A STUDY OF TRANSLATION STRATEGIES USED IN COMIC TRANSLATION OF LUCKY LUKE: *THE BRIDGE ON THE MISSISSIPPI* TO LUCKY LUKE: *JEMBATAN MISSISSIPPI*

THESIS

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MOTTO

All dreams are possible even the most impossible ones (Hitam Putih)

Try forgiveness. You'll never forgive anyone more than God has forgiven you
(Alan Kadlec)

Failed is common, but rise from the failure is amazing (Adam Lazzara)

The man who says he never has time is the laziest man (Lichtenberg)

You can have it all but you can't have it all at once (Jojo)

DEDICATION

This thesis is dedicated to:

1. My beloved mother and father who always give me support

2. My lovely younger brother and sister: Uhud and Alya

3. My beloved grandmother

4. My beloved family in Manado.

5. All my best friends who always support me

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ABSTRACT

The thesis entitled *A Study of Translation Strategies Used In Comic Translation of Lucky Luke: The Bridge on the Mississippi to Lucky Luke: Jembatan Mississippi,* is aimed at describing the strategies used by the translator in dealing with non-equivalence at word level, and idioms, and describing in what situation those strategies are used.

The study is qualitative analysis. The data of this study were analyzed by using four steps: analyzing every sentence of each data, grouping the analysis of the data in a table, identifying the change on the style of the original text in the translator's strategies translation, and providing description and arguments of the result of data analysis.

Some of the strategies used in comic translation are those dealing with non-equivalence at word level, and strategies dealing with idioms. Strategies dealing with non-equivalence at word level consists of five strategies of translation: translation by a more general word (7,23%), translation using a loan word or loan plus explanation (17,67%), translation by cultural substitution (34,14%), translation by omission (33,33%), and translation by illustration (7,63%). Strategies dealing with idioms consists of three strategies of translation: translation by using an idiom of similar meaning and form (35,42%), translation by using an idiom of similar meaning but dissimilar form (33,33%), and translation by paraphrasing (31,25%).

Translation by a more general word is used if the translator cannot find specific term. Translation using a loan word is used in translating unfamiliar words. Translation by cultural substitution is used if the translator often cannot find the right equivalent between words of one language and the words of another. Translation by omission is used if it is suitable to use technique by omission only when all else has failed. Translation by illustration is used this is a useful option in the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated. Translation by using an idiom of similar meaning and form is used when it is kind of matching idiom from the target language with idiom from the source language. Translation by using an idiom of similar meaning but dissimilar form is used when it is possible for the translator to find an idiom in the target language, which has a meaning that similar to the source idioms have same from and meaning. Translation by paraphrasing is used when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language.

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CHAPTER I

INTRODUCTION

1.1 Background of the Study

Language is used as a means of communication or an adequate means of expressing ideas, thoughts, feelings and even the culture. There are a lot of languages in the world. There is much information in many languages widely spread through the world and English is one of the well-known international languages in the world.

Sapir in Bassnet-McGuire (1991:13) claims that language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society. Beyond the notion stressed by the narrowly linguistic approach, that translation involves the transfer of meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar, the process involves in whole set of extra-linguistic criteria also.

Translation is basically a change of form. When we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc, which are spoken or written. These forms are referred to as the surface of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the form of the source language is replaced by the form of the receptor (target) language.

In Indonesian, translation plays a prominent role in transferring technology and literature. However, to conduct a translation is not an easy thing to do. It is difficult to establish an equivalent translation from English into Indonesian since they have different system and structure. To make it easier for the people translation is very important. Translation can provide the needs of developing countries to go forward with the news information.

Therefore, this requires highly qualified translators, who have good knowledge about Indonesian and the language they have to transform, in this case English. To produce a good translation, a competent translator is able to understand ideas and thoughts, including the message expressed in the source language and representing the target language.

Comics which contain words and pictures, are enjoyable to read. Desyan in Lusiana (2006:1) states that the strength of comics is that it can be understood and enjoyable at many levels. As entertainment media, they are universal. The readers vary from children ranging from eight to 15 years-olds (http // news. bbc.uk. /I/hi/entertainment/309623.stm).

Milliard, and Jackie Marsh (2001), show us that over 90% of the children said they would rather borrow comics than books. Some reasons that make children like reading comics because are easier to read than text books, stories in comics to understand the story and it easier in grammar. Similarly, children in Indonesia also seem to be interested in reading comics than other kinds of books.

The customers always look for a comic. A very popular one in Indonesia is Lucky Luke, which can be considered phenomenal because the story is interesting and funny. Lucky Luke is a cowboy who can shoot faster than his shadows, and the comic has been translated in many languages including Indonesian.

In this analysis, the researcher is challenged to analyze *Lucky Luke: The Bridge On The Mississippi* by X. Fauche and J. Leturgie, translated by Sofia because the comic is enjoyable to read and has many readers who are interested in reading. It is an interesting study to compare this work with its original, especially in the translation strategies applied and whether they have really transferred the intended meaning of the source language or not yet.

