

**LOSS AND GAIN IN TRANSLATION PROCESS OF A COMIC
“THE ADVENTURES OF TINTIN: TINTIN IN AMERICA” INTO
INDONESIAN VERSION “PETUALANGAN TINTIN: TINTIN DI
AMERIKA”**

THESIS

**Submitted in partial fulfillment of the requirements for the
Degree of *Sarjana Sastra* (S.S.) in English Language**



**By:
SULISTYOKO AGUSTINA
C11. 2008. 00932**

**FACULTY OF HUMANITIES
DIAN NUSWANTORO UNIVERSITY
SEMARANG
2013**

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PAGE OF APPROVAL

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STATEMENT OF ORIGINALITY

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. Opinions or findings of others are quoted and cited with respect to ethical standard.

Semarang, October, 2013

Sulistiyoko Agustina

MOTTO

Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence.

(Hellen Keller)

If you can dream it, you can do it.

(Walt Disney)

DEDICATION

This thesis is proudly dedicated to:

1. The Almighty Allah SWT.
2. My beloved parents who always give love, support, and prayers.
3. My beloved sisters Sulistyoko Wahyuni and Sulistyoko Handayani who always support me to finish my thesis.
4. My sweet heart, Eko Susanto, S.E. who always support and accompany me in any situation.

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Finally, I do realize that due to my limited ability this thesis must have shortcoming. For this I welcome any suggestions and criticism.

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ABSTRACT

The thesis is entitled *Loss and Gain in Translation Process of a Comic “The Adventures of Tintin: Tintin in America” into Indonesian Version “Petualangan Tintin: Tintin di Amerika”*. The aim of the thesis is to analyze deeply about the kinds of structural loss and gain found in the comic.

The discussion began by collecting the data both the English version and Indonesian version to be read and to find some loss and gain in the translation process of the comic. The next step was describing the kinds of loss and gain in the process of translation. Qualitative research was used as the method of the research. The documentation method was used to complete this study.

There are 130 patterns of loss and gain in the translation process of the comic *“The Adventures of Tintin: Tintin in America”* into Indonesian version *“Petualangan Tintin: Tintin di Amerika”*. The number of loss is 111 patterns and the number of gain is 19 patterns.

As the result of the research, the researcher concluded that the translator sometimes lost or gained some words, phrases or even clauses to make the translation works acceptable and readable to the target readers and to make it sounds more natural in the target language.

Keywords: loss, gain, translation, comic

CHAPTER I

INTRODUCTION

1.1 Background of The Study

People use language to communicate each other. By using language, people can give or get any information about anything from many ways. Language itself is a system of communication that enables human to cooperate. Language is considered to be a system of communication with other people using sound, symbols, and words in expressing a meaning, idea, or what is thought.

According to The New International Webster's Comprehensive Dictionary of The English Language (2003:716), language means:

The expression and communication of emotions/ideas between human beings by means of speech and hearing, the sounds spoken or heard being systematized and confirmed by usage among a given people over a period of time or the words forming the means of communication among members of a single nation or group at a given period.

Furthermore, according to Hornby (2000:721), language means "The system of communication in speech and writing that is used by people of a particular country". It is clear that language is used for communication among people in a particular country over a period of time.

Every place always has its own language, but there is one language that becomes the main language for the whole world, that is English. Over 330 million people speak English as a first language, with over 580 million speaking it as an additional language (<http://wikipedia.com/EnglishLanguage>). But what makes English become the international language is the official language of the United Nations and aviation. It is the most widely used language in science and on

the Internet. If two non-native speakers want to communicate, it is likely they will do so in English.

Nowadays, English becomes an important language for the whole world. In many countries in the world, people start to use English as a daily language although they have their own language already. So, people always learn how to make a good translation from English into their own language and from their own language into English. There are various reasons why people want to learn English. Some people need it so much to enlarge their business or another projects or jobs, some other people just want to know about English so they can understand the meaning anytime they watch an English movie or listen to an English song. However, some other people do it because they want to be an expert of English. Because of this reason also, there are so many people who wants to know how to make a good translation from English into their own languages and vice versa. About translation, Brislin (1976: 1) explained that, "Translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether one or both languages are based on signs, as with signs of the deaf". However, Larson (1984:3) states that:

Translation is studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Another expert, Wilss (1982: 3), states that:

Translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Syntactic understanding is related to style and meaning. Understanding of semantics is meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. This definition does not states what is transferred. Rather, it states the requirement of the process.

Translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers. The difference between a SL and a TL and the variation in their cultures make the process of translating a real challenge.

There are many kinds of texts or scripts that can be translated into TL, for example: short text, movie script, song lyric, comic, novel, etc. And the researcher uses comic as a subject to be analyzed because there are some difficulties in translating comic which sometimes it could not be found in other texts.

Comic is magazine that contains story in pictures (Collins Cobuild Dictionary, 2006). There are some difficulties in translating comic which are not found in other texts. For example: the translator of comic should be able to choose the simple words to fit the capacity in the bubbles. Besides that, the comic translators have to build their imagination by using the right words to bring the readers to get inside the story. And to make a good translation of comic, one of

the strategies that usually used by the translators is loss and gain. And this is what the researcher analyze about.

There are so many comics that have been translated into some other languages. One of the most popular comic in the world is The Adventures of Tintin that were written by Hergé. This comic is originally written in France then it was translated into some languages including English by Leslie Lonsdale-Cooper and Michael Turner and into Bahasa Indonesia by Donna Widjajanto.

The Adventures of Tintin (French: *Les Aventures de Tintin*) is a series of comic albums created by Belgian artist Georges Remi (1907–1983), who wrote under the pen name of Hergé. The series is one of the most popular European comics of the 20th century, with translations published in more than 50 languages and more than 200 million copies of the books sold to date (http://en.wikipedia.org/wiki/The_Adventures_of_Tintin).

And for this research, the researcher uses one of the popular series of Tintin entitled “The Adventures of Tintin: Tintin in America”. This honorific title was written in 1931 and was published for the first time at 1932 and had been republished at 2002. The researcher decided to use this comic because there is something interesting in the comic. Tintin was firstly written in Belgian language and it was translated into some languages includes English, so the data used by the researcher is the translation of the translated comic. The researcher compares between the English version and Indonesian version of this comic.

The case being analyzed in this research is loss and gain, one of the key issues in translation studies. According to Bassnett, losing or gaining meaning in the TLT results from language differences (1991: 30). Language

differences usually result in untranslatability (Bassnett, 1991: 32), which inevitably leaves the translator no choice but to pick a TL expression that has the closest meaning. It happens due to various causes. Lack of tenses in the TL, for example, would lead to loss of temporal meaning, while different mind set between SL and TL readers may, at the same time reduce and gain meaning.

1.2 Statement of The Problem

The statement of the problem in this research is based on the questions of what kinds of losses and what kinds of gains applied in the data.

1.3 Scope of The Study

The scope of the study of this research focuses on the loss and gain which was described by Bassnett (1991:30) found in the comic “The Adventures of Tintin: Tintin in America” into Indonesian Version “Petualangan Tintin: Tintin di Amerika”.

1.4 Objective of The Study

The objective of the study is to describe kinds the loss and gain of translation applied in the comic.

1.5 Significance of The Study

The researcher hopes that the result of this study can give some benefits to:

1. The researcher

Enlarging knowledge about loss and gain and to learn how to make a good analysis, especially in translation analysis.

2. The readers

- a. Giving knowledge about loss and gain.
- b. Helping to decrease confusion when reading any kinds of English texts.
- c. Giving a lot of information about translating comics.

1.6 Thesis Organization

This research is presented in five chapters with the following organization:

Chapter I is the introduction of the research. It consists of background of the study, statement of the study, scope of the study, objective of the study, and significance of the study.

Chapter II is the review of related literature which consists of definition of translation, comic and its translation, context and text, language and translation, kinds of translation, the principle of translation, the analysis of meaning, naturalness, expressive utterances, comic, and the last one is loss and gain.

Chapter III is the 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 that covers the analysis of the data that presents the research findings and discussion.

Chapter V is the conclusion and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

To run this research, the researcher needs some theories as the references for the study. The theories are related to the problems discussed in this study as follows:

2.1 Definition of Translation

Translation has some definitions according to some scholars. But in this research, the researcher agrees with the definition by Nida and Taber (1982:12) which is said that “Translating consist in reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style”. It means that when we translate a text, we do not only have to look at the words, but we also have to look at the style and grammar rules. Because every language has their own style and grammar. Translating a text by word for word without making a right grammar will be hard to be understood.

Beside that, the researcher also agrees with the definition of the translation by Malinowski (1965: 11 – 2) which is quoted by Tou (1999:31) who says that:

Translation must always be re-creation of the original into something profoundly different. On the other hand, it is never substitution of word for word but invariably the translation of whole contexts. So, a translator must be able to translate the whole context, not only the words inside, then re-write it into the target language by using the appropriate text.

And after all, the researcher makes a conclusion about translation. It is the way to transfer from the original text into the target text by using an appropriate words deal with the target text but still have a same meaning of the original text.

2.2 Comic and Its Translation

Comic is a hybrid medium in which illustrations are strongly blended with other types of communicative representations, usually written words (see comics vocabulary), in order to convey information or narrative, thus seeking synergy by using both visual and verbal (or otherwise communicative) elements in interaction (estimate: wikipedia).

Comic books represent not only the typical constraints of language (idiolect, double meanings, idioms, et al.) but also space limitations. For information, comics provide information not only through words but they are also linked to an image and the translator should confine translation to the space they have. Keep in mind that in most cases the original author does not do their work thinking about how it will be translated but about ensuring that the bubbles have the exact right size to fit the text. The translator also doesn't have some of the same workarounds that can be used in other texts, such as explanatory notes, footnotes, etc.

