordinate but lack of specific words of hyponyms (Baker, 1992:231) the super ordinate word is flower, from specific term that flowers are rose, jasmine, orchid, lotus, etc for example. The problem approach when some of the specific terms are not used by the other culture. The specific terms like *daffodil* may not used by Indonesian.

3. The source language word is semantically complex: This is a common problem in translation. Words do not have to morphologically complex to be semantically complex, Bolinger and Sears in Lusiana (2004:24). In other words, a single word which consists of single morpheme can sometimes express a more complex set of meanings than a whole sentence. Language automatically develops very concise forms for referring to complex concepts if the concepts become important enough to be talked about often. We do not usually realize how semantically complex a word is until we have to translate it into a language which does not have an equivalent to it.

4. The source and the target language make different distinction in meaning: The target language may make more or fewer distinction in meaning than the source language. What one language regards as an important distinction in meaning another language may not perceive as relevant.

5. The used of loan words in the source text: The use of loan in the source text poses a special problem in translation. Quiet apart from their respective propositional meaning, loan words such au, fit chic, in English are often used for their prestige value, because they can add an air of sophistication to the text or its subject matter. This is often lost in translation because it is not always possible to find a loan word with the same meaning in the target language. Loan word also poses another problem for the unwary translation. False friend are words or expressions which have the same form in two or

more language but convey different meanings. Once a word or expression is

borrowed into a language, we cannot predict or control its development or the

additional meaning it might or might not take on.

2.5 Translating Comic

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 sequential nature of the pictures,

and the predominance of pictures over words, distinguishes comics from picture

books, though there is some overlap between the two. Most comics combine

words with images, often indicating speech in the form of word balloons, but

pantomime strips. (http://www.answers.com/topic/comics/ retrieved on 19

October 2010)

> Speech balloons (also speech bubbles, dialogue balloons, or word
> balloons) are a graphic convention used most commonly in comic books,
> strips, and cartoons to allow words (and much less often, pictures) to be
> understood as representing the speech or thoughts of a given character in
> the comic. There is often a formal distinction between the balloon that
> indicates thoughts and the one that indicates words spoken aloud: the
> bubble that conveys subjective thoughts is often referred to as a thought
> balloon. (Therra, 2010:5)

Translating comics belongs to the experience of translators in making

sense of their environment where they live and stay. It needs cultural

backgrounds to deal with the translation work. Furthermore, translators have to

make the analysis how the best transfer of sentence level, for example complex sentence which appears in the word balloons. This kind of act is to identify the clauses which build that complex sentence.

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 target language can be reached easily to bring the readers in understanding and enjoying the translated comic.

2.6 Translation Techniques

Translation Techniques which are used in this analysis are taken from Molina and Albir (2002:509-511) quoted in Rudi Hartono (2009:36-57), also the examples are taken from Rudi Hartono, they classify them into 16 Techniques:

1. Adaptation Technique

   This technique changes a cultural element from SL into TL equally.

   For example:

   SL: Sincerely yours

   TL: Hormat saya

2. Amplification technique

   This technique transfers the meaning from SL into TL by making explanation more specifically, and it is possible occurring some Adding, Losing, and Paraphrasing meaning.

For example:

SL: Ramadhan

TL: Muslim month of fasting

3. Borrowing technique

This technique borrows some words or terms in another language, and it is applied into the TL without any change of spelling or pronunciation.

For example:

SL: Pistol

TL: Pistol

4. Calque technique

This technique is the same as borrowing technique. It translates SL into TL with modification in spelling or pronunciation in order to be understandable in TL.

For example:

SL: Ketchup

TL: Kecap

5. Compensation technique

This technique is used to introduce a SL element of information or stylistic effect in another place in the TL, because it cannot be replaced in the same place as in SL

For example:

SL: a: "Why don't you just close the door?" she asked.

b: "Me?" exclaimed Mrs. Albert Forrester, for the first time in her life

regardless of grammar.

TL: a: "Mengapa anda tidak menutup pintunya saja?" tanyanya.

b: "Apa?" teriak Nyonya Albert Forrester, untuk pertama kali dalam

hidupnya lupa pada tata bahasa.

In this case, Mrs. Forrester replied by using word"Me?" than word"I", so it is
said that she forgot the right grammar. If it is translated into Indonesian, word
"Me" in this case, it will use Compensation technique, and the word "Me"
would be translated into "Apa?" or "Apaan?". It is because in Indonesian there
is no equal term (Utterance pronominal) related to the case.

6. Description technique

This technique uses description to replace a term or expression with a
description of its form or function.

For example:

SL: Cow-creamer

TL: Poci yang berbentuk sapi untuk tempat susu

7. Discursive Creation technique

This technique establishes a temporary equivalence that is totally unpredictable out of context.

For example: "Rumble Fish" is the title of film, and it is translated into Spanish to be "La ley de la calle". "Rumble Fish" here does not have relation in meaning with "La ley de la calle". "Rumble Fish" means (in Indonesian) *ikan gemuruh*, meanwhile "La ley de la calle" means (in Indonesian) *jalur* or *lintasan jalan yang ramai.*

8. Established Equivalence technique

This technique uses a term or expression that is recognized by dictionary or language in use as an equivalent in TL.

For example:

SL: They are as like as two peas

TL: Mereka sangat mirip

9. Generalization technique

This technique changes particular information from SLT into general information to TLT.

For example:

SL: When shot, she was apparently taking a walk

TL: Tampaknya dia terbunuh pada saat jalan jalan

The example above, word <u>shot</u> (tertembak) is generaized in TL to be <u>terbunuh</u> (killed)

10. Literal Translation technique

This technique is to translate a word or an expression word for word. It is the direct transfer of SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observe the adherence to the linguistic servitudes of the TL.

For example:

SL: She brings a flower

TL: Dia (perempuan) membawa setangkai bunga

The example above, word by word is translated into a correct order as its function.

11. Modulation technique

This technique changes point of view the meaning from SL into TL lexically and structurally.

For example:

SL: The dog bites a bone

TL: Sebuah tulang di gigit seekor anjing

SL: You (Man) are going to have a child

TL: Kamu akan segera menjadi ayah

The examples above change the subject into object and object into subject, also change point of view from subject into another point of view.

12. Particularization technique

This technique is to use a more precise term, it is the counter side of Generalization technique.

For example:

SL: "I found this <u>flower</u> over there"

TL: "Aku menemukan <u>mawar</u> ini disebelah sana"

13. Reduction

This technique reduces some information elements in SL, and transfers it into a new form, but it still has main information from SL.

For example:

SL: The proposal was <u>rejected and repudiated</u>

TL: Usulnya <u>ditolak</u>

The example above changes phrase <u>rejected and repudiated</u> from SL into a new form (word) become <u>ditolak,</u> and there is a reduction process in this translation process because word <u>rejected</u> and word <u>repudiated</u> have same negative meaning, and it can be replaced into only one lexical in TL to be <u>ditolak.</u>

14. Substitution technique

This technique is to change linguistic elements such as intonation and gestures or vice versa, this always happens in Interpreting.

For example: When someone is nodding, it is indicated of agreement, and if Japanese bows in front of someone else, it is indicated of greeting (Hello) or Thanking (Thank you)

15. Transposition technique

This technique changes a grammatical category from SL into different grammatical category in TL.

For example:

SL: She has a lot of fans, because of her <u>beauty</u>

TL: Dia memiliki banyak penggemar, karena dia <u>cantik</u>

The example above shows word <u>beauty</u> as a Noun in SL, and it is translated into <u>cantik</u> as an Adjective in TL, it changes grammatical category from Noun form in SL into Adjective form in TL.

16. Variation technique

This technique is to change linguistic or paralinguistic elements such as gesture and intonation that effect aspects of linguistic variation (change of textual tone, style, social, social dialect, etc) based on target reader of the text.

For example:

SL: "<u>Shit</u>! How dare you!"

TL: "<u>Kurang ajar</u>! Berani beraninya kamu!"

The example above changes the style meaning for adults from word <u>Shit</u> (SL) into <u>Kurang ajar</u> (TL) that is more polite and acceptable for children or others (target readers), than it is translated into harsh one such as <u>Brengsek</u> in TL.

CHAPTER III

RESEARCH METHOD

Research method is a kind of systematic work plan in order to make its main purpose easier to achieve. This method in this research is chosen by considering its appropriateness the research object. This research method is arranged based on the problem analyzed and the main purpose of the research. The research method consists of research design, unit of analysis, source of data, technique of data collection, technique of data analysis.

3.1 Research Design

The research design to analyze this problem was qualitative method because the process brought order, structure and meaning to the mass of collected data that described Translation Techniques used in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition.*

According to Marshall and Rossman (1995:111) "Qualitative data analysis is a search for general statements about relationships among categories of data." It is a messy, ambiguous, time-consuming, creative, and fascinating process. It does not proceed in a linear fashion; it is not neat.

In qualitative research, the sampling technique of choosing samples by limitation the number of and kind of the source data that will be used in a research as stated by Sutopo (2002:54-55).

According to Arikunto (2002:7) if the number of subject is less than 100, it is better to take the subject entirely as sample. Furthermore, if the population has a big number the researcher can take 10%-15% or 20%-25% or more subject sample. On choosing the data, the researcher adapted Arikunto's way of counting the utterances to be collected.

3.2 Unit of analysis

The units are analyzed in this research are utterances used in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition*, and it has 128 pages. The source language (SL) is English and the target language (TL) is Indonesian.

3.3 Source of data

In this study the researcher uses *The Very Best of Donald Duck Comics 7th Bilingual Edition*, the comic has two languages (English and Indonesian), because the data are taken from *The Very Best of Donald Duck Comics 7th Bilingual Edition*, and the comic has eight chapters, the researcher took sample of analysis (*Lazy Daze* chapter*)* from one of eight chapters which represents of

almost all of techniques the researcher uses. The researcher also uses some theories from books and lectures, which are relevant to the object of the study.

3.4 Technique of data collection

The researcher used the data related to the subject of this researcher is library study. The researcher applies technique of data collection with the following steps:

1. Selecting the Bilingual comic book entitled *The Very Best of Donald Duck Comics 7th Bilingual Edition,* because it is more effective to analyze translation techniques between SL and TL in Bilingual comic (need one comic book only) than two comics with the different languages, also this comic is quite popular among us.

2. Reading the comic several times to make it easier to understand.

3. Selecting the utteraces that are indicating translation techniques on them.

3.5 Technique of data analysis

This research is analyzing the Translation Techniques applied in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition*. The analysis of data is conducted by using the following steps:

1. Classifying the analysis of data in a table based on the technique.

   Each utterance in the comic was classified according to one of translation

techniques, and each utterance should be included in one of the techniques.

2. Explaining.

   After the utterances were being classified into one of the techniques, then there are some explanations why they were classified or included into one of the techniques.

3. Drawing conclusions and giving some suggestions.

CHAPTER IV

DATA ANALYSIS

This chapter presents the data analysis in order to present the result of the research. The data analysis covers the finding of the translation technique and the discussion of the finding.

4.1 Findings

Table 4.1 shows the finding of translation techniques based on all utterances used in the one of chapters (*Lazy Daze* chapter) in *The Very Best of Donald Duck Comics 7th Bilingual Edition* which represents almost all of techniques. The theory of translation techniques used belongs to Molina and Albir (2002: 509)

Table 4.1 Translation techniques used in utterances in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition*.

No.	Translation Techniques	Number of Data	Percentage
1.	Description	3	2,14%
2.	Literal	68	48,56%
3.	Modulation	3	2,14%
4.	Discursive Creation	11	7,85%

5.	Borrowing	11	7,85%
6.	Amplification	6	4,28%
7.	Subtitution	2	1,42%
8.	Calque	16	11,42%
9.	Reduction	8	5,71%
10.	Transposition	2	1,42%
11.	Established Equivalence	8	5,71
12.	Generalization	1	0,71
13.	Variation	1	0,71
	Total	140	100%

According to the table 4.1 above, it can be seen that the translation techniques used in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition* are description, literal, modulation, discursive creation, borrowing, amplification, substitution, calque, reduction, transposition established equivalence, generalization, and variation.

From the table 4.1, the researcher found 68 numbers of data which are included into literal translation. It can be concluded that literal translation has highest frequency of usage in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition*, most of utterances are translated like their literal meanings and they can also be translated word for word, also as a translator realized that the target readers of the comic are children, and literal technique is the easiest one for

children to understand the translated text. The next is calque, there are 16 numbers of data which are found in *Lazy Daze* in *The Very Best of Donald Duck Comics 7th Bilingual Edition*. And then, the researcher finds discursive creation and borrowing translation techniques which have the high frequency, because they are 11 numbers of data per each technique

Furthermore, descriptions, modulation, amplification, substitution, reduction, transposition, established equivalence, generalization, and variation have low frequencies of usage, because it only reaches equal-less than 5%.

On the analysis, the researcher gives the further explanation why those translation techniques are being applied in utterances in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition* according to its function.

4.2 Discussion

The researcher finds that the translator uses thirteen Molina and Albir's translation techniques in *Lazy Daze chapter* in *The Very Best of Donald Duck Comics 7th Bilingual Edition*. They are description, literal, modulation, discursive creation, borrowing, amplification, substitution, calque, reduction, transposition, establish equivalent, generalization, and variation.

4.2.1 Description

This technique uses description to replace a term or expression with a description of its form or function.