This research focuses on a literary translation, because comics are literary works. Landers (2001:106) states that translating children literature, the translator should not forget about the fluency, accuracy, register, a feeling for style, on appreciation means, and transparency, a translation is not an easy task: to bridge two languages. The translation should have particular qualities as Machali in Lusiana (2006:3) who states that a translation should have good mastery in both SL and TL skill in headline different problem in rendering the source text in the key to successful translation.

This similarity in response is crucial in translation. Landers (2001:49) states that a translation should reproduce in the TL reader as similar emotion and psychological reaction as in the original SL reader. In addition, Simatupang (1992:2)

states that translation should give the sense of the original. As a result, the translator should try to render the source text into the TL as natural as they can.

In reality, when translating the source text there will be some potential problems that may appear. Problems that often occur in translation are related to various types of non-equivalence that require different strategies to handle. In some context, the strategies will help the translations to deal with non-equivalence. Thus, it makes the researcher curious about some strategies applied by the translator and about situations the strategies are used.

1.2 Statement of the Problem

The problems of the study can be stated as follows:

1. What strategies are employed by Sofia in translating the comics *Lucky Luke: The Bridge On The Mississippi* to Indonesian *Lucky Luke: Jembatan Mississippi* that make them well accepted to the reader?

2. In what situation are those strategies used?

1.3 Scope of the Study

This study only focuses on the translation strategies of *Lucky Luke: The Bridge On The Mississippi* to *Lucky Luke:Jembatan Mississippi* by X. Fauche and J. Leturgie and translated into Indonesian by Sofia, published by Lucky Comics @ 1994 by Moris, Fauche, and Leturgie, Lucky Production.

1.4 Objective of the Study

In line with the statement of the problem, the objective of the study can be summed up as follow:

To describe the strategies used by Sofia in *Lucky Luke: The Bridge On The Mississippi* to *Lucky Luke: Jembatan Mississippi,* for example, how the translation deals with non-equivalence at word level, idiom, and dialect, and to describe in what situation those strategies are used.

1.5 Significance of the Study

It is hoped that the result of the study would give valuable contribution for:

1. The researcher to add the researcher's knowledge about translation, especially translation strategies.

2. Other researcher who are interested in this subject and have strong commitment to do further research.

3. Anybody who reads this study and is interested in studying translation especially about translation strategies.

4. Dian Nuswantoro University especially the English Department student. It is expected that by reading this study, they will be encouraged to seriously learn the subject related to the aspect of translation strategies by analyzing the problem of this matter.

1.6 Thesis Organization

This thesis is arranged in five chapters. The first chapter is Introduction. It consists of Background of the Study, Statement of the Problem, Scope of the Study, Objective of the Study, Significance of the Study, and Thesis Organization.

Review of Related Literature, exposed in the second chapter. This chapter is arranged to support and direct the researcher in analyzing the data of the problem. The theories used in this chapter are: Approaches in Translation, Translation Procedure, Types of Translation, Meaning, Potential Problems in Translation: Problem of Non-Equivalence at Word Level, Problems in Translating Idioms, Problem in Translating Dialect, Strategies in Translation: Strategies of Non-Equivalence at Word Level and Strategies Dealing with Idioms.

The third chapter is Research Method that begins with the method used in this research. This chapter contains five sub-chapters: Research Design, Unit of Analysis, Source of Data, Technique of Data Collection, Technique of Data Analysis.

The next chapter is the fourth chapter. This chapter covers the Data Analysis. It presents research finding and discussion.

The last chapter is the conclusion. It also presents suggestions from the researcher related to the subject being analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Approaches in Translation

Translation is a key element of the native title process. Baker (1992:42) states that:

> Native title involved a process of translation from indigenous "relations" defined by traditional law and custom to native title rights and interest enforceable within the Australian legal system. This process of translation becomes difficult, or impossible, when the terms of the translation are incommensurable.

Translating a text is a complicated matter. It is not merely one language into another language. It deals with many aspects, such as social aspect, cultural aspect, linguistic aspect. The purpose of this text is to show that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. The form from which the translation is made will be called the Source Language (SL) and the form into which it is to be changed is called Target Language (TL).

Catford (1969:20) says that translation is replaced of textual material in one language (SL) by equivalent textual material in another language (TL). Nida and Taber (1969:12) state that translating consist of reproducing in the receptor languages the closest natural equivalent of the source language (SL) message, first in the term of meaning, secondly in terms of style.

Suryawinata (1989:1) gives a statement as follows:

Translation is the general term referring to the transfer of thought and ideas are languages (source) to another (target), whether the languages are in written or oral form: whether the language have established or the grapiest or do not name such standardization or whether one or both language is based on signs, as with sign languages of the deal.

Widely, according to Suryawinata (1989:8), translation is all human activities to translate a set of information or message oral or written from the source information to target information. But, the narrower translation is transference of the message of a text from one language source language (SL) by equivalent textual material in another target language (TL).

Source language can be called "the original language". Source language is language that is used by the writer to express the message, ideas, and then make the material that will be translated. While target information is the places of translation language of the message, ideas by the writer of the original language.