Therefore, in order to provide a more or less acceptable translation that is as close as possible to the original, a translator have to remove any merely accessory content which is the same that happens with subtitling, for example, which also has strict space limits.

Unfortunately, this type of translation, there will be occasions when important text will be eliminated because there is no possible way in the target language to translate the original idea in the limited space available, which is quite frustrating for translators who knows that the reader will not receive the full information; however, this is something that has to be understood as a part of the work.

An equally important problem is the varying onomatopoeia in comics, both which are not inside the bubbles but also those in the animation, since, in general, they tend to be highly characteristic of the use of country of origin (for example, they are widely used and, indeed, play a key role in U.S. comics) but for the reader from another country they may have no meaning. The solution in these cases is usually a change to the design but in addition to being quite expensive, it brings into question the extent to which the work of the cartoonist, who is an artist whose work should be respected, should be amended. In most cases the original is usually left or other solutions, which are normally unsuccessful, are used, such as attempting to put the translation in the blank space left between bullets or add a small sign next to the onomatopoeia.

2.3 Context in Utterance Interpretation

According to the Webster's New World Dictionary of the American Language, context means "The parts of a sentence, paragraph, discourse, etc., immediately next to or surrounding a specified word or passage and determining its exact meaning. It also refers to the whole situation, background, or environment relevant to a particular event, personality, creation, etc.". There are the dictionary

meanings of context, and based on them, people develop their own definition of context.

Context, simply speaking, is the surroundings where an utterance is. It plays an important role in the process of utterance interpretation. Its function can be classified into the explaining function and the restrictive function. The explaining function refers to the fact that context may explain the utterance interpretation.

Utterance serves as a context, affecting sentence and word-level interpretation, giving the interpretation of what would otherwise be ambiguous words or phrases in a certain direction. For example, some sentences can be interpreted literally (according to standard usages of the words) or figurative (by deviating from what we understand to be the standard significance of the words for some special meaning or effect). Context can prompt readers to engage in one or the other.

On the processing of the utterance communication, speaker and hearer are not negatively, or simply act as the utterance information receiver. They often used the clues, which the context provides to the utterance understanding and to the utterance interpretation. The utterance understanding cannot leave the context, and in a certain context utterance is receive by the restriction of context.

2.4 Language and Translation

Understanding language in its relationship to social structure for example, brings about the consequence of defining the context in which language

plays. There is also an example of this phenomenon which was frequent by an anthropologist Borislav Malinowski.

Malinowski encountered some problems in his investigation to understand the people living in Trobriand Island which are essentially problems with language. He doing all his fieldwork among the island people, who make their lives by fishing and gardening, in the island's native language so called Kariwian.

He comes to the problem of how to interpret or present his ideas on the culture to English-speaking readers. The culture he is studying is different from the culture of English. Malinowski then adopted various methods. At this stage he introduces the notions of context of situation and context of culture; and he considers both of these were necessary for the adequate understanding of text before translating it.

Context of situation, Malinowski means the total environment of the text that included the verbal environment and the situation in which the text is uttered. From the sentence above, it can be said that in understanding the given text, one must also know what is going on when the text is being uttered.

A language, however, has its meaning only in the culture, as Newmark (1981:183) states that, "A language is partly the repository and reflection of a culture. Thus, different languages may content different cultures or different ways of thinking".

2.5 Kinds of Translation

According to Larson (1984:15) “Translation is classified into two main types, namely form-based and meaning-based translation.” Form-based translation attempts to follow the form of the Source Language and is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation.

An interlinear translation is a completely literal translation. For some purposes, it is desirable to reproduce the linguistic feature of the source text, as in a linguistic study of that language. Although these literal translations may be very useful for purposes related to study of the SL, they are of little help to speakers of the receptor language who are interested in the meaning of SL text. A literal translation sounds like nonsense and has little communication value. The literal translation can be understood if the general grammatical forms of the two languages are similar.

Except for interlinear translation, a truly literal translation is uncommon. Most translator who tend to translate literally actually make a partially modified literal translation. They modify the order and grammar to use an acceptable sentence structure in the receptor language. However, the lexical items are translated literally and still the results do not sound natural.

Larson (1984:16) says that “Idiomatic translations use the natural forms of the receptor language both in grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language.

Therefore, a good translator will try to translate idiomatically. This is his or her goal”.

Unduly free translations are considered unacceptable translations for most purposes. Translations are called unduly free according to the following characteristics:

- a. If they add extraneous information not in the source text,
- b. If they change the meaning of SL, and
- c. If they distort the facts of the historical and cultural setting of the SL text.

Sometimes unduly free translations are made for the purpose of humor or to bring about a special response from the receptor language speakers. However, they are unacceptable as normal translation.

Based on the purposes of translation, Brislin (1976:3-4) categorizes translation into four types, namely:

- a. Pragmatic Translation

It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form and it is not concerned with other aspects of the original language version. The clearest example of pragmatic translation is the translation of the information about repairing a machine.

- b. Aesthetic-poetic Translation

This refers to translation in which the translation takes into account the affect, emotion, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The example of

this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

c. Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source and TL version. Translators have to be sensitive to the way words are used and must know how the words fits into cultures. An example is the use of the word “yes” versus “yea” in America.

d. Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form, an example is language in a computer program and machine translation.

And there are some procedures in translating process, like what Nida (1964 : 246-247) mentioned:

1. *Technical procedures:*

- a. analysis of the source and target languages;
- b. a thorough study of the source language text before making attempts translate it;
- c. Making judgments of the semantic and syntactic approximations. (pp. 241-45)

2. *Organizational procedures:*

Doing re-evaluation of the attempt made constantly, contrasting it with the existing available translations of the same text done by other translators, and checking the text's communicative effectiveness by asking the target

language readers to evaluate its accuracy and effectiveness and studying their reactions.

According to Larson (1984: 17), “When translating a text, the translator’s goal is an idiomatic translation which makes every effort to communicate their meaning of the SL text into the natural forms of the receptor language”. Furthermore, he states that translation is concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the SL text, which is analyzed in order to determine its meaning. The discovered meaning is then re-expressed or re-constructed using the lexical and grammatical structure which are appropriate in the receptor language and its cultural context. Larson (1984: 4) also simply presents the diagram of the translation process as follows:

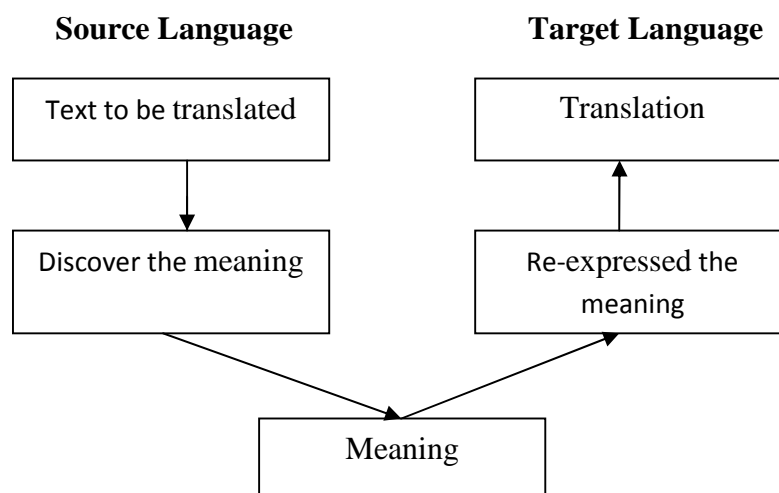


Figure 2.1 Diagram of The Translation Process

Source: Bassnet (1991:10)

2.6 The Principles of Translation

It is dispensable to value some guidelines on how to evaluate the works on translation. Some general principles in the following are relevant to all translation. The principles below are proposed by Duff (1989:10-11):

- a. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though sometimes part of the meaning can be transposed.
- b. The ordering of the words and ideas in the translation should match the original as closely as possible. This is particularly important in translating legal documents, guarantees, contracts, etc. However, differences in the language structure often require changes in the form and order of words. When in doubt, underline in the original text the words on which the main stress falls.
- c. Languages often differ greatly in their levels of formality in a given context, for example in the business letter. To resolve these differences, the translator must distinguish between formal and fixed expression, and personal expression in which the writer or speaker sets the tone.
- d. One of the most frequent criticisms of translation is that it does not sound 'natural'. This is because the translator's thoughts and choice of words are too strongly molded by the original text. A good way to avoid the influence of the source language is to set the text aside and translate a few sentences aloud from memory. This will suggest natural patterns of thought in the first language which may not come to mind when the eye is fixed on the SL text.

- e. It will be better if the translator does not change the style of the original. But if it is needed, for example because the text is full of repetitions or mistakes in writing, the translator may change it.
- f. Idiomatic expressions including similes, metaphors, proverbs, and sayings, jargon, slang, and colloquialisms and phrasal verbs are often untranslatable.

The principles mentioned above can be a very useful guideline for translators to help them make some choices. The guidelines can be formulated in such a way that basically the requirements of translation works have to be making sense, conveying the message of the original texts without omission or addition, having a natural and easy form of the expression, and producing a similar response to the reader.

2.7 The Analysis of Meaning

In the translation process, the first thing to do is understand the total meaning of the source text. There are three types of meaning that can be determined in the analysis of meaning of the source text (Nida and Taber, 1982: 34), namely:

- a. Grammatical Meaning

When one thinks of meaning, it is almost inevitably in terms of words or idioms. Generally grammar is taken for granted since it seems to be merely a set of arbitrary rules about arrangements, rules that must be followed if one wants to understand, but not rules themselves that seem to have any meaning.

b. Referential Meaning

This refers to words as symbols which refer to objects, event, abstracts, and relations.

c. Connotative Meaning

Connotative meaning refers to how the users of the language react, whether positively or negatively, to the words and their combination.