Excerpt 1

DONAL BEBEK: BERMALAS-MALASAN
1. Aku tahu Paman suka bersantai! Tapi segera Paman tidak akan meninggalkan tempat tidur gantung sama sekali!
2. Memang itu tujuannya! Inginnya, sih, aku punya semangat bekerja, tapi bermalasan-malasan sepertinya sudah menjadi pembawaanku!
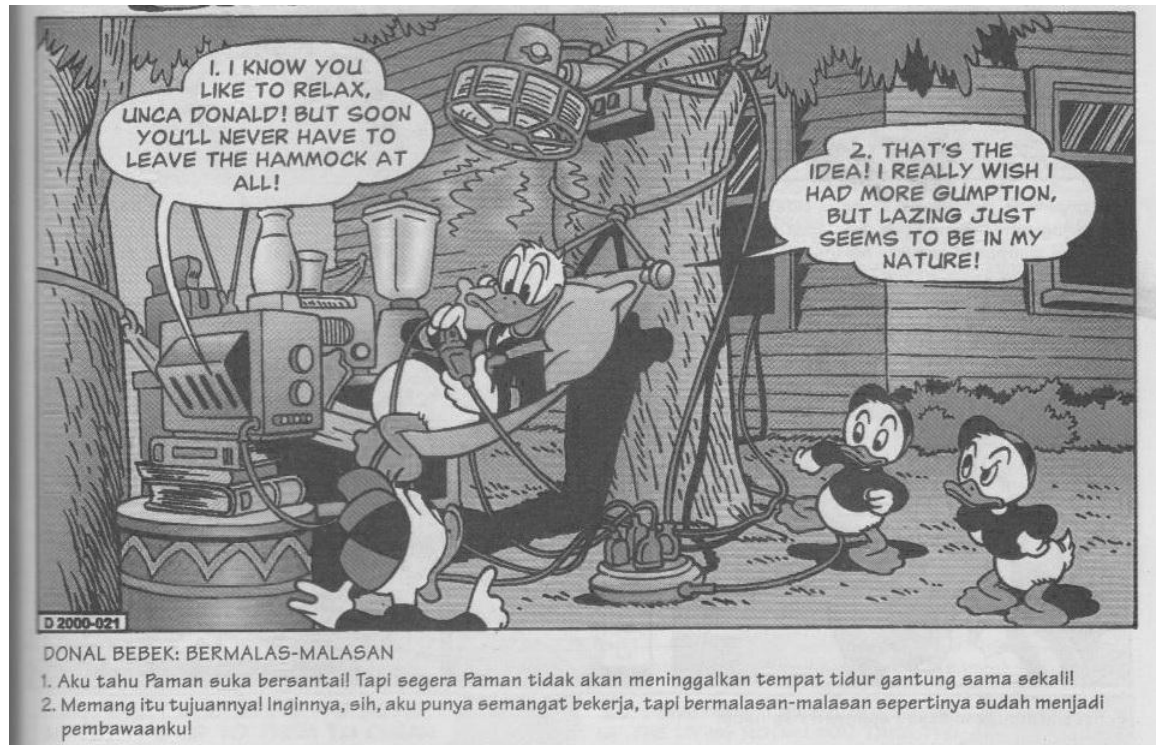
Page 87 balloon 1

SLT: I know you like to relax, unca Donald! But soon you'll never have to leave the Hammock at all! (Utterance 1)

TLT: Aku tahu paman suka bersantai! Tapi segera paman tidak akan meninggalkan tempat tidur gantung sama sekali! (Utterance 1)

The source text above is translated into the target text by using description technique. For instance, the word Hammock in Indonesian is not well-known, and then the translator tried to describe what Hammock is by translating it into Indonesian and describing it according to its function and its form into tempat tidur gantung in order to the target reader especially Indonesian get the idea what Hammock is.

4.2.2 Literal

This technique is to translate a word or an expression word for word. It is the direct transfer of SL text into a grammatically and idiomatically appropriate TL text in which the translators' task is limited to observe the adherence to the linguistic servitudes of the TL.

Excerpt 2

Page 87 balloon 3

SLT: Tsk! Unca Donald is the laziest person we know! (Utterance 3)

TLT: Ck! Paman Doland adalah orang yang paling malas yang kita tahu! (Utterance 3)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word Unca Donald is the laziest person we know! Into Paman Doland adalah orang yang paling malas yang kita tahu!. The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is

Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

Excerpt 3

46. Ya ampun! Ada satu lagi yang sedang santai berendam di bak mandi!

47. Ini aneh! Mereka kelihatannya seperti suku Indian Amerika kuno!

48. Perbaikan! Hantu suku Indian Amerika kuno!

Page 91 balloon 48

SLT: Correction! Old-Fashioned American Indian ghosts! (Utterance 48)

TLT: Perbaikan! Hantu suku Indian Amerika kuno! (Utterance 48)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word Correction! Old-Fashioned American Indian ghosts! Into Perbaikan! Hantu suku Indian Amerika kuno!. The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

Excerpt 4

63. Ketika Paman Donal mengirim tegangan listrik ke dalam rumah, tegangan itu pastilah membangunkan para arwah!

64. Kita harus menghadapi langsung para hantu tak kenal lelah itu!
65. Mungkin kita bisa meyakinkan mereka untuk segera pergi!
66. PERPUSTAKAAN

Page 93 balloon 63

SLT: <u>When unca Donald sent that electric shock into the house it must've awakened the spirits!</u> (Utterance 63)

TLT: <u>Ketika paman Donald mengirim tegangan listrik ke dalam rumah, tegangan itu pastilah membangunkan para arwah</u>! (Utterance 63)

The source text above is translated into the target text by using literal technique.

For instance, the SLT element information is translated word for word <u>When unca Donald sent that electric shock into the house it must've awakened the spirits!</u> Into <u>Ketika paman Donald mengirim tegangan listrik ke dalam rumah, tegangan itu pastilah membangunkan para arwah</u>!. The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

Excerpt 5

Page 95 balloon 88

SLT: The place is haunted! (Utterance 88)

TLT: Tempat ini dihantui! (Utterance 88)

The source text above is translated into the target text by using literal technique.

For instance, the SLT element information is translated word for word The place is

haunted! Into Tempat ini dihantui!. The translator translated it word by word by

observing cognitive meaning which has very closely related to the target language in

this case is Indonesian and it looked like the translator did not find one of the

potential problems in translation which can change the meaning from word by word

on this text.

Excerpt 6

96. Kalau kita bisa menghilangkan hantu-hantu itu, mungkin untuk sekali seumur hidup aku akan punya semangat bekerja!

97. Yang kita butuhkan adalah pengusir roh! Ayo kita lihat di Halaman Kuning!

Page 96 balloon 96

SLT: <u>If we could lose the ghosts, maybe for once in my life I'd have some gumption</u>!

(Utterance 96)

TLT: <u>Kalau kita bias menghilangkan hantu hantu itu, mungkin untuk sekali seumur hidup aku akan punya semangat bekerja</u>! (Utterance 96)

The source text above is translated into the target text by using literal technique. For instance, the SLT element information is translated word for word <u>If we could lose the ghosts, maybe for once in my life I'd have some gumption</u>! Into <u>Kalau kita bias menghilangkan hantu hantu itu, mungkin untuk sekali seumur hidup aku akan punya semangat bekerja</u>!. The translator translated it word by word by observing cognitive meaning which has very closely related to the target language in this case is Indonesian and it looked like the translator did not find one of the potential problems in translation which can change the meaning from word by word on this text.

4.2.3 Modulation

It is the technique to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural.

Excerpt 7

8. Sementara, rumput pekarangan tidak dipangkas...
9. ...piring-piring menumpuk di tempat cucian!
10. ...dan tumpukan tagihan menunggu dibayar!

11. Waktunya memang pas! Sekarang, aku mau bikin jus pakai blender, ah!
12. Tapi beban listriknya sudah kelebihan! Bakal ada kecelakaan, deh!

Page 88 balloon 12

SLT: <u>But you've already over loaded the circuits!</u> It's an accident waiting to happen! (Utterance 12)

TLT: <u>Tapi beban listriknya sudah kelebihan!</u> Bakal ada kecelakaan, deh! (Utterance 12)

The source text above is translated into the target text by using modulation technique. For instance, <u>but you've already over loaded the circuits</u>, this clause is translated into Indonesian into <u>Tapi beban listriknya sudah kelebihan.</u> The translator changed the point of view from SLT into TLT by switching the object on source language text the <u>circuits</u> which means <u>tegangan listrik</u> or <u>beban listrik</u> and switch it as a subject on target language text.

Excerpt 8

135. Pertunjukan orkestra Lullaby karya Brahm kan sangat meninabobokan! Ada tanda?
136. Nggak! Roh itu tidak bersantai di sekitar amfiteater!
137. Ketenangan tempat memancing tua ini nggak ada yang mengalahkan! Bagaimana?
138. Alat ini diam seperti patung Sphinx! Gagal lagi!

Page 100 balloon 137

SLT: <u>You can't beat the old fishing hole for tranquility!</u> Well? (Utterance 137)

TLT: <u>Ketenangan tempat memancing ini ngga ada yang mengalahkan!</u> Bagaimana?
(Utterance 137)

The source text above is translated into the target text by using modulation technique. For instance, <u>You can't beat the old fishing hole for tranquility!</u>, this sentence is translated into Indonesian into <u>Ketenangan tempat memancing ini ngga ada yang mengalahkan!.</u> The translator changed the point of view from SLT into TLT by switching the adverbial on source language text, the word <u>tranquility</u> which means <u>ketenangan</u> or <u>kedamaian</u> and switches it as a subject on target language text.

4.2.4 Discursive creation

A technique of translation process to establish a temporary equivalence that is totally unpredictable out of context.

Excerpt 9

Page 88 balloon 19

SLT: <u>Holy Cannoli</u>! Electricity's traveling back through the power cord like a crazy gopher! (Utterance 19)

TLT: <u>Ya ampun</u>! Listriknya bergerak mundur lewat kabel sperti tikus tanah gila! (Utterance 19)

  The source text above is translated into the target text by using discursive creation technique. For instance, the English expression of <u>Holy Cannoli</u> is translated into <u>Ya ampun</u>, the phrase <u>Holy Cannoli</u> means <u>Cannoli suci,</u> but the translator translated it into <u>Ya ampun</u> which indicates shocked expression in Indonesian based on the sequence of the story. The problem of non equivalent occurs on this text which the translator tried to transfer the English expression into Indonesian expression. It is about habit or culture expression, but this theory is an application of discursive creation which is totally unpredictable out of context.

Excerpt 10

31. Tapi sewaktu anak-anak bekerja, hal-hal aneh mulai terjadi...
32. Nah! Meskipun pontang-panting, akhirnya lantainya bersih!

33. Heil Kursi Paman Donal kenapa, nih? Semenit lalu kursinya nggak terbuka panjang!

Page 90 balloon 32

SLT: There! It took <u>a little elbow-grease</u>, but the floor is spic-and-span at last! (Utterance 32)

TLT: Nah! Meskipun <u>pontang panting</u>, akhirnya lantainya bersih! (Utterance 32)

The source text above is translated into the target text by using discursive creation technique. For instance, the phrase <u>a little elbow-grease</u> is translated into <u>pontang panting</u>. A little elbow means siku kecil, and grease means minyak pelumas. It is totally unpredictable and out of context, but the translator tried to predict the meaning to be <u>pontang panting</u> by observing the sequence of the character that is doing housework.

Excerpt 11

Page 91 balloon 46

SLT: <u>Great honk</u>! There's another one having a leisurely soak in the tub! (Utterance 46)

TLT: <u>Ya ampun</u>! Ada satu lagi yang sedang santai berendam di bak mandi! (Utterance 46)

The source text above is translated into the target text by using discursive creation technique. For instance, the English expression of <u>Great honk</u> is translated into <u>Ya ampun</u>, the phrase <u>Great honk</u> means <u>Klakson tinggi,</u> but the translator translated it into <u>Ya ampun</u> which indicates shocked expression in Indonesian based on the sequence of the story. The problem of non equivalent occurs on this text which the translator tried to transfer the English expression into Indonesian expression. It is about habit or culture expression, but this theory is an application of discursive creation which is totally unpredictable out of context.

4.2.5 Borrowing

It is the technique to take a word or expression in the SL straight from another language in TL. It can be pure without any change of spellings or pronunciation.

Excerpt 12

Page 90 balloon 39

SLT: Am I going nuts? The sandwich is disappearing right before my eyes! (Utterance 39)

TLT: Aku mau gila ya? Sandwichnya menghilang tepat didepan mataku! (Utterance 39)

The source text above is translated into the target text by using borrowing technique. For instance, the word sandwich in SLT was left un-translated in TLT because sandwich in both languages are well-known as a food from bread which has a layer from vegetables, meat, or cheese, so the translator did not change the word sandwich into Indonesian term.

Excerpt 13

84. Jadi, rumah ini dibangun di atas tempat suku Indian bermalas-malasan dahulu!
85. Ini penjelasan untuk Paman Donal! Paman terus bermalas-malasan selama bertahun-tahun!

86. Masuk akal! Aku yakin getaran supernatural di sekitar sini sudah mempengaruhinya!

Page 95 balloon 86

SLT: It makes sense! I'll bet the <u>supernatural</u> vibes around here have been affecting him all along! (Utterance 86)

TLT: Masuk akal! Aku yakin getaran <u>supernatural</u> di sekitar sini sudah mempengaruhinya! (Utterance 86)

The source text above is translated into the target text by using borrowing technique. For instance, the word <u>supernatural</u> in SLT was left un-translated in TLT because <u>supernatural</u> in both languages are well-known as <u>something which is mysterious or about spirits</u>, so the translator did not change the word <u>supernatural</u> into Indonesian term.

Excerpt 14

127. Anak-anak menceritakan keluhannya kepada si penemu dan dalam waktu singkat...
128. Nah! Ini akan menolong kalian menemukan jumlah kelesuan ektoplasma kalian!
129. Bagaimana cara kerjanya?
130. Cukup dengan mengarahkan detektor hantuku ke area yang dituju! Alarmnya akan berbunyi jika ada makhluk gaib!
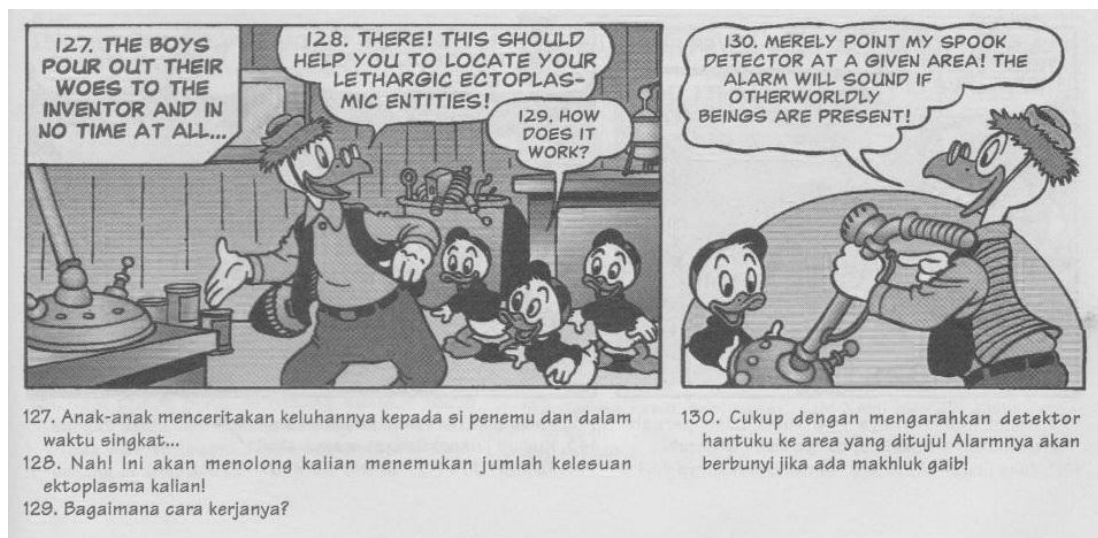
Page 99 balloon 130

SLT: Merely point my spook detector at a given area! The <u>alarm</u> will sound if otherworldly beings are present! (Utterance 130)

TLT: Cukup dengan mengarahkan detektor hantuku ke area yang dituju! <u>Alarm</u> akan berbunyi jika ada makhluk gaib! (Utterance 130)

The source text above is translated into the target text by using borrowing technique. For instance, the word <u>alarm</u> in SLT was left un-translated in TLT because <u>alarm</u> in both languages are well-known as <u>a sign, sound, or noise of danger or notice</u>, so the translator did not change the word <u>alarm</u> into Indonesian term.

4.2.6 Amplification

This technique transfers the meaning from SL into TL by making explanation more specifically, and it is possible occurring some Adding, Losing, and Paraphrasing meaning.

Excerpt 15

31. Tapi sewaktu anak-anak bekerja, hal-hal aneh mulai terjadi...
32. Nah! Meskipun pontang-panting, akhirnya lantainya bersih!

33. Hei! Kursi Paman Donal kenapa, nih? Semenit lalu kursinya nggak terbuka panjang!

Page 90 balloon 33

SLT: Hey! What's with unca Donald's chair? It wasn't <u>extended</u> a minute ago! (Utterance 33)

TLT: Hei! Kursi paman Donald kenapa nih? Semenit lalu kursinya nggak <u>terbuka panjang</u>! (Utterance 33)

The source text above is translated into the target text by using amplification technique. For instance, word <u>extended</u> based on word <u>extend</u> which means in Indonesian <u>memperpanjang</u> or <u>memperluas</u>, but in this utterance, word <u>extended</u> means <u>terbuka panjang</u>. The translator tried to make some further explanation about word <u>extended</u> by giving additional information with word <u>terbuka</u> on TLT into <u>terbuka panjang</u> in order to be compatible with what is going on with the chair in the sequence.

Excerpt 16

113. Berhati-hatilah akan apa yang kalian harapkan, anak-anak...
114. Bangun, dong! Sekarang hari Sabtu dan kita punya banyak pekerjaan!
115. Tapi, sekarang baru jam lima pagi!
116. Benar! Sementara aku mengatur kembali buku alamatku, kalian gosok setiap inci rumah dengan sikat gigi!

Page 98 balloon 115

SLT: But it's only <u>five</u> in the morning! (Utterance 115)

TLT: Tapi sekarang baru <u>jam 5</u> pagi! (Utterance 115)

The source text above is translated into the target text by using amplification technique. For instance, word <u>five</u> based on word <u>five o'clock</u> which means in Indonesian <u>jam lima</u>, but in this utterance, it is only word <u>five</u> and it is not followed by word <u>o'clock</u> which is still ambiguous. The translator tried to make some further explanation about word <u>five</u> by giving additional information with word <u>jam</u> on TLT into <u>jam 5</u> in order to make it acceptable.

4.2.7 Substitution

This technique is to change linguistic elements such as intonation and gestures or vice versa.

Excerpt 17

151. Tapi tempo hidup di Padang Rumput Teduh sangat sempurna! Tidak ada yang terburu-buru! Tidak ada teriakan! Tidak ada amarah! Kami senang di tempat ini!

152. Terima kasih, tapi nggak, deh! Kami memilih untuk tetap tinggal!

153. Hu-uh!

Page 101 balloon 153

SLT: That! (Utterance 153)

TLT: Itu! (Utterance 153)

The source text above is translated into the target text by using substitution technique. For instance, the word groan is translated into hu-uh in Indonesian which indicates intonation from the characters which are complaining in Indonesian way as the target language.
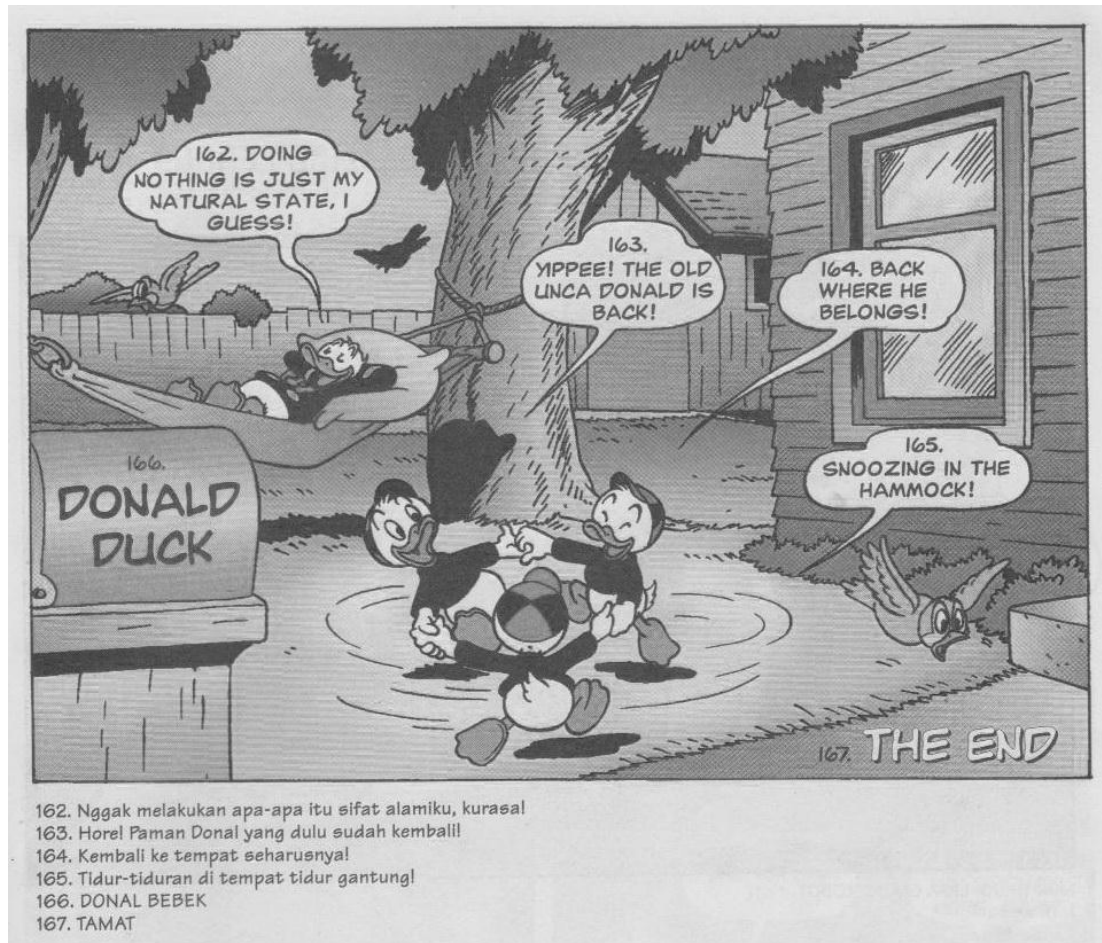
Excerpt 18

Page 103 balloon 163

SLT: <u>Yippee!</u> (Utterance 163)

TLT: <u>Hore!</u> (Utterance 163)

The source text above is translated into the target text by using substitution technique. For instance, the word <u>Yippee</u> is translated into <u>hore!</u> in Indonesian which indicates intonation of happy expression in Indonesian way as the target language.

4.2.8 Calque

This technique is the same as borrowing technique. It translates SL into TL with modification in spelling or pronunciation in order to be understandable in TL.

Excerpt 19

49. Jelasnya, tidak tahu kenapa rumah ini jadi berhantu!
50. Para hantu itu tidak kelihatan berbahaya! Kelihatannya mereka hanya ingin bersantai!
51. Di tangan kita ini ada misteri kelas wahid, nih!
52. Benar sekali! Ayo! Kita selesaikan masalah ini!

Page 92 balloon 51

SLT: We've got a first class <u>mystery</u> on our hands! (Utterance 51)

TLT: Di tangan kita ini ada <u>misteri</u> kelas wahid (Utterance 51)

The source text above is translated into the target text by using calque technique. For instance, the word <u>mystery</u> is translated into <u>misteri</u>. The translator tried to make the understandable pronunciation of <u>mystery</u> for Indonesian in which turns into <u>misteri</u>. The translator also does not change the real meaning because <u>mystery</u> is something which has a question and a secret. Both languages have same assumption about what <u>mystery</u> is, the differences are only on pronunciation and spelling.

Excerpt 20

76. Tanah ini dulunya tempat kami bermalas-malasan!
77. Apa?
78. Setelah bekerja keras, kami ke sini untuk beristirahat, meluruskan kaki dan rileks!
79. Ini tempat yang paling tenang!

Page 94 balloon 78

SLT: After a hard day's work, we came here to kick back, stretch out and <u>relax</u>! (Utterance 78)

TLT: Setelah bekerja keras, kami ke sini untuk beristirahat, meluruskan kaki dan <u>rileks</u>! (Utterance 78)

The source text above is translated into the target text by using calque technique. For instance, the word <u>relax</u> is translated into <u>rileks</u>. The translator tried to make the understandable pronunciation of <u>relax</u> for Indonesian in which turns into <u>rileks</u>. The translator also does not change the real meaning because <u>relax</u> is about to rest your body and mind. Both languages have same assumption about what <u>relax</u> is, the differences are only on pronunciation and spelling.

Excerpt 21

87. UNCA DONALD! WAKE UP! OUR HOUSE IS FULL OF GHOSTS!
88. THE PLACE IS HAUNTED!
89. HE'S NOT BUDGING! I'VE GOT AN IDEA...
90. UNCA DONALD! YOUR CREDITORS ARE COMING TO REPOSSESS THE HAMMOCK!
91. HUH?!

87. Paman Donal! Bangun! Rumah kita penuh dengan hantu!
88. Tempat ini dihantui!
89. Dia tidak bergerak! Aku punya ide...
90. Paman Donal! Tukang kredit datang mau mengambil tempat tidur gantungnya!

Page 95 balloon 89

SLT: He's not budging! I've got an <u>idea</u> (Utterance 89)

TLT: Dia tidak bergerak! Aku punya <u>ide</u> (Utterance 89)

      The source text above is translated into the target text by using calque technique. For instance, the word <u>idea</u> is translated into <u>ide</u>. The translator tried to make the understandable pronunciation of <u>idea</u> for Indonesian in which turns into <u>ide</u>. The translator also does not change the real meaning because <u>idea</u> is a thought. Both languages have same assumption about what <u>idea</u> is, the differences are only on pronunciation and spelling.

Excerpt 22

117. Bagus! Bagus! Jangan sisakan sedikit pun kotoran di jendela! Aku akan membereskan garasi!

118. Bereskan rongsokan-rongsokan di loteng! Kalau perlu aku, aku sedang mencuci mobil!

Page 98 balloon 117

SLT: Good! Good! Don't leave a speck of dirt in the windows! I'll straighten up the garage! (Utterance 117)

TLT: Bagus! Bagus! Jangan sisakan sedikit pun kotoran di jendela! Aku akan membersihkan garasi! (Utterance 117)

The source text above is translated into the target text by using calque technique. For instance, the word garage is translated into garasi. The translator tried to make the understandable pronunciation of garage for Indonesian in which turns into garasi. The translator also does not change the real meaning because garage is a place for saving vehicles, such as car, motorcycle, bike, scooter, etc. Both languages have same assumption about what garage is, the differences are only on pronunciation and spelling.

Excerpt 23

147. Lihat! Itu para bebek yang menyebabkan kita terusir dari rumah mereka!
148. Kami membuat kesalahan besar! Kami ingin kalian kembali!
149. Kalian memberi pengaruh ketenangan pada Paman Donal! Kami sudah nggak tahan dengan jalan hidupnya yang sangat enerjik!
150. Ikutlah dengan kami! Kami putus asa!

Page 101 balloon 149

SLT: You're a calming influence on unca Donald! We've had enough of his fanatical energetic ways! (Utterance 149)

TLT: Kalian memberi pengaruh ketenangan kepada paman Donald! Kami sudah ngga tahan dengan jalan hidupnya yang sangat enerjik! (Utterance 149)

The source text above is translated into the target text by using calque technique. For instance, the word energetic is translated into enerjik. The translator tried to make the understandable pronunciation of energetic for Indonesian in which turns into enerjik. The translator also does not change the real meaning because energetic is a full of enthusiasm feeling. Both languages have same assumption about what energetic is, the differences are only on pronunciation and spelling.

4.2.9 Reduction

This technique reduces some information elements in SL, and transfers it into a new form, but it still has main information from SL.

Excerpt 24

92. Oke! Oke! Aku bangun! Ada apa, sih?
93. Dengar, nih! Paman pasti tak akan percaya...

94. Anak-anak dengan tergesa-gesa menjelaskan keadaannya...
95. Ya ampun! Ternyata makhluk halus menyeramkan itu yang menyebabkan aku malas!

Page 95 balloon 93

SLT: Listen to this! You won't <u>believe your ears</u> (Utterance 93)

TLT: Dengar nih! Paman pasti tidak akan <u>percaya</u> (Utterance 93)

The source text above is translated into the target text by using reduction technique. For instance, the phrase <u>believe your ears</u> is translated into <u>percaya</u> in Indonesian, and there is an ellipsis process when transferring the idea from SLT into TLT. The translator reduced words <u>your ears</u> from phrase <u>believe your ears</u> because the word <u>believe</u> itself already has a meaning <u>percaya</u> in Indonesian without followed by words <u>your ears</u>.

Excerpt 25

Page 96 balloon 100

SLT: Yawn! Tell her to make it snappy! I'm starting to feel <u>a mite lazy</u> again! (Utterance 100)

TLT: Hoahm! Bilang dia supaya cepat! Aku mulai merasa <u>malas</u> lagi! (Utterance 100)

The source text above is translated into the target text by using reduction technique. For instance, the phrase <u>a mite lazy</u> is translated into <u>malas</u> in Indonesian, and there is an ellipsis process when transferring the idea from SLT into TLT. The translator reduced words <u>a mite</u> from phrase <u>a mite lazy</u> because the word <u>lazy</u> itself already has a meaning <u>malas</u> in Indonesian without followed by words <u>a mite</u>.

4.2.10 Transposition

This technique changes a grammatical category from SL into different grammatical category in TL.

Excerpt 26

53. Percuma memberitahu Paman Donal apa yang terjadi!
54. Ya! Ayo, ke perpustakaan! Kita harus menyelidiki sejarah tempat tinggal kita!
55. Segera...
56. Aku rasa aku menemukan sesuatu! Jurnal Kornelis Prul, pendiri Kota Bebek!
57. Waktu dia pertama kali datang, seluruh daerah ini masih liar! Apa katanya?

Page 92 balloon 57

SLT: When he first came here the whole area was <u>wilderness</u>! What's it say? (Utterance 57)

TLT: Waktu dia pertama kali dating seluruh daerah ini <u>masih liar</u>! Apa katanya? (Utterance 57)

The source text above is translated into the target text by using transposition technique. For instance, the word <u>wilderness</u> is translated into <u>masih liar</u> in Indonesian. The translator changed the grammatical category of <u>wilderness</u>, word <u>wilderness</u> comes from word <u>wild</u> which is an adjective, and morpheme <u>er</u> plus <u>ness</u> which becomes a noun category into <u>masih liar</u> in Indonesian which is an adjective category.

4.2.11 Established Equivalence

This technique uses a term or expression that is recognized by dictionary or language in use as an equivalent in TL.