2.8 Naturalness

Naturalness is a reader-oriented approach and can be checked at both macro and micro structural level (Lambert and Vangorp, 1985). In order to judge about naturalness of translation, the norms of target language are considered as the scales of evaluation. These norms are specified by native speakers of that language.

Native speaker is defined by The Oxford Advanced Learner's Dictionary as "A person who speaks a language as their first language and has not learned it as a foreign language". All languages have particular terminology, some of which are deeply rooted in the culture of the speakers of the specific language; consequently, they can pose unique difficulties in the comprehension of culture specific texts. To evaluate naturalness of a translation, reader should be aware of these items which are constituent of target culture norms.

With this section, the researcher attempts to approach the concept of naturalness based on different definition offered by several scholars. Barnavel in his book "Introduction to Semantic and Translation" (1980) says, for a translation to be acceptable is to use a natural form of target text. Newmark (1988) believes a

translation which is written in ordinary language -he means target language grammar, idiom and words- is the natural one. In his classification of different types of translation, communicative translation and its subsets are nearer to this definition. Nida and Taber (1969) consider a translation as a good one when it doesn't show to be translation. Venuti explain the same concept by the term 'invisibility'. However, both scholars are rejected by followers of fidelity theory, such as Gutt (1991). Beekman and Callow (1983) have offered another criterion for assigning the naturalness of translation. Their definition is based on the term 'ease'. They say there is correlation between ease of understanding the meaning of a text and the level of naturalness which it has.

In all above mentioned approaches there is a dichotomy between what is considered as natural and unnatural while there is no necessitate assuming such polarity; proposing a continuum begins from naturalness and go toward unnaturalness is a more practical approach. Toury (1995) suggests a degree between adequacy (unnaturalness) and acceptability (naturalness). Herman (1999) rejects existence of such axis, explaining that translation is a sociocultural activity, so assuming such a dichotomy for distinction of naturalness and unnaturalness is not appropriate. It is the norm of a language which determines naturalness. With regard to nature of dominant norms in a society, which are under the shadow of cultural changes, it is evident that they are dynamic so subject to any changes. It is resulted that considering a set of abstract principle in order to evaluate naturalness of translation and even the source text is not possible.

Finally it should be mentioned that some scholars say two terms of naturalness and unnaturalness shouldn't be considered as two opposite concept but along each other with a leveled gradation.

There is agreement among all theorists that clashes are prior factor for unnaturalness; what causes clashes in a translation firstly are interferences from source language. As Mollanazar (2001) says interference is a universal phenomenon in translation and adjustment can somehow treat the problem. Toury (1995) reminds interference happens whenever translator fails to adapt translation to target language. In other word differences between source and target languages pattern may cause interference from source language. There is an agreement about discarding the problem of interference; as it was said adjustment is the offered solution. Shifts can be taken into account as a useful technique for making adjustment. Shifts in translation show translator's awareness in finding the necessity of deviating from the source language form.

Catford (1965) considers two kinds of shift: (1) shift of level and (2) shift of category. Level shifts are shifts between grammar and lexis. Level shifts are subdivided into structure shifts, class shifts, unit shifts and intra-system shifts. Since a survey on usage of shifts, where it sounds necessary, can be regarded as a useful strategy in measuring naturalness of translation.

However, based on theories of translation no one can specify a set of factors for grading the naturalness of a translation. Some theorists call translation a relative task; when a translation is good for a particular reader in a special time, may be regarded absurd for him in another situation.

2.9 Comic

Comic book itself is a magazine made up of comics, narrative artwork in the form of separate panels that represent individual scenes, often accompanied by dialog (usually in word balloons, emblematic of the comic book art form) as well as including brief descriptive prose. And there are some kinds of comics:

- a. *Alternative/ esoteric comic books* are more realistic than superhero comic books, but they do not necessarily have to be real to life. Readers who want to think a bit more about what they are reading enjoy these comic books. Some are about fictional events, while others are educational or based on history. These comic books tend to receive more critical recognition and acclaim. Examples include *American Splendor*, *Strangers in Paradise*, *Ghost World*, and *Sandman*.
- b. *Manga comic books* are Japanese. In the United States, these books are translated into English. With the popularity of these comic books, the style is often also produced in countries other than in Japan.
- c. *Science fiction comic books* tell futuristic stories that incorporate advanced technology and, usually, travel through space. Many superhero comic books also fall under the science fiction category because of the superpowers and weapons they include. Nonetheless, superhero comic books belong to a category of their own.
- d. *Fantasy comic books* involve fantasy creatures, swords, sorcery, and mythological figures. Some of the most successful fantasy comic books are also turned into very successful fantasy novels. An example of a

fantasy comic book that has had widespread success is the Conan the Barbarian series.

- e. *Action/ adventure comic books* usually involve characters that do not have special powers. Rather, they are everyday people experiencing a conflict. Most of the characters, however, are detectives or police, and the story focuses on their battles against criminals.
- f. *Horror comic books* feature characters such as zombies, monsters, and vampires. These comic books tend to be gruesome and often include nudity and profanity. Humor comic books also generally contain dark themes. They are not strictly funny, as a comic strip found in the Sunday newspaper would be. Humor comic books often cross over into many different genres of comic books.
- g. *Romance comic books* involve stories about love and relationships. Many times, these comic books also cross over to other genres. In fact, comic books that are strictly about romance are no longer very common.
- h. *Children's comic books* are also not that common, as most comic books are geared towards an adult audience. Comic books that are geared toward children are generally whimsical and humorous.
- i. *Adult comic books* are considered the underground publications of the comic book genre. Nonetheless, there are numerous adult comic books to choose from. Many mainstream bookstores and even comic book shops do not carry this genre. Rather, most are downloaded from the Internet.

From the explanation above, the comic that being discussed in this study is belonging to action or adventure comic book because it tells about a journalist who trying to investigate some criminals.

2.10 Loss and Gain

Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of loss and gain in the translation processes. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Moreover, what is often seen as 'lost' from the SL context may be replaced in the TL context.

Eugene Nida (1964:119) is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in the TL. The generic differences in the two language systems naturally generate loss on all levels.

Gain, on the other hand, is very rare, if ever, because, as Bassnett (2002:38) points out, translation theoreticians as well as practitioners are mainly concerned with matters of equivalence and the like, "Ignoring what can also be gained, for the translator can at times enrich or clarify the SL text. Moreover, what is often seen as 'lost' from the SL context may be replaced in the TL context". By the same token, Nida and Taber (1974:106) stated that "Whereas one inevitably

loses many idioms in the process of translation, one can also stand to gain a number of idioms". Another scholar, Newmark (1998 : 91) stated that:

The additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership. In expressive texts, such information can normally only be given outside the version, although brief 'concessions' for minor cultural details can be made to the reader.

Meanwhile, Bassnett – McGuire (1991 : 30) also state that :

Once the principle is accepted that sameness can not exist between two languages, it becomes possible to approach the question of loss and gain in translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process. Eugene Nida is a rich source of information about the problems of loss in translation, in particular about the difficulties encountered by the translator when faced with terms or concepts in the SL that do not exist in the TL.

In this research the researcher only analyze the sentences which influenced by loss and gain in translated comic. From this statement, the researcher includes the definition of sentence and also the elements of the sentences. They are word, phrase, and clause.

2.11. Definition of Words, Phrases, and Clauses

a. Word

Word is a smallest class in the languages. Every word has a meaning and sound, but when someone makes a conversation to each other it is impossible

if he or she just said a word. It must more than one word, so what he said is meaningful.

b. Phrases

A phrase is a group of related words used as a single part of speech. A phrase lacks of a subject, a predicate, or both. Consequently, a phrase cannot be a sentence. Phrases can be divided into three, they are prepositional phrase, appositive phrase, and verbal phrase.

1. Prepositional phrase consists of a preposition, its object, and any modifiers of that subject. In most prepositional phrases, the preposition precedes the object. In the following sentence, the prepositional phrases are in boldface.

2. Appositive phrase

An appositive phrase is a noun or pronoun placed near another noun or pronoun to explain or identify it. The appositive is underlined below. An appositive phrase includes all the words or phrases that modify the appositive. The appositive phrase identifies a noun or pronoun.

3. Verbal phrase

Verbal is form of verb that functions as noun, adjective, or adverb. For instance, a verbal may be the subject of a sentence, or it may be a predicate nominative. Even though verbal functions as other part of speech, it has some of the properties of verb.

c. Clauses

A clause is a group of related words that contains both a subject and a predicate. There are two kinds of clause, they are independent clause and subordinate clause.

1. Independent clause

Independent clause can stand by itself as a sentence.

2. Subordinate clause

A subordinate clause is a group of words that has a subject and a predicate but cannot stand by itself as a complete sentence because it does not express a complete thought. Subordinate clauses are sometimes called dependent clauses.

CHAPTER III

RESEARCH METHOD

The research method used in this study is qualitative research because the source of data of this research is text. The qualitative method investigates the *why* and *how* of decision making, not just *what*, *where*, *when*. Wilkinson (2000:7) states that “The resulting data (of qualitative research) is presented in the form of quotations or descriptions, though some basic statistics may also be presented.” The source of data that was be used in this research is an English comic “The Adventures of Tintin: Tintin in America” that has been translated into Indonesian Version “Petualangan Tintin: Tintin di Amerika”.

3.1 Research Design

The aim of this research is to analyze the loss and gain in translation process of the comic. The method used in this research is qualitative research method. And the source data used is the comic of Tintin “The Adventures of Tintin: Tintin in America” and the Indonesian version entitled “Petualangan Tintin: Tintin di Amerika.”

3.2 Unit of Analysis

The researcher focuses on the utterances written in the source language comic and the target language comic which show the loss and gain in its translation process.