Excerpt 27

63. Ketika Paman Donal mengirim tegangan listrik ke dalam rumah, tegangan itu pastilah membangunkan para arwah!

64. Kita harus menghadapi langsung para hantu tak kenal lelah itu!
65. Mungkin kita bisa meyakinkan mereka untuk segera pergi!
66. PERPUSTAKAAN

Page 93 balloon 64

SLT: We've got to confront those restless spooks <u>face-to-face</u>! (Utterance 64)

TLT: Kita harus menghadapi <u>langsung</u> para hantu tak kenal lelah itu! (Utterance 64)

The source text above is translated into the target text by using established equivalence technique. For instance, the phrase <u>face-to-face</u> is translated into <u>langsung</u>. Actually phrase <u>face-to-face</u> is recognized enough by dictionaries of both languages, even if the Indonesian reader who does not know the meaning can predict phrase <u>face-to-face</u> is, <u>face</u> means <u>muka</u> or wajah, to means <u>kepada</u>, <u>untuk</u>, or <u>ke</u>, <u>face</u> (again) means <u>muka</u> or <u>wajah</u>, the Indonesian reader will think <u>muka ke muka</u>, it means <u>berhadapan</u> or <u>secara langsung</u>. In SLT above <u>face-to-face</u> is followed by a verb <u>confront</u>, and usually in Indonesian word <u>menghadapi</u> is automatically followed by word <u>langsung</u> as its adverbial.

Excerpt 28

117. Bagus! Bagus! Jangan sisakan sedikit pun kotoran di jendela! Aku akan membereskan garasi!

118. Bereskan rongsokan-rongsokan di loteng! Kalau perlu aku, aku sedang mencuci mobil!

Page 98 balloon 118

SLT: <u>Take care</u> of the clutter in the attic! If you want me, I'll be washing the car! (Utterance 118)

TLT: <u>Bereskan</u> rongsokan rongsokan di loteng! Kalau perlu aku, aku sedang mencuci mobil! (Utterance 118)

The source text above is translated into the target text by using established equivalence technique. For instance, the phrase <u>take care</u> is translated into <u>bereskan</u>. Actually phrase <u>take care</u> is recognized enough by dictionaries of both languages, in Indonesian it can be <u>mengurus,</u> <u>hati hati,</u> or <u>merawat.</u> The translator predicted the usage of phrase <u>take care</u> to be <u>bereskan</u> based on the sequence above, the characters are cleaning their house, so the translator chosen the near meaning.

4.2.12 Generalization

This technique changes particular information from SLT into general information to TLT.

Excerpt 29

119. Ya! Bersihkan seluruh jalanan! Aku akan potong rumput! Kita kan keluarga! Kita kerjakan semua ini bersama-sama!

120. Kami selesai, Paman Donal!
121. Selesai? Selesai?! Pekerjaan kita tidak pernah selesai! Mulai dari awal lagi!

Page 98 balloon 119

SLT: Yes! <u>Scour</u> the driveway! I'll mow the lawn! We're the family! We do these things together! (Utterance 119)

TLT: Ya! <u>Bersihkan</u> seluruh jalanan! Aku akan potong rumput! Kita kan keluarga! Kita kerjakan ini bersama sama! (Utterance 119)

The source text above is translated into the target text by using generalization technique. For instance, word <u>scour</u> means <u>gosok</u> or <u>menggosok</u> in Indonesian, but the translator translated it into <u>bersihkan</u> in Indonesian. It transforms from particular form in English (<u>scour</u>) into general form in Indonesian (<u>bersihkan</u>).

4.2.13 Variation

This technique is to change linguistic or paralinguistic elements such as gesture and intonation that effect aspects of linguistic variation (change of textual tone, style, social, social dialect, etc) based on the target reader of the text.

Excerpt 30

158. Paman Donal! Paman bermalas-malasan lagi! Tapi bagaimana bisa? Rohnya tidak mau datang ke kita lagi!
159. Hmmm, letupan energiku mungkin hanya kebetulan saja!

160. Maksudnya, Paman mengalami gejala stress mental saja?
161. Ya! Kurasa para roh itu tidak ada hubungannya dengan kepribadian malasku!

Page 102 balloon 160

SLT: You mean you had a psychosomatic episode? (Utterance 160)

TLT: Maksudnya paman mengalami gejala stress mental saja? (Utterance 160)

The source text above is translated into the target text by using generalization technique. For instance, phrase psychosomatic episode, in medical term it means any illness in which physical symptoms, produced by the action of the unconscious mind. Because this technique changes a textual tone, style, social, social dialect, etc based on the target reader of the text, and due to the target reader of the text a kid, so it is translated into gejala stress mental which is more simple and understandable for kid.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

The conclusion is based on the data analysis in chapter IV. From the analysis, it can be concluded, there are 140 utterances in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition* that have been analyzed based on translation techniques belonging to Molina and Albir's theory. The conclusion can be stated as follows:

There are 13 of 16 translation techniques which are found in *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition*. There are 3 utterances (2,14%) for description technique, 68 utterances (48,56%) for literal technique, 3 utterances (2,14%) for modulation technique, 11 utterances (7,85%) for discursive creation technique, 11 utterances (7,85%) for borrowing technique, 6 utterances (4,28%) for amplification technique, 2 utterances (1,42%) for substitution technique, 16 utterances (11,42%) for calque technique, 8 utterances (5,71%) for reduction technique, 2 utterances (1,42%) for transposition technique, 8 utterances (5,71%) for established equivalence technique, 1 utterance (0,71%) for generalization technique, and 1 utterance (0,71%) for variation technique.

The researcher already found the mostly used translation technique is a literal translation, because as a translator realized that the target readers of the comic are children, and the literal technique is the easiest one for children to

understand the translated text. This technique is used to translate a word or an expression word for word, meanwhile generalization and variation techniques are rarely used, then generalization technique is used to translate it by changing from a particular form into a general one. Since the translator prefers literal technique than generalization technique, she or he would translate the word rose into mawar using literal technique and instead, the word rose is translated into bunga by using generalization technique. Meanwhile, variation technique is rarely used, because the translator has to own a broader knowledge and an ability to manipulate some word, term, expression, gesture or intonation from SL into TL which can be understandable and appropriate for target readers.

The usage of these translation techniques will so much help the translator in facing with the problem of translation. Translation techniques will also help the translator to make the utterances in comic understandable and meaningful to the target readers.

5.2 Suggestions

The researcher would like to give some suggestions:

1. The readers who are interested in translation study and want to enrich their knowledge about the translation techniques in utterances of comic or some other field related to translation, they would comprehend the text before doing other research dealing with the translation.

2. Dian Nuswantoro University and especially for English Department students to use this thesis as a reference when they are dealing with a research related to the translation study, especially translation technique. Also this thesis gives them an image of how the applications of translation technique on comic looks like.

3. The next researcher, this thesis can be a reference for anyone who wants to do translation work on bilingual comics.

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APPENDIX

Translation techniques used in utterances *Lazy Daze* chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition*

No	Utterances		Translation Technique
	Source Language (SL)	**Target Language (TL)**	
1.	I know you like to relax, unca Donald! But soon you'll never have to leave the Hammoc*k* at all (Utterances 1)	Aku tahu paman suka bersantai! Tapi segera paman tidak akan meninggalkan tempat tidur gantung sama sekali. (Utterances 1)	Description
2.	That's the idea! I really wish I had more gumption. But lazing just seems to be in my nature! (Utterances 2)	Memang itu tujuannya! Inginnya sih aku punya semangat bekerja, tapi sepertinya bermalas malasan sepertinya sudah menjadi pembawaanku! (Utterances 2)	Literal
3.	Tsk! Unca Donald is the laziest person we know! (Utterances 3)	Ck! Paman Doland adalah orang yang paling malas yang kita tahu! (Utterances 3)	Literal
4.	You said it! He's been like this for as long as I can remember! (Utterances 4)	Benar! Sepanjang ingatanku, kerjanya begini terus! (Uttearances 4)	Modulation
5.	No matter how many jobs he gets and loses (Utterances 5)	Tak peduli berapa banyak pekerjaan yang didapat dan lepas (Utteances 5)	Literal
6.	Or how many times he's swept up in a misadventure of his own making (Utterances 6)	Atau berapa kali dia terjebak dalam petualangan sial akibat perbuatannya sendiri (Utterances 6)	Discursive Creation
7.	He's always winds up in the	Dia selalu kembali ke tempat tidur	Discursive

	Hammock! (Utterances 7)	gantungnya! (Utterances 7)	Creation
8.	Meanwhile, the lawn goes unmowed (Utterances 8)	Sementara rumput pekarangan tidak dipangkas (Utterances 8)	Literal
9.	Dishes pile up in the sink! (Utterances 9)	Piring piring menumpuk ditempat cucian! (Utterances 9)	Literal
10.	And stacks of bills wait to be paid! (Utterances 10)	Dan tumpukan tagihan menunggu dibayar! (Utterances 10)	Literal
11.	All in good time! Right now, I'm gonna whip up a juice in the blender! (Utterances 11)	Waktunya memang pas! Sekarang, aku mau bikin jus pakai blender ah! (Utterances 11)	Borrowing
12.	But you've already overloaded the circuits! It's an accident waiting to happen! (Utterances 12)	Tapi beban listriknya sudah kelebihan! Bakal ada kecelakaan, deh! (Utterances 12)	Modulation
13.	Accident, shmackcident! I'm thirsty! (Utterances 13)	Kecelakaan, kecelakaan apanya?! Aku haus! (Utterances 13)	Literal
14.	Holy Cannoli! Electricity's traveling back through the power cord like a crazy gopher! (Utterances 19)	Ya ampun! Listriknya bergerak mundur lewat kabel sperti tikus tanah gila! (Utterances 19)	Discursive Creation
15.	Right into the house! (Utterances 21)	Tepat kedalam rumah! (Utterances 21)	Literal
16.	Heads up! She's gonna blow! (Utterances 22)	Awas! Rumahnya akan meledak! (Utterances 22)	Discursive Creation
17.	Nice going unca Donald! You just blew every fuse in the house! (Utterances 25)	Hebat, paman Donald! Paman baru saja meledakan setiap sekering di rumah! (Utterances 25)	Literal
18.	Now there's a lot more	Sekarang akan ada lebih banyak	Literal

	mess over the mess! (Utterances 26)	kekacauan di atas kekacauan! (Utterances 26)	
19.	No prob! I'll take care of it <u>when I get around to it</u>! (Utterances 27)	Ngga masalah! Nanti akan kuurus <u>kalau aku mau!</u> (Utterances 27)	Established Equivalence
20.	<u>Dewei and I will straighten up the living room! You take the kitchen</u>! (Utterances 29)	<u>Kwek dan aku akan membereskan ruang tamu! Kamu urus dapur</u>! (Utterances 29)	Literal
21.	Sound's so good to me! When I'm done, I'll go make <u>sandwich</u>! (Utterances 30)	Kedengaran bagus untuk ku! Kalau aku selesai, aku akan membuat <u>sandwich</u>! (Utterances 30)	Borrowing
22.	There! It took <u>a little elbow-grease</u>, but the floor is spic-and-span at last! (Utterances 32)	Nah! Meskipun <u>pontang panting</u>, akhirnya lantainya bersih! (Utterances 32)	Discursive Creation
23.	Hey! What's with unca Donald's chair? It wasn't <u>extended</u> a minute ago! (Utterance 33)	Hei! Kursi paman Donald kenapa nih? Semenit lalu kursinya ngga <u>terbuka panjang</u>!	Amplification
24.	<u>Beats me</u>! It's almost as if someone we can't see is having a lounge! (Utterances 34)	<u>Ngga tau</u>! Kelihatannya seperti seseorang yang tidak bias kita lihat sedang bersantai! (Utterances 34)	Discursive Creation
25.	Whammo! A <u>home run</u>! (Utterances 35)	Wah! <u>Home run</u>! (Utterances 35)	Borrowing
26.	Yipe! The <u>TV</u> came on all by itself! What gives? (Utterances 36)	Waduh! <u>TV</u> nya menyala sendiri! Kenapa nih? (Utterances 36)	Borrowing
27.	<u>Okay! My job's done</u>!	<u>Oke! Tugasku selesai</u>!	Literal

	Now..Uh? (Utterances 37)	Sekarang..Hah (Utterances 37)	
28.	Am I going nuts? <u>The sandwich</u> is disappearing right before my eyes! (Utterances 39)	Aku mau gila ya? <u>Sandwichnya</u> menghilang tepat didepan mataku! (Utterances 39)	Borrowing
29.	Guys! The weirdest thing just happened! <u>My sandwich</u> was snatched by (Utterances 41)	Teman teman! Hal teraneh baru saja terjadi! <u>Sandwichku</u> direbut oleh (Utterances 41)	Borrowing
30.	<u>That</u>! (Utterances 42)	<u>Itu</u>! (Utterances 42)	Literal
31.	Whoa! <u>A strange figure</u>! (Utterances 43)	Huaa! <u>Bentuk yang aneh</u> (Utterances 43)	Literal
32.	<u>It's not alone! Look</u>! (Utterances 44)	<u>Dia tidak sendiri! Lihat</u>! (Utterances 44)	Literal
33.	Two more of them! They must be responsible for reclining the chair and turning on the <u>TV</u>! (Utterances 45)	Dua lagi! Mereka pasti penyebab diselenjorkannya kursi dan menyalanya <u>TV</u>! (Utterances 45)	Borrowing
34.	<u>Great honk</u>! There's another one having a leisurely soak in the tub! (Utterances 46)	<u>Ya ampun</u>! Ada satu lagi yang sedang santai berendam di bak mandi! (Utterances 46)	Discursive Creation
35.	<u>This is bizzare! They look like old-fashioned American Indians!</u> (Utterances 47)	<u>Ini aneh! Mereka kelihatannya seperti suku Indian Amerika kuno!</u> (Utterances 47)	Literal
36.	<u>Correction! Old-Fashioned American Indian ghosts!</u> (Utterances 48)	<u>Perbaikan! Hantu suku Indian Amerika kuno!</u> (Utterances 48)	Literal
37.	<u>Obviously, the house has somehow become haunted!</u>	<u>Jelasnya, tidak tahu kenapa rumah ini jadi berhantu</u> (Utterances 49)	Literal