3.3 Source Data

The data were taken from the comic of Tintin entitled “The Adventures of Tintin: Tintin in America” and the Indonesian version entitled “Petualangan Tintin: Tintin di Amerika”. There are 639 utterances in each version of the comic, English and Indonesian version.

3.4 The Technique of Data Collection

A documentation method is used by the researcher to complete this study. The method is taken from the statement by Goetz & Le Compte (1985:87) which states that “There are many kinds of data source in qualitative research. It can be persons, events and places or locations, objects, and documents or files.”

The data of this study were collected by using following steps:

- a. Collecting the data from a comic Tintin entitled “The Adventures of Tintin: Tintin in America” and the Indonesian version entitled “Petualangan Tintin: Tintin di Amerika”
- b. Scanning the comics for presentation needs
- c. Analyzing the data consisting of loss and gain in translation
- d. Describing kinds of losses and gains found the utterances both in English and Indonesian version

3.5 Technique of Data Analysis

After the data were completely collected, it is analyzed by using the following steps:

- a. Writing the data that has been classified into tables
- b. Comparing the data of the English and Indonesian version
- c. Identifying the utterances consisting of loss and gain in translation
- d. Interpreting the data

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 loss and gain in the comic “The Adventures of Tintin: Tintin in America” that has been translated into Indonesian version “Petualangan Tintin: Tintin di Amerika” and its discussion.

One utterance is in one bubble, and as the result, the researcher found 130 bubbles of loss and gain in the comic. They can be stated as follows:

The number of loss process is 111 bubbles and the number of gain process is 19 bubbles, so the total number of loss and gain process found in the comic “The Adventure of Tintin: Tintin in America” which has been translated into “Petualangan Tintin: Tintin di Amerika” is 130 bubbles.

For the brief explanation about loss and gain process in the comic “The Adventure of Tintin: Tintin in America” into Indonesian version “Petualangan Tintin: Tintin di Amerika”, the researcher explains it into the following tables below:

Table 4.1. Loss Process in The Comic “The Adventure of Tintin: Tintin in America” into “Petualangan Tintin: Tintin di Amerika”

No.	Patterns of Loss	Quantity	Percentages
1.	Word Loss	34	30 %
2.	Phrase Loss	62	56 %
3.	Clause Loss	15	14 %
Total		111	100 %

From the table above, it can be seen that the number of loss process found in the utterance of the comic *The Adventure of Tintin: Tintin in America* and its translation *Petualangan Tintin: Tintin di Amerika* is 111 bubbles, consists of 33 word losses or it can be said 30% of all patterns, 62 phrase losses or 56%, and 15 clause losses or 14% of all patterns. The highest percentage of all is phrase class loss.

Table 4.2. Gain Process in The Comic “The Adventure of Tintin: Tintin in America” into “Petualangan Tintin: Tintin di Amerika”

No.	Patterns of Gain	Quantity	Percentages
1.	Word Gain	15	79 %
2.	Phrase Gain	4	21 %
Total		19	100 %

In the gain process of the comic *The Adventure of Tintin: Tintin in America* and its translation *Petualangan Tintin: Tintin di Amerika* the researcher found 19 bubbles, consists of 15 patterns of word gain or 79% of all patterns and 4 phrase gains or 21% of all patterns. The researcher did not found any pattern of clause gain in the comic.

4.1. The Discussion of Word Loss

The researcher found 33 bubbles of word loss in the comic *The Adventures of Tintin: Tintin in America* and its Indonesian version *Petualangan Tintin: Tintin di Amerika*. To know more about the details, the researcher explains the analysis below:

Excerpt 1, Page 3

Source Language



Target Language



In the first excerpt, there is an utterance in the source language **hands up, buddy!** and **angkat tangan** in the target language. It can be seen that the translator did not translate the word *buddy* from source language into target language. The translator did the process that way because the italicized word mentioned before is just an addressing word, so it does not make any difference if the translator lost that word. Besides that, the contexts in both versions of comic are still the same. The important one is that the readers can get the information

that the policeman is arresting the man on the car and asks him to put his hands up.

Excerpt 2, Page 4

Source Language



Target Language



In the picture above, it can be seen that Tintin is carried by the ambulance guard and there are some people who see him. One of them says an utterance that is written in the source language *Gee! The poor kid...* However, in the target language, the same utterance has been translated into **Pemuda malang...** The words *Gee!* and *The* in the first utterance and the word *He* in the second utterance of the source language had been abolished by the translator and this process is called ethnographic translation. The translator did the process this way to explicate the cultural context of the source language and the target language. Besides, the italicized word mentioned before is a kind of expression of compassion towards other and the meaning of the utterance already sent to the readers by the utterance of **pemuda malang**.

*Excerpt 3, Page 12***Source Language****Target Language**

The utterance in the picture above can be categorized into compliment expression because the man in the picture is praising the gadget he has. Other than that, it can be seen an utterance **Marvellous *little* gadget, just *under* my foot!** and in the picture of target language there is an utterance **Alat yang hebat, tepat di kakiku!** The italicized words, *little* and *under* is not being translated by the translator into target language.

In this kind of translation process, the researcher concludes that the translator was purposely divesting the words *little* and *under* to get reflect the meaning without translating the whole text. However, the point of the meaning can be received well by the readers.

*Excerpt 4, Page 14***Source Language****Target Language**

In the picture of source language above, there is an utterance by Tintin who says **Move one muscle, and I'll blow your brains out!** And in the picture of target language, it is written **Bergerak sedikit saja, kutembak kepala kalian!** The word *and* in the source language had not been translated into target language, because there is an idiom in the source language *blow your brains out* which can be translated into *kutembak kepala kalian*. It sounds awkward if the translator put the translated word of *and* between the first phrase and the next clause. On the other hand, by losing the word *and*, the target language text sounds more natural and acceptable by the readers.

Excerpt 5, Page 22

Source Language



Target Language



The fifth excerpt in the research has the same process as the third excerpt. In the picture, there is an utterance in the source language that says **Sachem, this *little* joke's gone far enough! Untie these ropes and let me go!** While in the target language, there is an utterance of **Sachem, lelucon ini sudah terlalu jauh! Lepaskan tali ini dan biarkan aku pergi!** The translator does not translate the word *little* into target language.

As in the first excerpt before, the researcher concludes that the translator lost the word *little* to reflect the meaning without translating the whole text. However, the point of the meaning can be received well by the readers.

*Excerpt 6, Page 24***Source Language****Target Language**

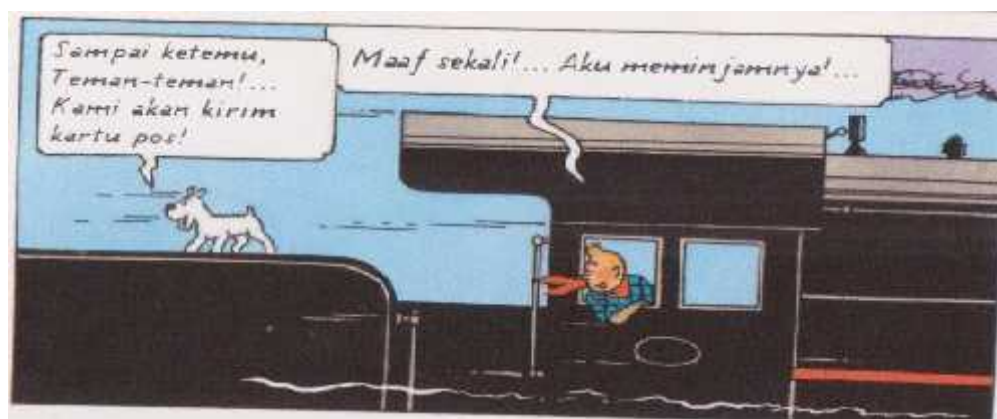
There is an utterance in the picture of source language above said by the bad guy, **Alcatraz! What a drop! The canyon goes down hundreds of feet... I can *scarcely* see the bottom...** while in the target language it is written **Alcatraz! Jatuhnya jauh! Jurang ini dalamnya ratusan meter... Aku tak bisa *melihat dasarnya*...** The italicized word had not been translated by the translator into target language to keep the communicative effectiveness of the text in order that the text will be more acceptable by the readers without changing the meaning and the context of the text.

Excerpt 7, Page 30

Source Language



Target Language



It can be seen in the picture on excerpt 7, in the source language text, there is an utterance by Tintin who said **Terribly sorry! I'm *only* borrowing it!** Whereas, in the target language text, it is written **Maaf sekali! Aku meminjamnya!** So it can be seen that the translator does not put the translation work of the word *only* in the source language into the target language because he abolished it.

The researcher concludes that the translator intentionally lost the word *only* to make his translation work more simple. Whether it is written or not, it

does not make any significant difference in the meaning or it can be said that the readers still can understand well about the meaning of this utterance although without the word *only*.

Excerpt 8, Page 35

Source Language



Target Language



In the excerpt 8, it can be seen that two men are arresting Tintin, while Tintin states his objection, so this dialogue can be categorized into protesting expression. Moreover, this dialogue is included into word class loss because Tintin says in the source language, ***But why? I protest!*** Meanwhile, in the target language, it is only written **Kenapa? Aku protes!** The translator abolished the italicized word and does not translate it into target language.

The researcher considers that this loss process of translation has a goal to make the target language text simpler without changing the style or meaning of the source language text. In particularly, the target readers of this comic are mostly children and juveniles, so it will be easier for them to read and to understand the whole context and meaning.

*Excerpt 9, Page 43***Source Language****Target Language**

The utterance in the source language **And to you, *too*!** is rendered into **Dan untukmu!** in the target language. It can be seen that the word *too* in the source language is not translated into the target language. It is lost. It happens because the translator considered the space limit to put some more words in the bubble. Since the space in the bubble is not enough to go around, the word *too* is not rendered and this does not distort the whole meaning of the target language.