	(Utterances 49)	
38.	<u>Those spooks don't look dangerous! Seems like they just want to laze around!</u> (Utterances 50)	<u>Para hantu itu tidak kelihatan berbahaya! Kelihatannya mereka hanya ingin bersantai!</u> (Utterances 50)	Literal
39.	We've got a first class <u>mystery</u> on our hands! (Utterances 51)	Di tangan kita ini ada <u>misteri</u> kelas wahid, nih! (Utterances 51)	Calque
40.	<u>You said a mouthful</u>! Come on! Let's get to the bottom of it! (Utterances 52)	<u>Benar sekali</u>! Ayo kita selesaikan masalah ini! (Utterances 52)	Calque
41.	<u>There's no point</u> telling unca Donald what's up! (Utterances 53)	<u>Percuma</u> memberi tahu paman Donald apa yang terjadi! (Utterances 53)	Reduction
42.	Right! To the library! <u>We've gotta research the history of our property!</u> (Utterances 54)	Ya! Ayo kita ke perpustakaan! <u>Kita harus menyelidiki sejarah tempat tinggal kita</u>! (Utterances 54)	Literal
43.	I think I found something! The <u>journal</u> of Cornelius Coot, the founder of Duckberg! (Utterances 56)	Aku rasa aku menemukan sesuatu! <u>Jurnal</u> Kornelis Prul, pendiri kota bebek! (Utterances 56)	Calque
44.	When he first came here the whole area was <u>wilderness</u>! What's it say? (Utterances 57)	Waktu dia pertama kali datang, seluruh daerah ini <u>masih liar</u>! Apa katanya? (Utterances 57)	Transposition
45.	Well, <u>he discovered an Indian tribe called the Skeezyfarinas that lived in these parts!</u> (Utterances 58)	Hmm, <u>dia bertemu suku Indian bernama Skeezyfarinas yang tinggal di daerah ini</u>! (Utterances 58)	Literal
46.	<u>They</u> were a hardworking,	<u>Mereka masyarakat</u> pekerja keras!	Amplification

	productive lot! Peaceful, too! They welcome him as a brother! (Utterances 59)	Suka damai, juga! Mereka menyambutnya sebagai saudara! (Utterances 59)	
47.	The journal says he often glimpsed them in the vicinity of <u>two distinctive oak trees</u>! (Utterances 60)	Jurnal ini mengatakan dia sering melihat mereka di dekat <u>dua pohon oak</u>! (Utterances 60)	Reduction
48.	Those oak trees are the one in our yard where unca Donald has his <u>Hammock</u>! (Utterances 61)	Pohon oak itu adalah pohon di halaman kita, lokasi <u>tempat tidur gantung</u> paman Donald! (Utterances 61)	Description
49.	<u>Our house must be built over an old Indian burial ground</u>! (Utterances 62)	<u>Rumah kita pasti di bangun di atas pekuburan Indian tua</u>! (Utterances 62)	Literal
50.	<u>When unca Donald sent that electric shock into the house it must've awakened the spirits!</u> (Utterances 63)	<u>Ketika paman Donald mengirim tegangan listrik ke dalam rumah, tegangan itu pastilah membangunkan para arwah</u>! (Utterances 63)	Literal
51.	We've got to confront those restless spooks <u>face-to-face</u>! (Utterances 64)	Kita harus menghadapi <u>langsung</u> para hantu tak kenal lelah itu! (Utterances 64)	Established Equivalence
52.	Maybe we can convince them to <u>hit the road</u>! (Utterances 65)	Mungkin kita bias meyakinkan mereka untuk segera <u>pergi</u>! (Utterances 65)	Discursive Creation
53.	Unca Donald's still <u>down for the count</u>! (Utterances 67)	Paman Donald masih <u>tidak bergerak</u>! (Utterances 67)	Established Equivalence
54.	<u>Let him slumber! We can handle this ourselves</u>! (Utterances 68)	<u>Biarkan dia tidur! Kita bisa mengatasinya sendiri</u>! (Utterances 68)	Literal

55.	All right, you ghosts! (Utterances 69)	Baiklah, kalian para hantu! (Utterances 69)	Literal
56.	We're sorry your eternal rest was disturbed! (Utterances 70)	Kami minta maaf, istirahat abadi kalian terganggu! (Utterances 70)	Literal
57.	We know this house was built over your old Indian burial ground! (Utterances 71)	Kami tahu, rumah ini dibangun di atas tanah pekuburan tua Indian kalian! (Utterances 71)	Literal
58.	But we're begging you! Cease your troubled haunting and move on to a more peaceful place! (Utterances 72)	Tapi kami mohon, kepada kalian! Hentikan kegiatan menghantui yang sangat mengganggu ini dan pindahlah ke tempat yang lebih tenang! (Utterances 72)	Amplification
59.	You've got to be kidding! (Utterances 73)	Kamu pasti bercanda! (Utterances 73)	Literal
60.	There is no place more peaceful than this! (Utterances 74)	Tidak ada tempat yang lebih tenang dari ini! (Utterances 74)	Literal
61.	And you've got it wrong! Your house was not built over our burial ground! (Utterances 75)	Dan kalian salah! Rumah kalian tidak dibangun di atas pekuburan kami! (Utterances 75)	Literal
62.	This land was once our lazing ground! (Utterances 76)	Tanah ini dulunya tempat kami bermalas malasan! (Utterances 76)	Literal
63.	What? (Utterances 77)	Apa? (Utterances 77)	Literal
64.	After a hard day's work, we came here to kick back, stretch out and relax! (Utterances 78)	Setelah bekerja keras, kami ke sini untuk beristirahat, meluruskan kaki dan rileks! (Utterances 78)	Calque

65.	It was a most tranquil spot! (Utterances 79)	Ini tempat yang paling tenang! (Utterances 79)	Literal
66.	And since we were awakened, that's what we want to do still! (Utterances 80)	Dan karena kami terbangun, itu yang tetap ingin kami lakukan! (Utterances 80)	Literal
67.	It's even nicer now! We're not going anywhere! (Utterances 81)	Bahkan sekarang lebih enak lagi! Kami tidak akan kemana mana! (Utterances 81)	Literal
68.	Yep! We're staying! For eternity! (Utterances 82)	Ya! Kami tetap tinggal! Untuk selamanya! (Utterances 82)	Literal
69.	Groan! I think it's time we roused unca Donald from his eternal rest! (Utterances 83)	Waduh! Aku rasa ini saatnya kita membangunkan Paman Donald dari istirahat abadinya! (Utterances 83)	Literal
70.	So the house is built over an old Indian lazing ground! (Utterances 84)	Jadi, rumah ini dibangun di atas tempat suku Indian bermalas malasan dahulu! (Utterances 84)	Literal
71.	This explains unca Donald! He's been lazing around for years! (Utterances 85)	Ini penjelasan untuk paman Donald! Paman terus bermalas malasan selama bertahun tahun! (Utterances 85)	Literal
72.	It makes sense! I'll bet the supernatural vibes around here have been affecting him all along! (Utterances 86)	Masuk akal! Aku yakin getaran supernatural di sekitar sini sudah mempengaruhinya! (Utterances 86)	Borrowing
73.	Unca Donald! Wake up! Our house is full of ghosts! (Utterances 87)	Paman Donald! Bangun! Rumah kita penuh dengan hantu! (Utterances 87)	Literal
74.	The place is haunted!	Tempat ini dihantui! (Utterances	Literal

	(Utterances 88)	88)	
75.	He's not budging! I've got an <u>idea</u> (Utterances 89)	Dia tidak bergerak! Aku punya <u>ide</u> (Utterances 89)	Calque
76.	Unca Donald! Your creditors are coming to repossess the <u>Hammock</u>! (Utterances 90)	Paman Donald! Tukang kredit datang mau mengambil <u>tempat tidur gantung</u>nya! (Utterances 90)	Description
77.	<u>Okay! Okay!</u> I'm awake! What's the big idea? (Utterances 92)	<u>OK! OK!</u> Aku bangun! Ada apa sih? (Utterances 92)	Calque
78.	Listen to this! You won't <u>believe your ears</u> (Utterances 93)	Dengar nih! Paman pasti tidak akan <u>percaya</u> (Utterances 93)	Reduction
79.	Holy moly! So those eerie emanations are responsible for me for being <u>a lay about</u>! (Utterances 95)	Ya ampun! Ternyata makluk halus menyeramkan itu yang menyebabkan aku <u>malas</u>! (Utterances 95)	Transposition
80.	<u>If we could lose the ghosts, maybe for once in my life I'd have some gumption!</u> (Utterances 96)	<u>Kalau kita bias menghilangkan hantu hantu itu, mungkin untuk sekali seumur hidup aku akan punya semangat bekerja!</u> (Utterances 96)	Literal
81.	<u>What we need is spiritual cleaner! Let's look in the yellow page</u>! (Utterances 97)	<u>Yang kita butuhkan adalah pengusir roh! Ayo kita lihat dihalaman kuning</u>! (Utterances 97)	Literal
82.	Yesss! I feel an unearthly presence in this house! <u>I'm sure that I can help you with your problem</u>! (Utterances 99)	Yaaaa! Aku merasakan kehadiran yang aneh di rumah ini! <u>Aku yakin bisa menolong kalian</u>! (Utterances 99)	Reduction

83.	Yawn! Tell her to make it snappy! I'm starting to feel <u>a mite lazy</u> again! (Utterances 100)	Hoahm! Bilang dia supaya cepat! Aku mulai merasa <u>malas</u> lagi! (Utterances 100)	Reduction
84.	Spirits haunting this quaint place, you cannot fight the <u>psychic</u> tide (Utterances 101)	Roh menghantui tempat kuno ini, kau tidak bisa melawan gelombang <u>psiko</u> ini (Utterances 101)	Calque
85.	<u>Vanish now without a trace, find somewhere to reside!</u> (Utterances 102)	<u>Menghilanglah sekarang tanpa jejak, carilah tempat dimana saja untuk bermukim!</u> (Utterances 102)	Literal
86.	Hey! <u>Cut it out!</u> (Utterances 103)	Hei! <u>Hentikan</u>! (Utterances 103)	Reduction
87.	<u>This house is now clean!</u> (Utterances 106)	<u>Rumah ini sekarang bersih!</u> (Utterances 106)	Literal
88.	It's not clean yet, <u>but it soon will be</u>! (Utterances 108)	Belum, sih, <u>tapi segera akan bersih</u>! (Utterances 108)	Amplification
89.	Well, well, well! Unca Donald's <u>full of pep and gusto</u>! (Utterances 109)	Wah, wah, wah! Paman Donald bawa <u>peralatan lengkap</u>! (Utterances 109)	Discursive Creation
90.	<u>He's actually doing housework</u>! (Utterances 110)	<u>Dia benar benar mengerjakan pekerjaan rumah</u>! (Utterances 110)	Literal
91.	<u>It's true! The lazy ghosts have been exorcised from the house!</u> (Utterances 111)	<u>Benar! Hantu pemalas sudah di usir dari rumah!</u> (Utterances 111)	Literal
92.	<u>And their influence on unca Donald has evaporated with them</u>! (Utterances 112)	<u>Dan pengaruh mereka terhadap paman Donald telah hilang!</u> (Utterances 112)	Literal

93.	Rise and shine! It's Saturday and we have work to do! (Utterances 114)	Bangun, dong! Sekarang hari Sabtu dan kita banyak pekerjaan! (Utterances 114)	Established Equivalence
94.	But it's only five in the morning! (Utterances 115)	Tapi sekarang baru jam 5 pagi! (Utterances 115)	Amplification
95.	That's right! While I reorganize my address book, you scrub every inch of the house with toothbrushes! (Utterances 116)	Benar! Sementara aku mengatur kembali buku alamatku, kalian gosok setiap inci rumah dengan sikat gigi! (Utterances 116)	Calque
96.	Good! Good! Don't leave a speck of dirt in the windows! I'll straighten up the garage! (Utterances 117)	Bagus! Bagus! Jangan sisakan sedikit pun kotoran di jendela! Aku akan membersihkan garasi! (Utterances 117)	Calque
97.	Take care of the clutter in the attic! If you want me, I'll be washing the car! (Utterances 118)	Bereskan rongsokan rongsokan di loteng! Kalau perlu aku, aku sedang mencuci mobil! (Utterances 118)	Established Equivalence
98.	Yes! Scour the driveway! I'll mow the lawn! We're the family! We do these things together! (Utterances 119)	Ya! Bersihkan seluruh jalanan! Aku akan potong rumput! Kita kan keluarga! Kita kerjakan ini bersama sama! (Utterances 119)	Generalization
99.	We're done, unca Donald! (Utterances 120)	Kita selesai, paman Donald! (Utterances 120)	Literal
100.	Done? Done? Phsaw! Our work is never done! Start all over again! (Utterances 121)	Selesai? Selesai? Pekerjaan kita tidak pernah selesai! Mulai dari awal lagi! (Utterances 121)	Literal

101.	I'm pooped! Things were better before! Where did those spirits go? (Utterances 122)	Aku capek sekali! Keadaan lebih baik sebelumnya! Roh roh itu kemana ya? (Utterances 122)	Literal
102.	Yeah! We've got to get the ghosts back! (Utterances 123)	Ya! Kita harus mendatangkan kembali hantu hantu itu! (Utterances 123)	Literal
103.	The listless, do nothing unca Donald was a lot agreeable than this maniacal clean-freak! (Utterances 124)	Paman Donald yang pemalas jauh lebih baik daripada orang yang gila kebersihan ini! (Utterances 124)	Reduction
104.	Come on! If the presence of those sluggish spirits really can restore unca Donald, we have to find them! (Utterances 125)	Ayo! Kalau kehadiaran roh pemalas itu bisa mengembalikan paman Donald seperti semula, kita harus menemukannya! (Utterances 125)	Literal
105.	Right! Let's drop by to Gyro's workshop! I'll bet he can help us! (Utterances 126)	Benar! Ayo mampir ke bengkel Lung! Aku yakin dia bisa menolong kita! (Utterances 126)	Literal
106.	There! This should help you to locate your lethargic ectoplasmic entities! (Utterances 128)	Nah! Ini akan menolong kalian menemukan jumlah kelesuan ektoplasma kalian! (Utterances 128)	Calque
107.	How does it work? (Utterances 129)	Bagaimana cara kerjanya? (Utterances 129)	Literal
108.	Merely point my spook detector at a given area! The alarm will sound if otherworldly beings are	Cukup dengan mengarahkan detektor hantuku ke area yang dituju! Alarm akan berbunyi jika ada makhluk gaib! (Utterances	Borrowing

	present! (Utterances 130)	130)	
109.	<u>Now what</u>? (Utterances 131)	<u>Sekarang bagaimana</u>? (Utterances 131)	Literal
110.	We take the doohickey to the most relaxing place in the <u>Duckberg</u>! Where else would the ghosts go? (Utterances 132)	Kita bawa alat ini ke tempat tempat bersantai di <u>kota Bebek</u>! Ke mana lagi hantu itu akan pergi? (Utterances 132)	Amplification
111.	The park is pretty relaxing! Any action from the <u>detector</u>? (Utterances 133)	Taman ini cukup bersuasana santai! Ada gerakan dari <u>detector</u>? (Utterances 133)	Borrowing
112.	<u>Not a peep</u>! They are not here! (Utterances 134)	<u>Tidak sedikitpun</u>! Mereka tidak disini! (Utterances 134)	Established Equivalence
113.	<u>The orchestra</u>'s rendition of Brahm's Lullaby is awfully shooting! Any sign? (Utterances 135)	<u>Pertunjukan orkestra</u> Lullaby karya Brahm kan sangat meninabobokan! Ada tanda? (Utterances 135)	Calque
114.	Nope! The spirits aren't lounging around the <u>amphitheater</u>! (Utterances 136)	Ngga! Roh itu tidak bersantai di sekitar <u>amfiteater</u>! (Utterances 136)	Calque
115.	<u>You can't beat the old fishing hole for tranquility</u>! Well? (Utterances 137)	<u>Ketenangan tempat memancing ini ngga ada yang mengalahkan</u>! Bagaimana? (Utterances 137)	Modulation
116.	This contraption is as silent as the Sphinx! <u>It's another dead end</u>! (Utterances 138)	Alat ini diam seperti <u>patung Shinx</u>! <u>Gagal lagi</u>! (Utterances 138)	Discursive Creation
117.	Sigh! <u>Looks like we'll never find them</u>! Might as well give up! (Utterances 139)	Aduh! <u>Kelihatannya kita tidak akan pernah menemukan mereka</u>! Sebaiknya kita menyerah! (Utterances 139)	Literal