*Excerpt 10, Page 54***Source Language****Target Language**

In the previous picture, excerpt 5, it can be seen that the two utterances which is one of them has been translated by a loss process translation. It refers to the utterance by Snowy the white dog who is grumbling to a guy he called Mr. Meatball. In the utterance of the target language, it is written **A nasty piece of work, our Mr. Meatball!** and its translation on the target language **Cara yang kasar, Tuan Bakso!** It means that the translator lost the word *our* in the SL and did not translate it into the TL.

The researcher already explained about the comic and its translation in chapter II. It is stated that in most cases, the original authors does not do their work how it will be translated but about ensuring the bubbles to have the exact right size to fit the text. The translator must be able to find the right word to fit the bubble. And the researcher is deducing that the translator lost the word *our* to fit in the bubble. Furthermore, it does not change the meaning or style of the source language text.

4.2. The Discussion of Phrase Loss

The researcher found 62 bubbles of phrase loss in the comic *The Adventures of Tintin: Tintin in America* and its Indonesian version *Petualangan Tintin: Tintin di Amerika*. To know more about the details, the researcher explains the analysis below:

Excerpt 11, Page 3

Source Language



Target Language



In the picture of source language text, it is written an utterance by Tintin **You kidnapped me! Come on...Why?** And it can be seen an utterance in the picture of target language text **Kau menculikku! Kenapa?** This dialogue included to the phrase class loss because the translator does not put the phrase *come on* in source language to target language, or it can be said that the translator lost this phrase.

As written in chapter II, naturalness for a translation to be acceptable is to use a natural form of target text. Based on this information, the researcher concludes that the translator purposely lost the phrase *come on* to get a natural translation, so it can be more comfortable to be read by the readers.

Excerpt 12, Page 5

Source Language

Target Language



In the dialogue in the picture of excerpt 7, Tintin says an utterance describes his happiness and it can be said that he is thanking to God for his salvation. It also can be seen that the utterance in source language text and target language text has some different words of translation. In the target language it is written **I'm glad to be back on my feet again**. However, in the target language text, it is written **Aku senang sudah sehat lagi**. It means the translator did some transformation in translating process of the dialogue. The translator lost the phrase of *back on my feet* in the source language was transformed into a word *sehat* in

the target language to get a natural form. Besides, the italicized word in the source language is an idiom, so the translator has to translate it naturally and acceptably.

Excerpt 13, Page 7

Source Language



Target Language



There is only one utterance by the man with a gun on his hand. He states in the source language text **Holy smoke! A real little tough guy! He knocked out the boss and Pietro too!** In the target language text, it can be seen an utterance **Sialan! Tangguh juga! Dia menjatuhkan bos dan Pietro!** There is a phrase which had not be translated by the translator, that is *a real tough guy*. It means the translator transformed the phrase *a real tough guy* in the source language into *tangguh juga* in the target language text. The resercher certainly sure that the translator transformed the underlined phrase above into that kind of phrase in the target language, to get the closest natural equivalent of the source language message that the guy (Tintin) is a tough guy.

*Excerpt 14, Page 9***Source Language****Target Language**

As can be seen in the picture on excerpt 9, there are two utterances by Tintin and his dog, Snowy and yet the utterance by Tintin has involved in a phrase class loss in its translation process. In the source language text, it is written, **You're a brave fellow, Snowy...and clever!** Whereas in the target language text, it is written **Kau berani sekali, Milo!** It is clearly seen that there is a phrase class loss in the process of translation because the translator lost a phrase of *and clever*.

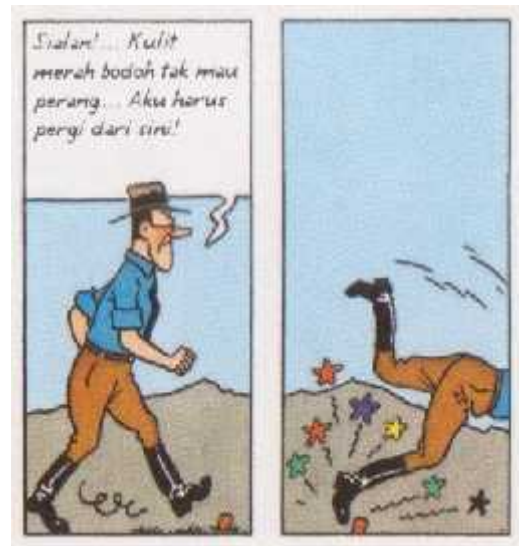
As the researcher explained before in the chapter II about comic and its translation, comic books represent not only the typical constraints of language, but also space limitation. For information, comic provides information not only through words, but they are also linked to the image and the translator should confine translation to the space they have. Because of this explanation, the researcher concludes that the translator purposely loss the phrase *and clever* to fit the bubble without changing the meaning of the source language text.

Excerpt 15, Page 20

Source Language



Target Language



In the source language text of the picture above, it is written, *Alcatraz and sing sing! Dumb redskins won't fight... I've gotta get out of here!* while in the target language text, it is written *Sialan! Kulit merah bodoh tak mau perang... Aku harus pergi dari sini!* The italicized phrase shows that the translator lost a phrase of *Alcatraz and sing sing* then transformed it into *Sialan*.

Based on the meaning of ethnographic translation, the purpose of ethnographic translation is to explicate the cultural context of the source and TL version. Translators have to be sensitive to the way words are used and must know how the words fits into cultures. The phrase "**Alcatraz and sing sing**" would be so awkward if it translated into target language with the same phrase as in the source language. That is why the translator lost this phrase and change it into one cultural word of target language which has the same meaning as in the

source language. Another reason is to make it as natural as possible so the reader can read it comfortably.

Excerpt 16, Page 41

Source Language



Target Language



In the picture above, it can be seen an utterance by Tintin in the source language text who says, ***And how! If you hadn't stopped... I'd be playing a harp by now!*** Meanwhile, in the source language text, he says ***Kalau saja kau tidak berhenti...aku sudah di surga sekarang!*** This utterance may included in the category of phrase class loss because the translator did not put or translate a phrase in the beginning of the utterance *and how!* The translator decided to lose the phrase because it is an untranslatable phrase and it would be sounds awkward if it translated word for word in the target language text. That is why the translator decided to lose it.

*Excerpt 17, Page 49***Source Language****Target Language**

It is clearly seen that the utterance in the picture above is an apologizing expression, because the man express his apology. Other than that, it can be seen an utterance in the source language text ***You have to pardon me, Mr. Tintin, for keeping you so long...*** while in the target language, it is written ***Maafkan aku, Tuan Tintin, karena menahamu begitu lama.*** It proves that the translator lost a phrase of *you have to*.

As what has been explained in the previous section, comic books represent not only the typical constraints of language, but also space limitation. For information, comic provides information not only through words, but they are also linked to the image and the translator should confine translation to the space they have. It can be seen that the bubble of the source language text is full with words. Because of this reason, the translator lost the phrase of *you have to* without changing the meaning of this apologizing expression.

Excerpt 18, Page 49

Source Language



Target Language



There is an utterance in the picture above shows that Tintin starts to speak to the police and ask about the man he is looking for. In the source language text, it is written **Excuse me, Officer, but have you by any chance seen a man in a cloth cap, with a large parcel under his arm? Somewhere here, about an hour ago?** Meanwhile, in the target language it is only written **Maaf, Pak Polisi, apakah kau melihat pria bertopi membawa bungkusan besar? Kira-kira sejam yang lalu?** It is clearly seen that the translator lost a phrase of *somewhere here* in source language and it does not being translated into target language.

The researcher make a conclusion that the translator lost the phrase of “somewhere here” because it is clearly showed that Tintin asking for the information about the man he are looking around. In addition, the translator lost the phrase to fit the text into the bubble.

Excerpt 19, Page 52

Source Language



Target Language



In the picture of source language above, there is an utterance says **Dumbcluck! He's hiding in the keep...no way out, we've got him cornered like a rat!** Meanwhile, it can be read in the target language an utterance of **Dasar bodoh! Dia bersembunyi di menara! Tidak ada jalan keluar, kita sudah memojokkannya!** The phrase of *like a rat* had not been translated into target language because the space is limits, so the translator keep the text fit the bubble. Moreover, the phrase *like a rat* would not change the meaning or the style of the source text.

Excerpt 20, Page 53

Source Language

Target Language



In the picture above, Tintin and Snowy, his dog, talks about the invitation to see the Grynde Cannery, but there is a protest from Snowy when Tintin said he will go, because Snowy also want to go and it can be seen an utterance by Snowy in the source language text **Correction! We'll go, you mean!** While in the target language, it is written **Koreksi! Kita akan pergi!** It means the translator lost a phrase of *you mean* and it does not being translated into target language. The researcher concludes that the translator did not translate the phrase of *you mean* on the end of the utterance in the source language text into target language text, because it was clearly explained that the underlined phrase is must be Tintin, so it does not matter if the translator did not translate it into the target language.

Excerpt 21, Page 57

Source Language



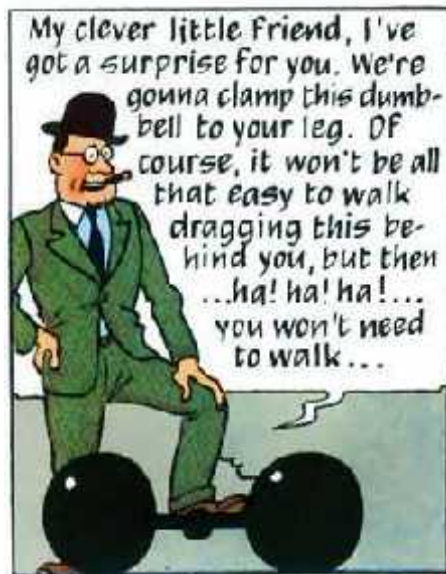
Target Language



In the pictures above, there are two utterances by the man with a glass on his hand, and by Snowy, Tintin's white dog. In this part, the researcher focuses on the utterance by Snowy. In the source language text, it is written ***I must say these official dinners are a bit of a bore***. Meanwhile, in the target language, the translator wrote it **Makan malam formal sangat membosankan ya?** The phrase of I must say had not been translated into target language because the translator wanted to transform it into a terser translation. The translator reproduced the phrase by using the closest natural equivalence without changing the meaning.