118.	Hold it! The spook <u>detector</u>! It's going wild! (Utterances 140)	Tunggu dulu! <u>Detektor</u> hantu! Gerakannya liar! (Utterances 140)	Calque
119.	If that Gizmo's <u>on the level</u>, the ghosts are in there! (Utterances 142)	Kalau alat itu <u>benar</u>, hantu itu ada disana! (Utterances 142)	Discursive Creation
120.	A rest home! <u>Makes perfect sense</u>! (Utterances 143)	Rumah jompo! <u>Sangat masuk akal</u>! (Utterances 143)	Established Equivalence
121.	<u>There they are</u>! (Utterances 145)	<u>Itu mereka</u>! (Utterances 145)	Literal
122.	<u>No wonder they like it here! This is as quiet and peaceful as it gets</u>! (Utterances 146)	<u>Tidak heran mereka senang disini! Tempat ini sunyi dan tenang sekali</u>! (Utterances 146)	Literal
123.	Look! It's the little <u>quackers</u> who had us cast out of their home! (Utterances 147)	Lihat! Itu para <u>bebek</u> yang menyebabkan kita terusir dari rumah mereka! (Utterances 147)	Established Equivalence
124.	<u>We made a big mistake! We want you back</u>! (Utterances 148)	<u>Kami membuat kesalahan besar! Kami ingin kalian kembali</u>! (Utterances 148)	Literal
125.	You're a calming influence on unca Donald! We've had enough of his fanatical <u>energetic</u> ways! (Utterances 149)	Kalian memberi pengaruh ketenangan kepada paman Donald! Kami sudah ngga tahan dengan jalan hidupnya yang sangat <u>enerjik</u>! (Utterances 149)	Calque
126.	<u>Please come with us! We're desperate</u>! (Utterances 150)	> <u>Ikutlah dengan kami! Kami putus asa!</u> (Utterances 150)	Literal
127.	But the <u>tempo</u> of life is perfect here at Shady Meadows! Nobody's in a rush! There's no yelling! No tantrums! We're happy	Tapi <u>tempo</u> hidup di Padang Rumput Teduh sangat sempurna! Tidak ada yang terburu buru! Tidak ada teriakan! Tidak ada amarah! Kami senang di tempat	Borrowing

	in this place! (Utterances 151)	ini! (Utterances 151)	
128.	Thanks but no thanks! We prefer to <u>stay right where we are</u>! (Utterances 152)	Terima kasih, tapi nggak, deh! Kami memilih untuk <u>tetap tinggal</u>! (Utterances 152)	Reduction
129.	<u>Groan</u>! (Utterances 153)	<u>Hu-uh</u>! (Utterances 153)	Subtitution
130.	I feel sick! We've got to home to a crazy, super <u>energized</u> task-master! (Utterances 155)	Aku merasa muak! Kita harus pulang ke rumah kepada pemberi tugas yang gila dan <u>berenergi</u> super itu! (Utterances 155)	Calque
131.	<u>But what can we do? We're stuck with him</u>! (Utterances 156)	<u>Tapi apa yang bisa kita lakukan? Kita terikat bersamanya</u>! (Utterances 156)	Literal
132.	Stop the presses! Do you guys see what I see? Tell me I'm not <u>hallucinating</u>! (Utterances 157)	Tunggu dulu! Kalian lihat apa yang kulihat? Katakan padaku bahwa aku tidak <u>berhalusinasi</u>! (Utterances 157)	Calque
133.	<u>Unca Donald! You're lazing around again! But how can that be? The spirits wouldn't come back to visit us!</u> (Utterances 158)	<u>Paman Donald! Paman bermalas malasan lagi!Tapi bagaimana bisa? Roh nya tidak mau datang ke kita lagi</u>! (Utterances 158)	Literal
134.	Well, my burst of <u>energy</u> must've just been a fluke! (Utterances 159)	Hmmm, letupan <u>energiku</u> mungkin hanya kebetulan saja! (Utterances 159)	Calque
135.	You mean you had a <u>psychosomatic episode</u>? (Utterances 160)	Maksudnya paman mengalami <u>gejala stress mental</u> saja? (Utterances 160)	Variation
136.	Yep! <u>I don't think those spirits had anything to do with my lazy personality</u>!	Ya! <u>Kurasa para roh itu tidak ada hubungan dengan kepribadian malasku</u>! (Utterances 161)	Literal

	(Utterances 161)		
137.	Doing nothing is just my natural state, I guess! (Utterances 162)	Nggak melakukan apa apa itu sifat alamiku, kurasa! (Utterances 162)	Literal
138.	Yippee! The old unca Donald is back! (Utterances 163)	Hore! Paman Donald yang dulu sudah kembali! (Utterances 163)	Subtitution
139.	Back where he belongs! (Utterances 164)	Kembali ketempat seharusnya! (Utterances 164)	Literal
140.	Snoozing in the Hammock! (Utterances 165)	Tidur tiduran di tempat tidur gantung! (Utterances 165)	Description

Lazy Daze chapter in *The Very Best of Donald Duck Comics 7th Bilingual Edition*

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Page 88 balloon 8 - 22

8. MEANWHILE, THE LAWN GOES UNMOWED...

9. ...DISHES PILE UP IN THE SINK!

10. ...AND STACKS OF BILLS WAIT TO BE PAID!

8. Sementara, rumput pekarangan tidak dipangkas...
9. ...piring-piring menumpuk di tempat cucian!
10. ...dan tumpukan tagihan menunggu dibayar!

11. ALL IN GOOD TIME! RIGHT NOW, I'M GONNA WHIP UP A JUICE IN THE BLENDER!

12. BUT YOU'VE ALREADY OVER-LOADED THE CIRCUITS! IT'S AN ACCIDENT WAITING TO HAPPEN!

11. Waktunya memang pas! Sekarang, aku mau bikin jus pakai blender, ah!
12. Tapi beban listriknya sudah kelebihan! Bakal ada kecelakaan, deh!

13. ACCIDENT, SHMACKCIDENT! I'M THIRSTY!

14. WHIRRR!

13. Kecelakaan, kecelakaan apanya?! Aku haus!

15. YOICKS!

16. FRITZ!

17. SNAP!

18. CRACKLE!

19. HOLY CANNOLI! ELECTRICITY'S TRAVELING BACK THROUGH THE POWER CORD LIKE A CRAZY GOPHER!

20. ZZZZT!

19. Ya ampun! Listriknya bergerak mundur lewat kabel seperti tikus tanah gila!

21. RIGHT INTO THE HOUSE!

22. HEADS UP! SHE'S GONNA BLOW!

21. Tepat ke dalam rumah!
22. Awas! Rumahnya akan meledak!

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25. Hebat, Paman Donal! Paman baru saja meledakkan setiap sekering di rumah!
26. Sekarang akan ada lebih banyak kekacauan di atas kekacauan!
27. Nggak masalah! Nanti akan kuurus kalau aku mau!
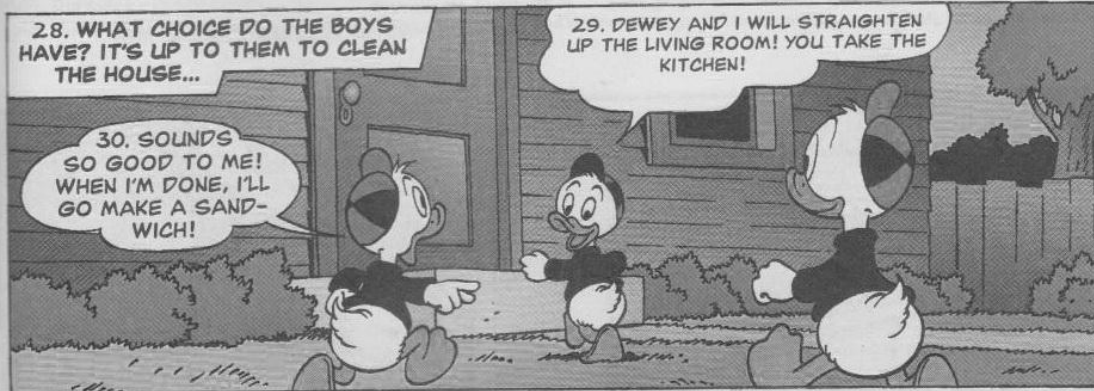
28. Pilihan apalagi yang dipunyai anak-anak itu? Tergantung merekalah untuk membersihkan rumah itu...
29. Kwek dan aku akan membereskan ruang tamu! Kamu urus dapur!
30. Kedengarannya bagus untukku! Kalau aku selesai, aku akan membuat sandwich!

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31. BUT AS THE KIDS WORK, STRANGE THINGS BEGIN TO HAPPEN...

32. THERE! IT TOOK A LITTLE ELBOW-GREASE, BUT THE FLOOR IS SPIC-AND-SPAN AT LAST!

31. Tapi sewaktu anak-anak bekerja, hal-hal aneh mulai terjadi...
32. Nah! Meskipun pontang-panting, akhirnya lantainya bersih!

33. HEY! WHAT'S WITH UNCA DONALD'S CHAIR? IT WASN'T EXTENDED A MINUTE AGO!
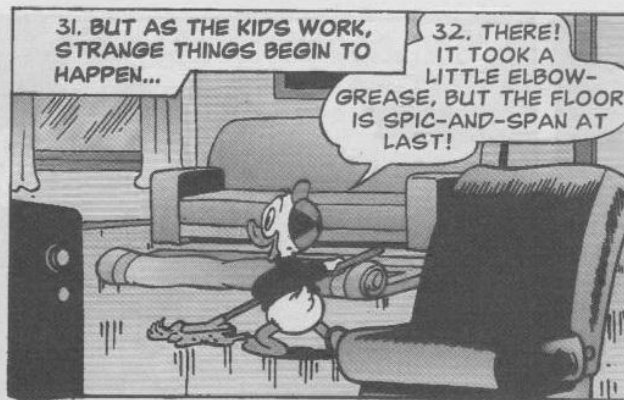
33. Hei! Kursi Paman Donal kenapa, nih? Semenit lalu kursinya nggak terbuka panjang!

34. BEATS ME! IT'S ALMOST AS IF SOMEONE WE CAN'T SEE IS HAVING A LOUNGE!

34. Nggak tahu! Kelihatannya seperti seseorang yang tidak bisa kita lihat sedang bersantai!

35. WHAMMO! A HOME RUN!

36. YIPE! THE TV CAME ON ALL BY ITSELF! WHAT GIVES?

35. Wah! Home run!
36. Waduh! TV-nya menyala sendiri! Kenapa, nih?

37. OKAY! MY JOB'S DONE! NOW ... UH?

38. WHOOOSH!

37. Oke! Tugasku selesai! Sekarang... hah?

39. AM I GOING NUTS? THE SANDWICH IS DISAPPEARING RIGHT BEFORE MY EYES!

40. CHOMP!

39. Aku mau gila, ya? Sandwichnya menghilang tepat di depan mataku!

Page 91 balloon 41 - 48

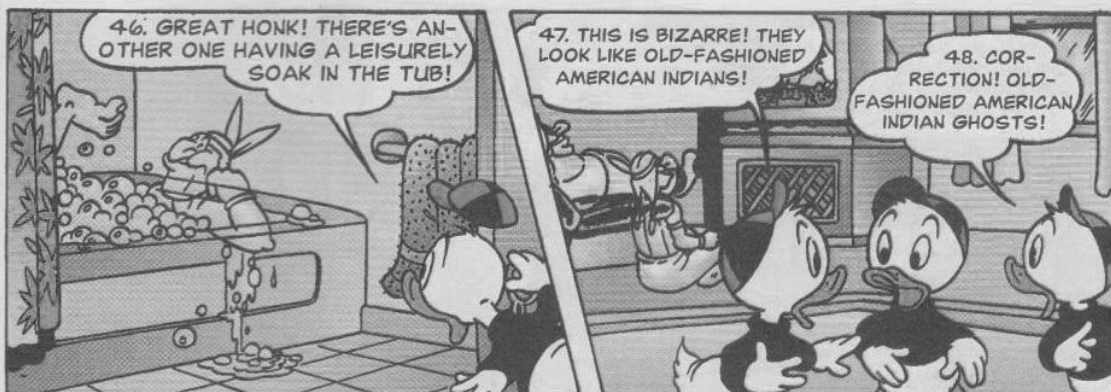41. GUYS! THE WEIRDEST THING JUST HAPPENED! MY SANDWICH WAS SNATCHED BY...

42. THAT!

43. WHOA! A STRANGE FIGURE!

41. Teman-teman! Hal teraneh baru saja terjadi! Sandwichku direbut oleh...

42. Itu!

43. Huaa! Bentuk yang aneh!

44. IT'S NOT ALONE! LOOK!

45. TWO MORE OF THEM! THEY MUST BE RESPONSIBLE FOR RECLINING THE CHAIR AND TURNING ON THE TV!

44. Dia tidak sendiri! Lihat!

45. Dua lagi! Mereka pasti penyebab diselonjorkannya kursi dan menyalanya TV!

46. GREAT HONK! THERE'S ANOTHER ONE HAVING A LEISURELY SOAK IN THE TUB!

47. THIS IS BIZARRE! THEY LOOK LIKE OLD-FASHIONED AMERICAN INDIANS!

48. CORRECTION! OLD-FASHIONED AMERICAN INDIAN GHOSTS!

46. Ya ampun! Ada satu lagi yang sedang santai berendam di bak mandi!

47. Ini aneh! Mereka kelihatannya seperti suku Indian Amerika kuno!

48. Perbaikan! Hantu suku Indian Amerika kuno!

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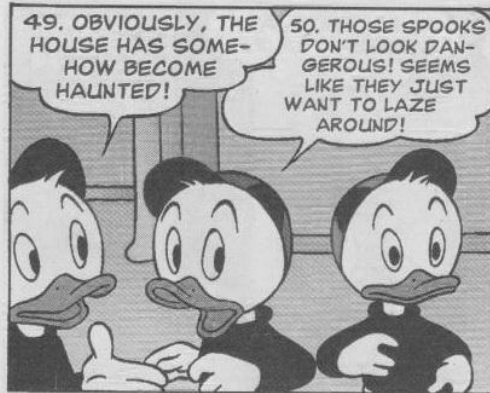
49. OBVIOUSLY, THE HOUSE HAS SOMEHOW BECOME HAUNTED!