Excerpt 22, Page 59

Source Language



Target Language



It can be seen in the picture above, in the source language, there is an utterance that says *My clever little friend, I've got a surprise for you. We're gonna clamb this dumb-bell to your leg. Of course, it won't be all that easy to walk dragging this behind you, but then...ha!ha!ha! you won't need to walk...* Meanwhile, in the target language, it is written **Aku punya kejutan untukmu. Kami akan mengikat pemberat ini ke kakimu. Tentu saja tidak mudah berjalan dengan menyeret benda ini, tapi...ha!ha!ha! kau tidak harus berjalan...**

It is clearly seen that the translator lost the phrase of *my clever little friend*. The researcher certainly sure that the translator lost the mentioned phrase because he was only has a limit space to write and the italicized word above is only an addressing phrase, so the translator lost it without changed the meaning of the text and it has the same context.

4.3. The Discussion of Clause Loss

The researcher found 15 bubbles of clause loss in the comic *The Adventures of Tintin: Tintin in America* and its Indonesian version *Petualangan Tintin: Tintin di Amerika*. To know more about the details, the researcher explain the analysis below:

Excerpt 23, Page 2

Source Language



Target Language



The researcher categorized the dialogue in the picture above into protesting expression. It is said so because there is an utterance which explained that the guy (Tintin) denying that he is not a gangster's stood. It also can be read that in the source language text there is an utterance **Get your hands up, you crook! And I'll take care of that paper. Just remember, I came to Chicago to clean the place up, not to become a gangster's stooge!** Meanwhile, in the target language, it is written **Anak tangan penjahat! Dan ingat saja, aku datang ke Chicago untuk membersihkan tempat ini, bukan menjadi anak buah**

gangster! It is clearly seen that the translator purposely wipe the underlined clause out.

As the researcher explained in the chapter II about comic and its translation, comic books represent not only the typical constraints of language (idiolect, double meanings, idioms, et al.) but also space limitations. For information, comics provide information not only through words but they are also linked to an image and the translator should confine translation to the space they have. Keep in mind that in most cases the original author does not do their work thinking about how it will be translated but about ensuring that the bubbles have the exact right size to fit the text. Thus, the researcher concluded that the translator abolished the underlined clause to fit the bubble of the comic.

Excerpt 24, Page 20

Source Language



Target Language



There is only one utterance in the picture above, said by the man who sits by the campfire and is grumbling about Tintin. From the whole utterance, it

can be concluded that the utterance above is included in complaining expression. Other than that, this utterance had a clause class loss in its translation process.

In the end of the source language utterance, it is written **They're going to find that Tomahawk if it's the last thing they do!** While in the target language, it is written **Mereka harus menemukan Tomahawk itu, harus!** It can be seen that the translator lost the clause *If it's the last thing they do!* and just transformed it into a word *harus!*

There is a theory explains that translation must always be re-creation of the original into something profoundly different. On the other hand, it is never substitution of word for word but invariably the translation of whole contexts. So, a translator must be able to translate the whole context, not only the words inside, then re-write it into the target language by using the appropriate text. Thus, the translator looked for the appropriate word to make the translation in the target language simpler and easier to be read by the readers.

Excerpt 25, Page 44

Source Language



Target Language



In the picture of excerpt 18, shows that the policeman make a call to the newspaper office and he greets the call receiver. On the opening part of the utterance, it is written in the source language *That you Chuck? How are my favorite newshound?* and in the target language it is written *Hallo, kantor surat kabar?* It is clearly seen that the translator lost the clauses *That you Chuck?* and *How are my favorite newshound?*. However, the translator translate it into *Hallo, kantor surat kabar?*

As the researcher explained in the chapter II of this research, there is an explanation about comic and its translation. In order to provide a more or less acceptable translation that is as close as possible to the original, a translator have to remove any merely accessory content which is the same that happens with subtitling, for example, which also has strict space limits.

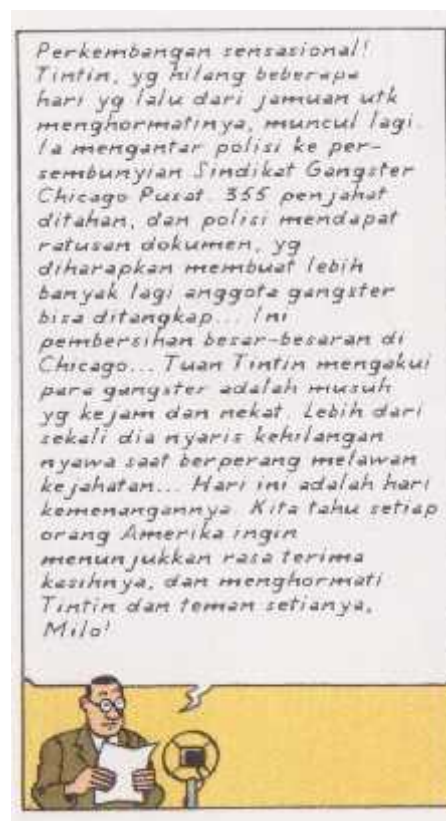
Based on this explanation, the researcher certainly sure that the translator purposely transformed the underlined clause of the source language in the picture become what can be read in the underlined clause of the target language, because the translator has a strict space limit. Thus, the translator made it simpler by using the appropriate word which has the same meaning as the source language.

Excerpt 26, Page 62

Source Language



Target Language



There is a quite long utterance by a man who looks like a radio announcer and he is announce people about Tintin's bravery and heroic action. It can be seen in the last sentence of the utterance above that written **We know that every American will wish to show his gratitude, and honour Tintin, the reporter and his faithful companion, Snowy, heroes who put out of action the bosses of Chicago's underworld.** And how it had been translated into target language **Kita tahu setiap orang Amerika ingin menunjukkan rasa terimakasihnya dan menghormati Tintin dan teman setianya, Milo!**

The researcher found a clause class loss in the picture above, because the translator did not translate the last underlined clause of the utterance and it had

been deleted from the utterance in the target language. In the chapter II, it is already explained that comic books represent not only the typical constraints of language (idiolect, double meanings, idioms, et al.) but also space limitations. It can be seen that the translator had a space limitation, thus, the translator removed the last clause to fit the bubble of the comic without changing the meaning and the style of the source language text.

4.4. The Discussion of Word Gain

The researcher found 15 bubbles of word gain in the comic *The Adventure of Tintin: Tintin in America* and its translated version in Indonesian Language, *Petualangan Tintin: Tintin di America*. For further discussion, the researcher explain about the details in the analysis below:

Excerpt 27, Page 5

Source Language



Target Language



The first excerpt of word class gain in expressive dialogue of the comic found in the page 5. The researcher focuses on the first sentence in the source language **So! The famous reporter!** which has been translated into target language become **Jadi inilah si wartawan terkenal!** The italicized word is the word added by the translator although this word can not be found in the source language. The researcher concludes that the translator added a word “**inilah**” in the target language to give an emphasizing in the utterance.

Excerpt 28, Page 12

Source Language



Target Language



In the source language text of the picture above, it is written **My dear Mr. Tintin, this is a pleasure! I'm glad to meet you!** Meanwhile in the target language text it is written **Tuan Tintin yang baik, sungguh kehormatan besar!** Thus, the translator was gained a word *besar* in the target language which does not exist in the source language. In this case, the translator wanted to emphasize the feeling of the man who says that he feels so honored, so the translator added a word *besar* in the target language text.

Excerpt 29, Page 16

Source Language

Target Language



In the excerpt 23 above, there are two utterances said by the man and Tintin, but in this analysis, the researcher focuses on the utterance by Tintin. It is written in the source language text **Good, just what I want!** While, in the target language, it is written **Bagus, tepat seperti yang kuinginkan!** It can be seen that the translator added a word *seperti* in the target language. It is because the translator wants to make the translation work sound natural. Without the word *seperti*, it will sound awkward.

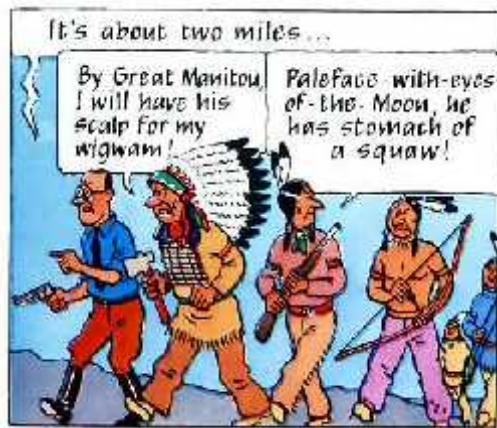
*Excerpt 30, Page 20***Source Language****Target Language**

There are two utterances in the excerpt above, but the researcher uses the utterance by the Indian man. In both the source language and the target language, the Indian man says about his gripe. The researcher categorize it into complaining expression. In the source language text is written **Alas, Blackfeet still cannot find their Tomahawk... It is lost!** And the target language is written **Sial, Blackfoot belum menemukan Tomahawk mereka... Kapak itu hilang!** It can be seen that the translator added a word *kapak* in the target language.

The researcher is sure that the translator added the word *kapak* to inform the readers that the word 'it' in the source language refers to *kapak* in the target language, or it can be said the referential meaning of the word 'it' is *kapak*.

Excerpt 31, Page 26

Source Language



Target Language



It can be seen in the source language of the picture above an utterance that says **It's about two miles...** while in the target language is written **Jaraknya kira-kira tiga kilometer...** The translator added the word *jaraknya* to replace the word 'it' because the translator wanted to emphasize the referential meaning of the text. The word 'it' in the source language refers two the interval or *jarak* in the target language.

Other than that, the translator also replaced a phrase of 'two miles' in the source language become *tiga kilometer* in the target language. The translator did it because the word 'mile' is peculiar for the target readers, so he changed it into *kilometer* which ordinary used in by the target readers. And the translator change the number of two become three or *tiga* in the target language because one mile is equal to 1,6 kilometers. Besides that, the translator did this process to make the translation works sounds natural and acceptable by the readers of the target language.

4.5. The Discussion of Phrase Gain

The researcher found 4 bubbles of phrase gain in the comic *The Adventure of Tintin: Tintin in America* which has been translated into *Petualangan Tintin: Tintin di Amerika*. For further explanation, the researcher gives the details in the following analysis result below:

Excerpt 32, Page 2

Source Language



Target Language



There are two utterances in the picture above said by Tintin and Snowy. In the source language, there is an utterance by Snowy that says **We're stymied then. Even I can't chew through those!** while in the target language is written **Tamatlah kita. Kalau baja, aku tak bisa menggigitnya!** The translator added a phrase of *kalau baja* in the target language to make the text as natural as possible. Besides that, it will be sounds awkward if the translator translate it word for word without adding that phrase. It is also because the translator wanted to make an aesthetic form of the text.

Excerpt 33, Page 5

Source Language



Target Language



The man with a gun in his hand says in the source language of the picture above **Take it easy, Bambino, I gotta you covered. The boss...he's-a coming...** Meanwhile, in the target language it can be read **Tenang, Bambino, aku menjagamu. Sebentar lagi bos datang.** The translator added a phrase of *sebentar lagi* in the target language. What is often seen as 'lost' from the source language context may be replaced in the target language context. Thus, the translator added a phrase of *sebentar lagi* to replaced **he's coming** behind a phrase **The boss** in the target language text. Moreover, in the picture can be seen that the boss is not there yet, but he is on his way to come over.

*Excerpt 33, Page 9***Source Language****Target Language**

It is interesting because in the target language of the picture above, he translator added a phrase of an idiom. In the source language there is an utterance by Tintin **That, Mr. Al Capone, is what I think of your threats.** Meanwhile, in the target language the translator wrote an utterance by Tintin that says **Ah, Tuan Al Capone, bagiku ancamanmu pepesan kosong.** In the picture can be seen that Tintin rips the paper and it looks like the paper means nothing for him. *Pepesan kosong* is an idiom which in the target language has the same meaning as something that has no meaning. Therefore, the researcher concludes that the translator added an idiom phrase of *pepesan kosong* to make it acceptable and natural to be read by the target readers.

*Excerpt 34, Page 43***Source Language****Target Language**

In the picture above it can be seen a man running while swinging the bottle in his hand. There is an utterance in the source language that says **Well, better late that never!** and an utterance in the target language says **Lebih baik terlambat dari pada tidak sama sekali!** The translator added a phrase of *sama sekali* in the target language to emphasize the meaning of the text. Moreover, the adding phrase makes the target language sounds more natural, so it is more acceptable to be read by the readers.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1. Conclusion

In this chapter the researcher would like to give the conclusion about this thesis. The researcher had done all the analysis of this thesis and especially on the fourth chapter. Based on the fourth chapter, the researcher concludes that in this thesis the process of loss and gain can be found. The process of loss and gain gives the effects to the readers to catch the messages of the SL to the TL easily.

In the research of Loss and Gain in Translation Process of a Comic “The Adventures of Tintin: Tintin in America” into Indonesian Version “Petualangan Tintin: Tintin di Amerika”, the researcher found 110 patterns of loss and 19 patterns of gain in the translation process of the comic.

After reading both English version as the SL and Indonesian version as the TL, the researcher found 129 processes of loss and gain. It can be divided into two parts. The first part is the loss process. The researcher found 110 pattern, they are 33 or 30% patterns of the word class loss, 62 or 56% patterns of the phrase class loss, and 15 or 14% of the clause class loss.

The second part is gain process. The researcher only found 19 patterns of gain process in this study. They are 15 or 79% of the word class gain, and 4 or 21% of the phrase class gain. Meanwhile, the clause class gain is not found by the researcher in this translated comic.

The reasons why the translator did the loss and gain process in translating the comic ‘The Adventure of Tintin: Tintin in America’ into ‘Petualangan Tintin: Tintin di Amerika’ are mostly because the translator wanted to make a good translation that sounds natural and acceptable by the readers. Besides that, the translator sometimes did the loss process because of the space limitation, so he tried to eliminate some words without changing the meaning or the context of the source text.

Finally, the researcher concludes that the translation result of the comic ‘The Adventure of Tintin: Tintin in America’ into ‘Petualangan Tintin: Tintin di Amerika’ is good and acceptable.

5.2. Suggestion

The researcher suggests to the translator, when translating this comic the translator should pay attention to use the loss and gain techniques. It is because by deleting or adding information in the target language it can give effects on the target language, although this approach is possible to use. If the translator not pay attention or translate not carefully in translating this comic, it will be difficult to the readers to get the meaning of the story.

This suggestion is not only given to the translator of this comic, but also to all translators. Besides, this suggestion will also be given to all English students who study in the translation department.

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APPENDIX

In the research of loss and gain in the process of translating comic “The Adventures of Tintin: Tintin in America” become *Petualangan Tintin: Tintin di Amerika*”, the researcher found 111 patterns of loss and 19 patterns of gain. For the complete explanation, the researcher describes all of the findings below:

I. Loss Process

a. Word Loss

1. Page 2

Source Language



Target Language



Loss the word *I*

2. Page 3

Source Language



Target Language



Loss the word *buddy*

3. Page 4

Source Language



Target Language

Loss the word *all*

4. Page 4

Source Language



Target Language

Loss the word *Gee!* and *the* in the first utterance.

5. Page 4

Source Language



Target Language

Loss the word *He* in the second utterance.