50. THOSE SPOOKS DON'T LOOK DANGEROUS! SEEMS LIKE THEY JUST WANT TO LAZE AROUND!

51. WE'VE GOT A FIRST CLASS MYSTERY ON OUR HANDS!

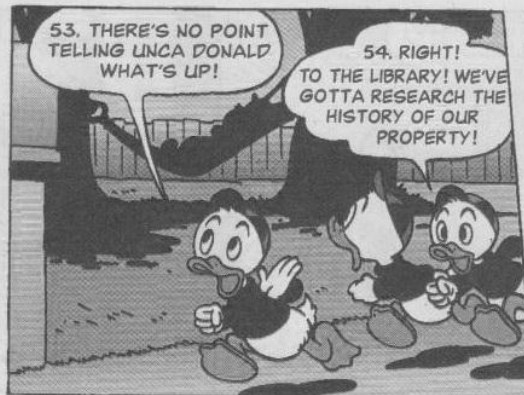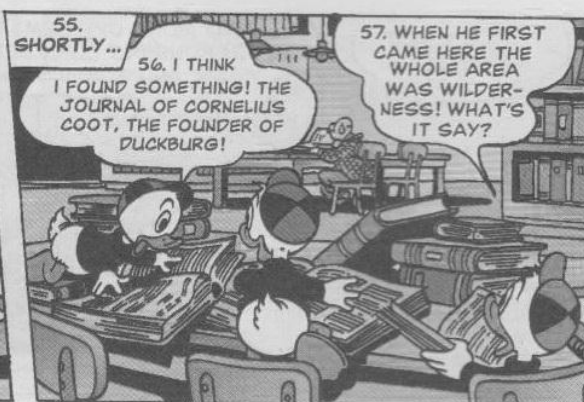52. YOU SAID A MOUTHFUL! COME ON! LET'S GET TO THE BOTTOM OF IT!

49. Jelasnya, tidak tahu kenapa rumah ini jadi berhantu!
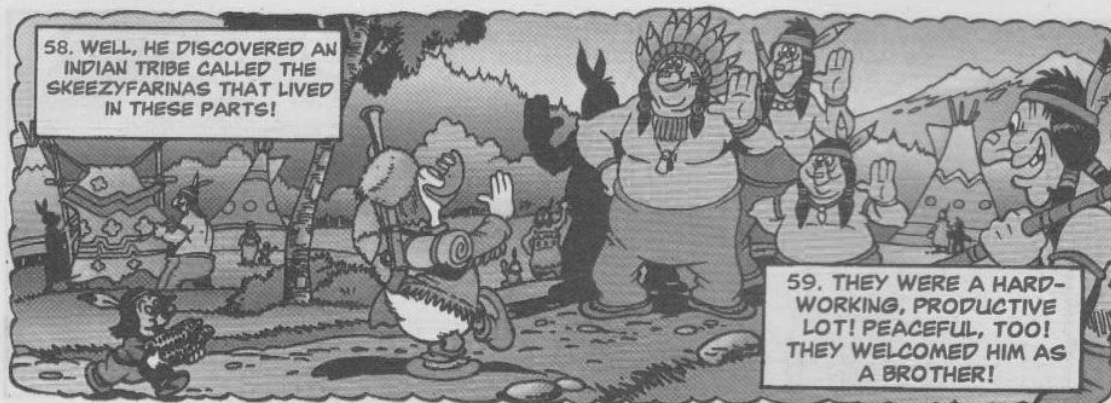50. Para hantu itu tidak kelihatan berbahaya! Kelihatannya mereka hanya ingin bersantai!

51. Di tangan kita ini ada misteri kelas wahid, nih!
52. Benar sekali! Ayo! Kita selesaikan masalah ini!

53. THERE'S NO POINT TELLING UNCA DONALD WHAT'S UP!

54. RIGHT! TO THE LIBRARY! WE'VE GOTTA RESEARCH THE HISTORY OF OUR PROPERTY!

55. SHORTLY...

56. I THINK I FOUND SOMETHING! THE JOURNAL OF CORNELIUS COOT, THE FOUNDER OF DUCKBURG!

57. WHEN HE FIRST CAME HERE THE WHOLE AREA WAS WILDERNESS! WHAT'S IT SAY?

53. Percuma memberitahu Paman Donal apa yang terjadi!
54. Ya! Ayo, ke perpustakaan! Kita harus menyelidiki sejarah tempat tinggal kita!

55. Segera...
56. Aku rasa aku menemukan sesuatu! Jurnal Kornelis Prul, pendiri Kota Bebek!
57. Waktu dia pertama kali datang, seluruh daerah ini masih liar! Apa katanya?

58. WELL, HE DISCOVERED AN INDIAN TRIBE CALLED THE SKEEZYFARINAS THAT LIVED IN THESE PARTS!

59. THEY WERE A HARDWORKING, PRODUCTIVE LOT! PEACEFUL, TOO! THEY WELCOMED HIM AS A BROTHER!

58. Hmm, dia bertemu suku Indian bernama Skeezyfarinas yang tinggal di daerah ini!
59. Mereka masyarakat pekerja keras! Suka damai, juga! Mereka menyambutnya sebagai saudara!

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60. THE JOURNAL SAYS HE OFTEN GLIMPSED THEM IN THE VICINITY OF TWO DISTINCTIVE OAK TREES!

61. THOSE OAK TREES ARE THE ONES IN OUR YARD WHERE UNCA DONALD HAS HIS HAMMOCK!

62. OUR HOUSE MUST BE BUILT OVER AN OLD INDIAN BURIAL GROUND!

60. Jurnal ini mengatakan dia sering melihat mereka di dekat dua pohon oak!
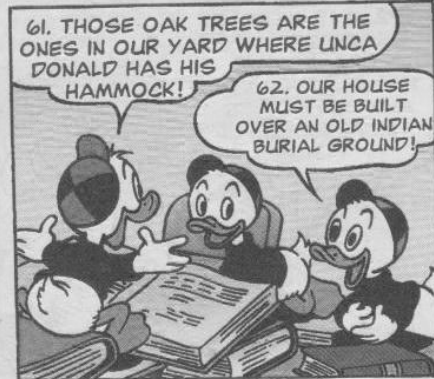
61. Pohon oak itu adalah pohon di halaman kita, lokasi tempat tidur gantung Paman Donal!
62. Rumah kita pasti dibangun di atas pekuburan Indian tua!

63. WHEN UNCA DONALD SENT THAT ELECTRIC SHOCK INTO THE HOUSE IT MUST'VE AWAKENED THE SPIRITS!

64. WE'VE GOT TO CONFRONT THOSE RESTLESS SPOOKS FACE-TO-FACE!

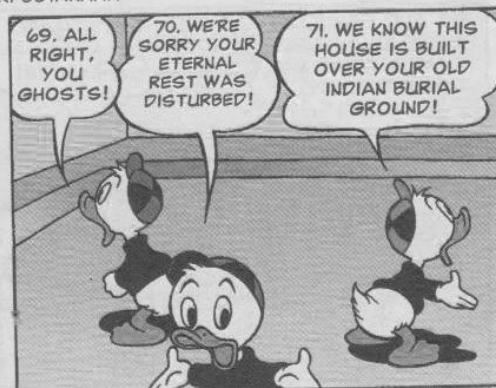65. MAYBE WE CAN CONVINCE THEM TO HIT THE ROAD!

66. LIBRARY

63. Ketika Paman Donal mengirim tegangan listrik ke dalam rumah, tegangan itu pastilah membangunkan para arwah!

64. Kita harus menghadapi langsung para hantu tak kenal lelah itu!
65. Mungkin kita bisa meyakinkan mereka untuk segera pergi!
66. PERPUSTAKAAN

67. UNCA DONALD'S STILL DOWN FOR THE COUNT!

68. LET HIM SLUMBER! WE CAN HANDLE THIS OURSELVES!

69. ALL RIGHT, YOU GHOSTS!

70. WE'RE SORRY YOUR ETERNAL REST WAS DISTURBED!

71. WE KNOW THIS HOUSE IS BUILT OVER YOUR OLD INDIAN BURIAL GROUND!

67. Paman Donal masih tidak bergerak!
68. Biarkan dia tidur! Kita bisa mengatasinya sendiri!

69. Baiklah, kalian para hantu!
70. Kami minta maaf, istirahat abadi kalian terganggu!
71. Kami tahu, rumah ini dibangun di atas tanah pekuburan tua Indian kalian!

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72. Tapi kami mohon, kepada kalian! Hentikan kegiatan menghantui yang sangat mengganggu ini dan pindahlah ke tempat yang lebih tenang!
73. Kamu pasti bercanda!

74. Tidak ada tempat yang lebih tenang dari ini!
75. Dan kalian salah! Rumah kalian tidak dibangun di atas pekuburan kami!

76. Tanah ini dulunya tempat kami bermalas-malasan!
77. Apa?

78. Setelah bekerja keras, kami ke sini untuk beristirahat, meluruskan kaki dan rileks!
79. Ini tempat yang paling tenang!

80. Dan karena kami terbangun, itu yang tetap kami ingin lakukan!
81. Bahkan sekarang lebih enak lagi! Kami tidak akan ke mana-mana!

82. Ya! Kami tetap tinggal! Untuk selamanya!
83. Waduh! Aku rasa ini saatnya kita membangunkan Paman Donal dari istirahat abadinya!

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84. SO THE HOUSE IS BUILT OVER AN OLD INDIAN LAZING GROUND!

85. THIS EXPLAINS UNCA DONALD! HE'S BEEN LAZING AROUND FOR YEARS!

84. Jadi, rumah ini dibangun di atas tempat suku Indian bermalas-malasan dahulu!
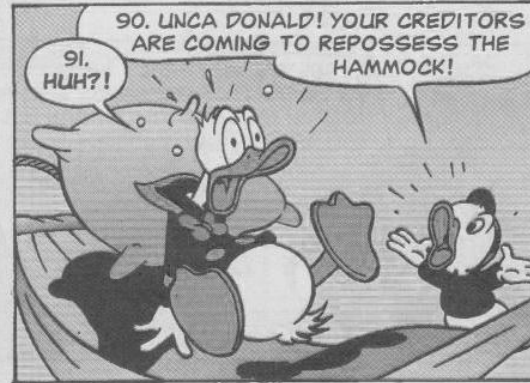85. Ini penjelasan untuk Paman Donal! Paman terus bermalas-malasan selama bertahun-tahun!

86. IT MAKES SENSE! I'LL BET THE SUPERNATURAL VIBES AROUND HERE HAVE BEEN AFFECTING HIM ALL ALONG!

86. Masuk akal! Aku yakin getaran supernatural di sekitar sini sudah mempengaruhinya!

87. UNCA DONALD! WAKE UP! OUR HOUSE IS FULL OF GHOSTS!

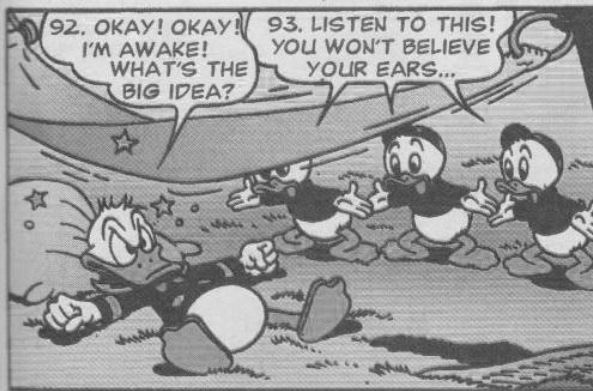88. THE PLACE IS HAUNTED!

89. HE'S NOT BUDGING! I'VE GOT AN IDEA...

87. Paman Donal! Bangun! Rumah kita penuh dengan hantu!
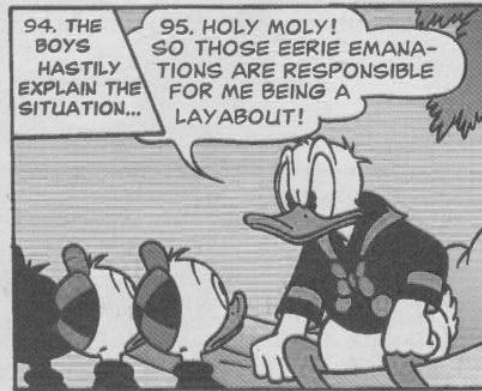88. Tempat ini dihantui!
89. Dia tidak bergerak! Aku punya ide...

90. UNCA DONALD! YOUR CREDITORS ARE COMING TO REPOSSESS THE HAMMOCK!

91. HUH?!

90. Paman Donal! Tukang kredit datang mau mengambil tempat tidur gantungnya!

92. OKAY! OKAY! I'M AWAKE! WHAT'S THE BIG IDEA?

93. LISTEN TO THIS! YOU WON'T BELIEVE YOUR EARS...

92. Oke! Oke! Aku bangun! Ada apa, sih?
93. Dengar, nih! Paman pasti tak akan percaya...

94. THE BOYS HASTILY EXPLAIN THE SITUATION...

95. HOLY MOLY! SO THOSE EERIE EMANA-TIONS ARE RESPONSIBLE FOR ME BEING A LAYABOUT!

94. Anak-anak dengan tergesa-gesa menjelaskan keadaannya...
95. Ya ampun! Ternyata makhluk halus menyeramkan itu yang menyebabkan aku malas!
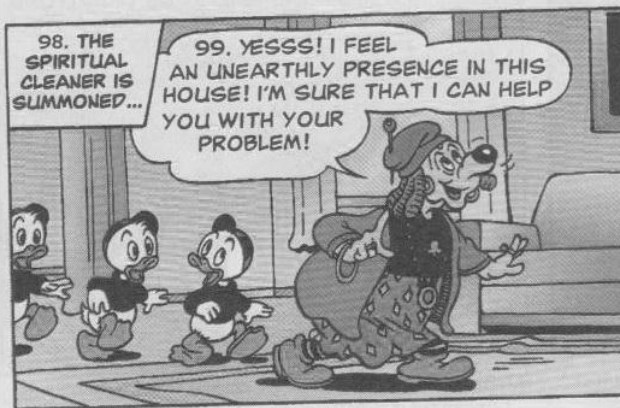
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96. IF WE COULD LOSE THE GHOSTS, MAYBE FOR ONCE IN MY LIFE I'D HAVE SOME GUMPTION!

97. WHAT WE NEED IS A SPIRITUAL CLEANER! LET'S LOOK IN THE YELLOW PAGES!

96. Kalau kita bisa menghilangkan hantu-hantu itu, mungkin untuk sekali seumur hidup aku akan punya semangat bekerja!

97. Yang kita butuhkan adalah pengusir roh! Ayo kita lihat di Halaman Kuning!

98. THE SPIRITUAL CLEANER IS SUMMONED...

99. YESSS! I FEEL AN UNEARTHLY PRESENCE IN THIS HOUSE! I'M SURE THAT I CAN HELP YOU WITH YOUR PROBLEM!

100. YAWN! TELL HER TO MAKE IT SNAPPY! I'M STARTING TO FEEL A MITE LAZY AGAIN!

98. Si pengusir roh dipanggil...
99. Yaaaa! Aku merasakan kehadiran yang aneh di rumah ini! Aku yakin bisa menolong kalian!

100. Hoahm! Bilang dia supaya cepat! Aku mulai merasa malas lagi!

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101. SPIRITS HAUNTING THIS QUAINT PLACE, YOU CANNOT FIGHT THE PSYCHIC TIDE...

102. VANISH NOW WITHOUT A TRACE, FIND SOMEWHERE TO RESIDE!

103. HEY! CUT IT OUT!

104. NOOOO!

105. WHOOOSH!

106. THIS HOUSE IS NOW CLEAN!

107. PHOOOM!

108. IT'S NOT CLEAN YET, BUT IT SOON WILL BE!

101. Roh menghantui tempat kuno ini, kau tidak bisa melawan gelombang psiko ini...
102. Menghilanglah sekarang tanpa jejak, carilah tempat di mana saja untuk bermukim!
103. Hei! Hentikan!