6. Page 7

Source Language



Target Language

Loss the word *himself*

7. Page 9

Source Language



Target Language

Loss the word *fellow* and the phrase *and clever*

8. Page 9

Source Language



Target Language

Loss the word *wanting*

9. Page 12

Source Language



Target Language

Loss the words *little* and *under*

10. Page 14

Source Language



Target Language

Loss the word *and*

11. Page 14

Source Language



Target Language

Loss the word *here*

12. Page 14

Source Language



Target Language

Loss the word *you*

13. Page 16

Source Language



Target Language

Loss the word *really*

14. Page 16

Source Language



Target Language

Loss the word *and*

15. Page 16

Source Language



Target Language

Loss the word *before*

16. Page 20

Source Language



Target Language

Loss the word *so*

17. Page 20

Source Language



Target Language

Loss the word *certainly*

18. Page 21

Source Language



Target Language

Loss the word *truly*

19. Page 21

Source Language



Target Language

Loss the word *but*

20. Page 22

Source Language



Target Language

Loss the word *little*

21. Page 22

Source Language



Target Language

Loss the word *little*

22. Page 23

Source Language



Target Language

Loss the word *splendid*

23. Page 23

Source Language



Target Language

Loss the word *now*

24. Page 24

Source Language



Target Language

Loss the word *scarcely*

25. Page 24

Source Language



Target Language



Loss the word *and*

26. Page 24

Source Language



Target Language



Loss the word *possible*

27. Page 26

Source Language



Target Language



Loss the word *then*

28. Page 27

Source Language

Target Language

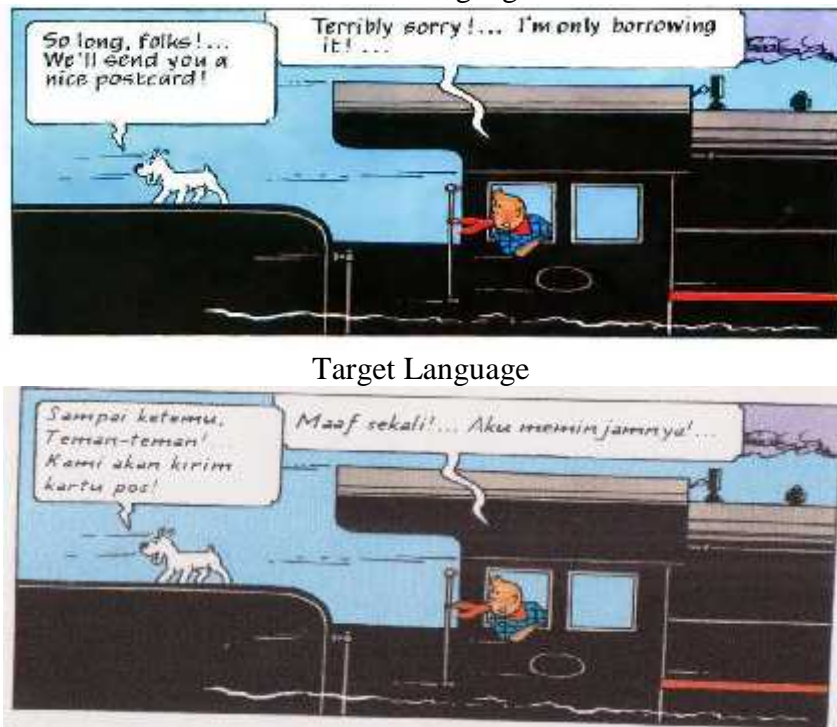


Loss the word *now*

29. Page 30

Source Language

Target Language



Loss the word *only*

30. Page 35

Source Language



Target Language



Loss the word *but*

31. Page 38

Source Language



Target Language



Loss the word *now*

32. Page 41

Source Language



Target Language



Loss the word *now* and *someone*

33. Page 43

Source Language



Target Language

Loss the word *too*

34. Page 54

Source Language



Target Language

Loss the word *our*

b. Phrase Loss

1. Page 1

Source Language



Target Language



Loss the phrase *right, you guys*

2. Page 2

Source Language



Target Language



Loss the phrase *trust me*

3. Page 3

Source Language



Target Language



Loss the phrase *all right*

4. Page 3

Source Language



Target Language



Loss the phrase *come on*

5. Page 5

Source Language



Target Language



Loss the phrase *back on my feet*

6. Page 6

Source Language



Target Language



Loss the phrase *stone cold*

7. Page 7

Source Language



Target Language



Loss the phrase *a real little*

8. Page 7

Source Language



Target Language



Loss the phrase *the heck*

9. Page 7

Source Language



Target Language

Loss the phrase *game, set and match*

10. Page 8

Source Language



Target Language

Loss the phrase *what happened* and *by now*

11. Page 12

Source Language



Target Language

Loss the phrase *they're*

12. Page 13

Source Language



Target Language



Loss the phrase *give him a*

13. Page 14

Source Language



Target Language



Loss the phrase *no extras*

14. Page 15

Source Language



Target Language



Loss the phrase *I hope*

15. Page 15

Source Language



Target Language



Loss the phrase *I used* and *custom-made colanders*

16. Page 16

Source Language



Target Language



Loss the phrase *you did*

17. Page 16

Source Language



Target Language



Loss the phrase *to justice*

18. Page 17

Source Language



Target Language



Loss the phrase *little bit*

19. Page 19

Source Language



Target Language



Loss the phrase *let us*

20. Page 19

Source Language



Target Language



Loss the phrase *in the world*

21. Page 20

Source Language



Target Language



Loss the phrase *alcatraz and sing sing*

22. Page 21

Source Language



Target Language



Loss the phrase *I tell you*

23. Page 21

Source Language



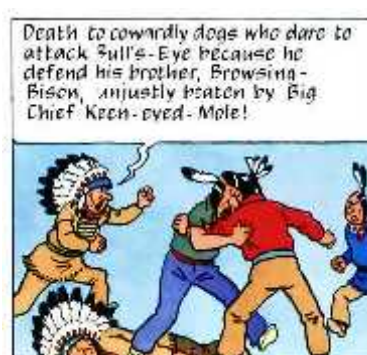
Target Language



Loss the phrase *got a yellow streak*

24. Page 23

Source Language



Target Language



Loss the phrase *to cowardly dogs*

25. Page 23

Source Language



Target Language

Loss the phrase *and see*

26. Page 23

Source Language



Target Language

Loss the phrase *I can hear*

27. Page 24

Source Language



Target Language

Loss the phrase *surely it can't be*

28. Page 24

Source Language



Target Language

Loss the phrase *to bit*

29. Page 25

Source Language



Target Language

Loss the phrase *at there*

30. Page 25

Source Language



Target Language

Loss the phrase *why don't*

31. Page 25

Source Language



Target Language



Loss the phrase *more and more*

32. Page 25

Source Language



Target Language



Loss the phrase *around here*

33. Page 26

Source Language



Target Language



Loss the phrase *a nice little meal*

34. Page 27

Source Language



Target Language

Loss the phrase *I wonder*

35. Page 28

Source Language



Target Language

Loss the phrase *to work then*

36. Page 29

Source Language



Target Language

Loss the phrase *and there's me*

37. Page 29

Source Language



Target Language



Loss the phrase *don't you know*

38. Page 30

Source Language



Target Language



Loss the phrase *station master*

39. Page 34

Source Language



Target Language



Loss the phrase *now then*

40. Page 36

Source Language



Target Language



Loss the phrase *right, are you*

41. Page 37

Source Language



Target Language



Loss the phrase *like always*

42. Page 38

Source Language



Target Language

Loss the phrase *in the world*

43. Page 40

Source Language



Target Language

Loss the phrases *big of me* and *I'll see*

44. Page 41

Source Language



Target Language

Loss the phrase *and how*

45. Page 42

Source Language



Target Language

Loss the phrase *some people*

46. Page 44

Source Language



Target Language

Loss the phrase *you got there*

47. Page 48

Source Language



Target Language

Loss the phrase *steady, cool, and collected*

48. Page 48

Source Language



Target Language

Loss the phrase *and fast*

49. Page 49

Source Language



Target Language

Loss the phrase *you have to*

50. Page 49

Source Language



Target Language

Loss the phrase *somewhere here*

51. Page 50

Source Language



Target Language

Loss the phrase *excuse me, while*

52. Page 52

Source Language



Target Language



Loss the phrase *like a rat*

53. Page 52

Source Language



Target Language



Loss the phrase *bit of*

54. Page 53

Source Language



Target Language



Loss the phrase *you mean*

55. Page 54

Source Language



Target Language

Loss the phrase *that's what's*

56. Page 55

Source Language



Target Language

Loss the phrase *you hear*

57. Page 55

Source Language



Target Language

Loss the phrase *for a sucker, by any chance?*

58. Page 57

Source Language



Target language



Loss the phrase *I must say*

59. Page 58

Source Language



Target Language



Loss the phrase *I'm sure*

60. Page 58

Source Language



Target Language



Loss the phrase *it gives me creeps out here*

61. Page 59

Source Language



Target Language



Loss the phrase *I must say*

62. Page 59

Source Language



Target Language

Loss the phrase *my clever little friend*c. *Clause Loss*

1. Page 2

Source Language

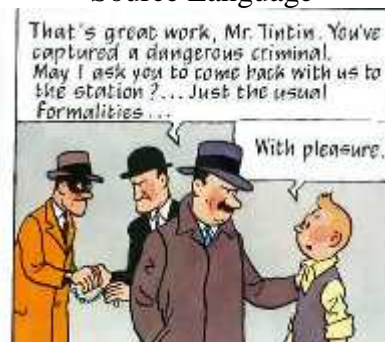


Target Language

Loss the clause *we're in luck!*

2. Page 11

Source Language



Target Language

Loss the clause *that's a great work*

3. Page 11

Source Language



Target Language



Loss the clause *I'll take care of that paper*

4. Page 13

Source Language



Target Language



Loss the clause *give him a swing*

5. Page 20

Source Language



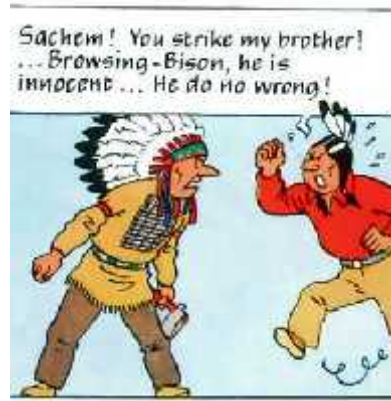
Target Language



Loss the clause *if it's the last thing they do*

6. Page 22

Source Language



Target Language



Loss the clause *He do no wrong*

7. Page 33

Source Language



Target Language



Loss the clause *you can take my word*

8. Page 34

Source Language



Target Language



Loss the phrase and we hanged a few fellers right away

9. Page 36

Source Language



Target Language



Loss the clause *i'll be a monkey's uncle*

10. Page 39

Source Language



Target Language



Loss the clause *I can tell you*

11. Page 44

Source Language



Target Language



Loss the clause *how are my favourite newshounds?*

12. Page 54

Source Language



Target Language



Loss the clause *The boss will be tickled pink!*

13. Page 57

Source Language



Target Language

Loss the phrase *you may be certain*

14. Page 62

Source Language

Target Language



Loss the clause *heroes who put out of action the bosses of Chicago's underworld*

II. Gain Process

a. Word Gain

1. Page 5

Source Language

Target Language



Gain the word *inilah*

2. Page 9

Source Language



Target Language



Gain the word *akhirnya*

3. Page 9

Source Language



Target Language



Gain the word *kamar*

4. Page 9

Source Language



Target Language



Gain the word *hingga*

5. Page 10

Source Language



Target Language

Gain the word *tolong*

6. Page 12

Source Language



Target Language

Gain the word *besar*

7. Page 12

Source Language



Target Language

Gain the word *tenggelamkan*

8. Page 15

Source Language



Target Language



Gain the word *setelah*

9. Page 15

Source Language



Target Language



Gain the word 'kan?'

10. Page 16

Source Language



Target Language



Gain the word *seperti*

11. Page 20

Source Language

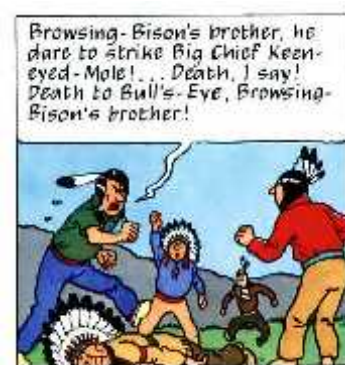


Target Language

Gain the word *kapak*

12. Page 23

Source Language



Target Language

Gain the word *hukuman*

13. Page 24

Source Language



Target Language

Gain the word *saja*

14. Page 26

Source Language



Target Language



Gain the word *jaraknya*

15. Page 29

Source Language



Target Language



Gain the word *tapi*

b. *Phrase Gain*

1. Page 2

Source Language



Target Language



Gain the phrase *kalau baja*

2. Page 5

Source Language



Target Language



Gain the phrase *sebentar lagi*

3. Page 9

Source Language



Target Language



Gain the phrase *pepesan kosong*

4. Page 43

Source Language



Target Language



Gain the phrase *sama sekali*