106. Rumah ini sekarang bersih!
108. Belum, sih, tapi segera akan bersih!

109. WELL, WELL, WELL! UNCA DONALD'S FULL OF PEP AND GUSTO!

110. HE'S ACTUALLY DOING HOUSEWORKS!

111. IT'S TRUE! THE LAZY GHOSTS HAVE BEEN EXORCISED FROM THE HOUSE!

112. AND THEIR INFLUENCE ON UNCA DONALD HAS EVAPORATED WITH THEM!

109. Wah, wah, wah! Paman Donal bawa peralatan lengkap!
110. Dia benar-benar mengerjakan pekerjaan rumah!

111. Benar! Hantu pemalas sudah diusir dari rumah!
112. Dan pengaruh mereka terhadap Paman Donal sudah hilang!
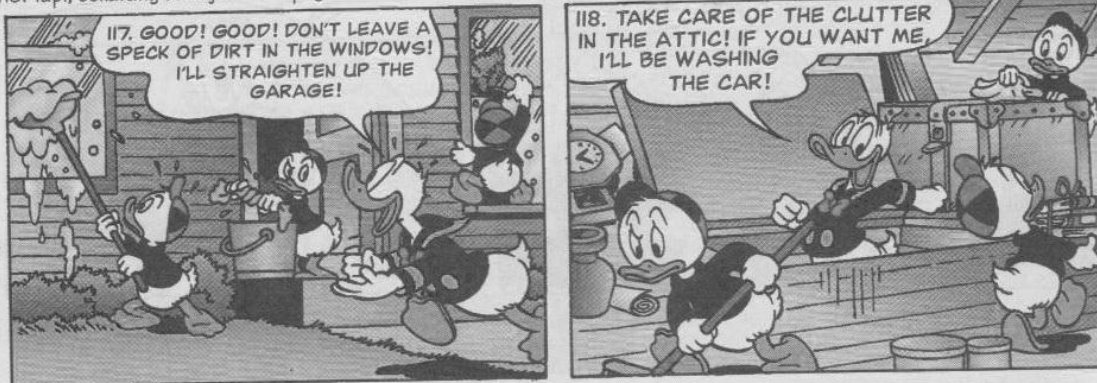
Page 98 balloon 113 - 121

113. Berhati-hatilah akan apa yang kalian harapkan, anak-anak...
114. Bangun, dong! Sekarang hari Sabtu dan kita punya banyak pekerjaan!
115. Tapi, sekarang baru jam lima pagi!

116. Benar! Sementara aku mengatur kembali buku alamatku, kalian gosok setiap inci rumah dengan sikat gigi!

117. Bagus! Bagus! Jangan sisakan sedikit pun kotoran di jendela! Aku akan membereskan garasi!

118. Bereskan rongsokan-rongsokan di loteng! Kalau perlu aku, aku sedang mencuci mobil!

119. Ya! Bersihkan seluruh jalanan! Aku akan potong rumput! Kita kan keluarga! Kita kerjakan semua ini bersama-sama!

120. Kami selesai, Paman Donal!
121. Selesai? Selesai?! Pekerjaan kita tidak pernah selesai! Mulai dari awal lagi!

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122. I'M POOPED! THINGS WERE BETTER BEFORE! WHERE DID THOSE SPIRITS GO?

123. YEAH! WE'VE GOT TO GET THE GHOSTS BACK!

124. THE LISTLESS, DO-NOTHING UNCA DONALD WAS A LOT MORE AGREE-ABLE THAN THIS MANIACAL CLEAN-FREAK!

122. Aku capek sekali! Keadaan lebih baik sebelumnya! Roh-roh itu ke mana, ya?
123. Ya! Kita harus mendatangkan kembali hantu-hantu itu!
124. Paman Donal yang pemalas jauh lebih baik daripada orang yang gila kebersihan ini!

125. COME ON! IF THE PRESENCE OF THOSE SLUGGISH SPIRITS REALLY CAN RESTORE UNCA DONALD, WE HAVE TO FIND THEM!

126. RIGHT! LET'S DROP BY GYRO'S WORKSHOP! I'LL BET HE CAN HELP US!

125. Ayo! Kalau kehadiran roh pemalas itu bisa mengembalikan Paman Donal seperti semula, kita harus menemukannya!
126. Benar! Ayo, mampir ke bengkel Lung! Aku yakin dia bisa menolong kita!

127. THE BOYS POUR OUT THEIR WOES TO THE INVENTOR AND IN NO TIME AT ALL...

128. THERE! THIS SHOULD HELP YOU TO LOCATE YOUR LETHARGIC ECTOPLAS-MIC ENTITIES!

129. HOW DOES IT WORK?

130. MERELY POINT MY SPOOK DETECTOR AT A GIVEN AREA! THE ALARM WILL SOUND IF OTHERWORLDLY BEINGS ARE PRESENT!

127. Anak-anak menceritakan keluhannya kepada si penemu dan dalam waktu singkat...
128. Nah! Ini akan menolong kalian menemukan jumlah kelesuan ektoplasma kalian!
129. Bagaimana cara kerjanya?

130. Cukup dengan mengarahkan detektor hantuku ke area yang dituju! Alarmnya akan berbunyi jika ada makhluk gaib!

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131. NOW WHAT?

132. WE TAKE THE DOOHICKEY TO THE MOST RELAXING PLACES IN THE DUCKBURG! WHERE ELSE WOULD THE GHOSTS GO?

133. THE PARK IS PRETTY RELAXING! ANY ACTION FROM THE DETECTOR?

134. NOT A PEEP! THEY'RE NOT HERE!

131. Sekarang bagaimana?
132. Kita bawa alat ini ke tempat-tempat bersantai di Kota Bebek! Ke mana lagi hantu itu akan pergi?
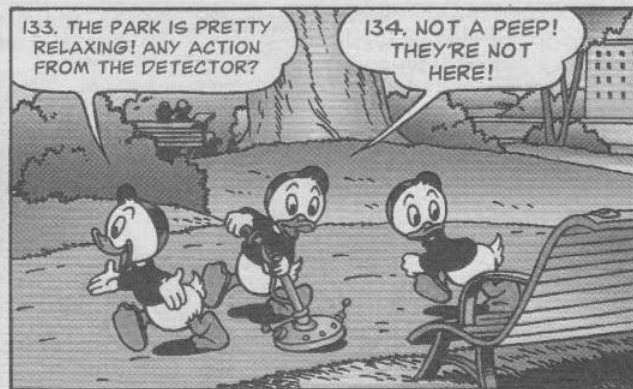
133. Taman ini cukup bersuasana santai! Ada gerakan dari detector?
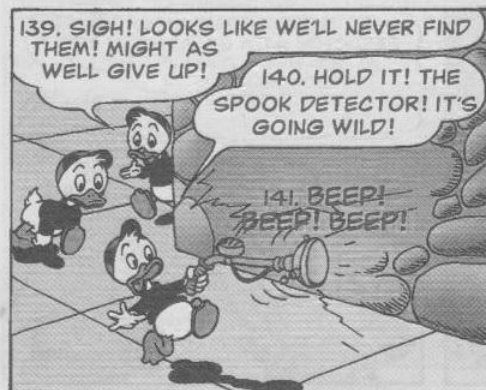134. Tidak sedikit pun! Mereka tidak di sini!

135. THE ORCHESTRA'S RENDITION OF BRAHM'S LULLABY IS AWFULLY SOOTHING! ANY SIGN?

136. NOPE! THE SPIRITS AREN'T LOUNGING AROUND THE AMPHITHE-ATER!

137. YOU CAN'T BEAT THE OLD FISHING HOLE FOR TRANQUILITY! WELL?

138. THIS CON-TRAPTION IS AS SILENT AS THE SPHINX! IT'S ANOTHER DEAD END!

135. Pertunjukan orkestra Lullaby karya Brahm kan sangat meninabobokan! Ada tanda?
136. Nggak! Roh itu tidak bersantai di sekitar amfiteater!

137. Ketenangan tempat memancing tua ini nggak ada yang mengalahkan! Bagaimana?
138. Alat ini diam seperti patung Sphinx! Gagal lagi!

139. SIGH! LOOKS LIKE WE'LL NEVER FIND THEM! MIGHT AS WELL GIVE UP!

140. HOLD IT! THE SPOOK DETECTOR! IT'S GOING WILD!

141. BEEP! BEEP! BEEP!

42. IF THAT GIZMO'S ON THE LEVEL, THE GHOSTS ARE IN THERE!

143. A REST HOME! MAKES PERFECT SENSE!

144. SHADY MEADOWS REST HOME

139. Aduh! Kelihatannya kita tidak akan pernah menemukan mereka! Sebaiknya kita menyerah!
140. Tunggu dulu! Detektor Hantu! Gerakannya liar!

142. Kalau alat itu benar, hantu itu ada di sana!
143. Rumah jompo! Sangat masuk akal!
144. RUMAH JOMPO PADANG RUMPUT TEDUH

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145. Itu mereka!
146. Tidak heran mereka senang di sini! Tempat ini sunyi dan tenang sekali!

147. Lihat! Itu para bebek yang menyebabkan kita terusir dari rumah mereka!
148. Kami membuat kesalahan besar! Kami ingin kalian kembali!

149. Kalian memberi pengaruh ketenangan pada Paman Donal! Kami sudah nggak tahan dengan jalan hidupnya yang sangat enerjik!
150. Ikutlah dengan kami! Kami putus asa!

151. Tapi tempo hidup di Padang Rumput Teduh sangat sempurna! Tidak ada yang terburu-buru! Tidak ada teriakan! Tidak ada amarah! Kami senang di tempat ini!

152. Terima kasih, tapi nggak, deh! Kami memilih untuk tetap tinggal!
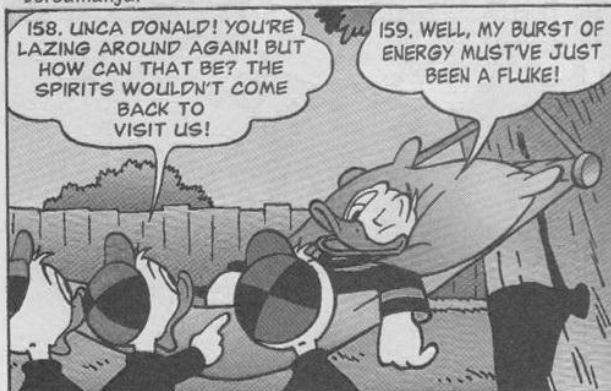153. Hu-uh!

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154. Maka...
155. Aku merasa muak! Kita harus pulang ke rumah kepada pemberi tugas yang gila dan berenergi super itu!
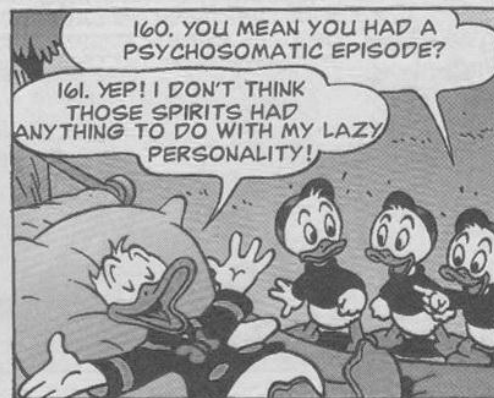156. Tapi, apa yang bisa kita lakukan? Kita terikat bersamanya!

157. Tunggu dulu! Kalian lihat apa yang kulihat? Katakan padaku bahwa aku tidak berhalusinasi!

158. Paman Donal! Paman bermalas-malasan lagi! Tapi bagaimana bisa? Rohnya tidak mau datang ke kita lagi!
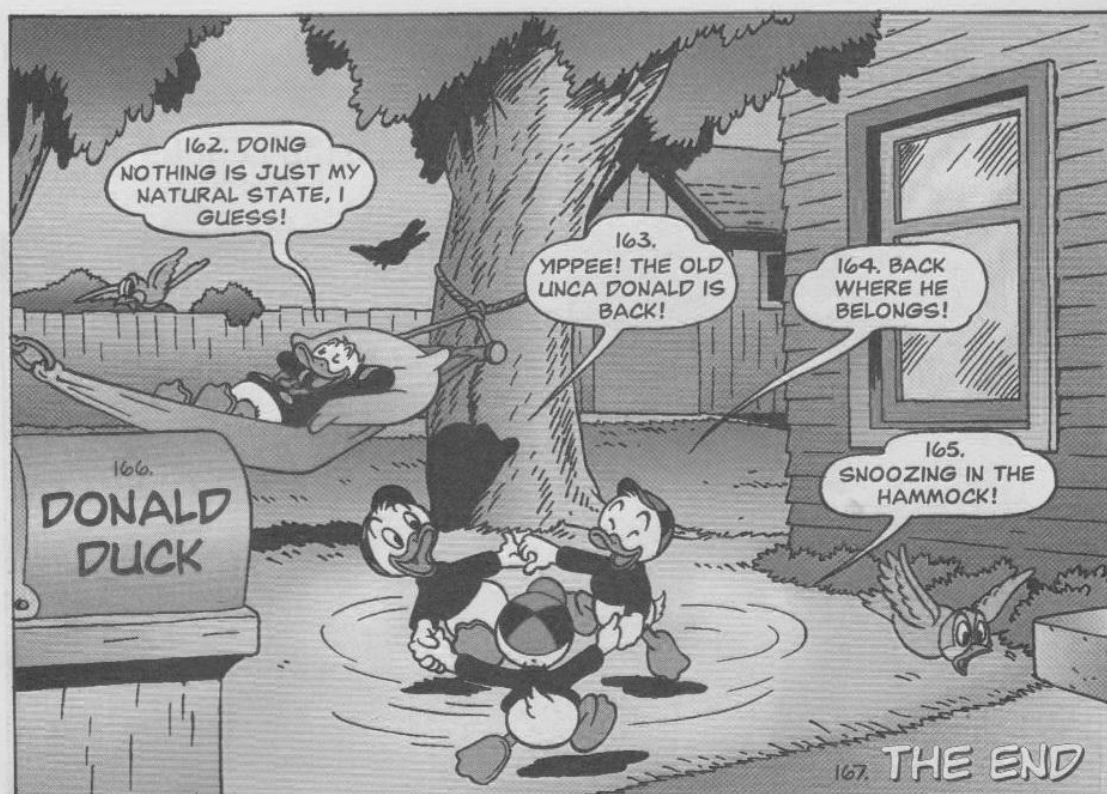159. Hmmm, letupan energiku mungkin hanya kebetulan saja!

160. Maksudnya, Paman mengalami gejala stress mental saja?
161. Ya! Kurasa para roh itu tidak ada hubungannya dengan kepribadian malasku!

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162. Nggak melakukan apa-apa itu sifat alamiku, kurasa!
163. Hore! Paman Donal yang dulu sudah kembali!
164. Kembali ke tempat seharusnya!
165. Tidur-tiduran di tempat tidur gantung!
166. DONAL BEBEK
167. TAMAT