Suryawinata (1989:2-3) adds that there are two elements in translating and they are:

1. Form: The ordering of words and ideas in the translation should match the original as closely as possible. Catford (1969:1-30) add 'equivalent' is also important in translation.

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

Based on the definition above, it can be said that translation means delivery of message contained in Source Language (SL) into Target Language (TL), and the message transferred in Target Language (TL) is closely similar to that in Source Language (SL). Translation is an operation of some languages; it is a process of transferring ideas, thought, and purpose from one language (SL) into another language (TL). The most important things to consider are message of the test, then the term style that the translator uses.

2.2 Translation Procedure

This is a very general way of looking at the translation process. Translation is much more complicated than such an overview might indicate. In actual practice, the translator moves back and forth from the source text in order to find the meaning, then restructuring this meaning in the receptor language, and moving back once again to look at the source text.

In translating, Newmark (1988:144) mentions that there are basic translation processes. Those are:

1.   The interpretation and analysis of the SL text

This explains the reason for interpretation of the translator on the text is. A translator should be someone who has experience in the message he wants to transform or at least, he processes adequate knowledge.

2.   The translation procedure

This process "may direct", or the basis of SL and TL corresponding syntactic structure, or through an underlying language "inter language".

3.   The reformulation of text

In this point, the process has to be in accordance with the writer's ideas of intention, the reader's curious wish, the proper form of TL and so on. Newmark (1988:144) also divided the translation procedure into 14 types, they are as follows:

1.   Naturalization

The transference and adapts the SL word first to the normal pronounciation, then to the normal morphology (word-form) or the TL. Example: *Performanz* and *attractiv*, in German are translated into *performance* and *attractive* in English.

2.   Cultural Translation

This is an approximate translation where an SL culture word is translated by TL cultural word. Example: *baccalaureat* as (the French) is translated "A level", or *Abitur Matura* as (German/Austrian) "A level", *Palais Bourbon* as (The French) "Westminster".

3. Functional Equivalent

   This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term. Example: *Baccalaureat*-French translated in English secondary school leaving exam.

4. Descriptive equivalent

   In translation, descriptive sometimes has to weight against function. Description and function are essential element in explanation and therefore in translation. Example: *"Samurai"* is described as the Japanese aristocracy from the 11th to the 19th century, its function was "to provide officers and administrator".

5. Synonymy

   This procedure is used for a SL word where there is no clear one to one equivalent, and the word is not important in the text, in particular for adjective or adverb of quality. Example: *"person gentile"* is translated in English *"kind person"*.

6. Through Translation

   Normally, through translation should be used only when they are already recognized terms. Example: Committee On Trade and Development is translated into *Comite du Commerce et du Development,* a common procedure for international institutional terms.

7. Shift or transpositions

A "shift" or "transportation" is a translation procedure involving a change in the grammar from SL to TL. Example: the change from: applause; *des applaundeissements*, advice; *des consells* or in the position of the adjective.

8. Modulation

Modulation define "a variation through a change of viewpoint, of perspective and very often of category of thought". Free modulation are used by translator when target language rejects literal translation. Example: *buy/sell, lend/borrow*, for English *"loan"* there are alternative in other language and *"creance"* translated *"claim"* as *"credit"* or *"debt"* depending on the point of view

9. Recognized translation

This procedure usually used in the official or generally accepted translation of an institutional term. Example: *"Mitbestimmung"* (in management) has to be translated first as "codetermination".

10. Translation label

This is a provisional translation, usually of a new institutional term, which can later be discretely withdrawn. It could be done through literal translation. Example: heritage language is translated into *langue d'heritage.* Social advancement translated in *promotion social*.

11. Compensation

This procedure occurs when loss of meaning, sound effect metaphor or pragmatic effect in one part of a sentence is compensated in another part. Example: *There is really nothing to discuss,* translated in Indonesian "tak ada yang perlu dibicarakan lagi kalau begitu".

12. Componential analysis

The basic process is to compare source language word with target language word which has a similar meaning, but is not an obvious one-to-one equivalent, by demonstrating first their common and their differing sense components. Example: *"Pleurs"* translated in English "tears" refers to refined style.

13. Reduction and expansion

In this type, a translator has to change the system of the translation work from the original one to obtain the most appropriate translation result to find out the closest equivalent in TL (Sadtono, 1985:56). Example: *science linquistique* is translated into linguistic. *Belebend* is translated into life-giving.

14. Paraphrase

An amplification or explanation of the meaning, of a segment of the text. It is used in an "anonymous" text when it is poorly written, or has important

implications and omissions. Example: TL equivalent, transcription, neologism, by reproducing the encyclopedic tenor for the linguistic vehicle.

Meanwhile Maar in Lusiana (2006:13) states that the process of translation involves three stages, they are:

1. Reading and understanding the passage

2. Absorbing its entire content and making it our own

3. Expressing it in our own idiom with the least possible change in meaning or tone.

2.3 Types of Translation

There are many different classifications of translation in different ways. Generally, the process of translation is divided into two kinds, live translation and written translation. The first one is the translator demands to practice in translating and the statement directly, quickly, and exactly, without giving the opportunity to revise the mistake element. The second type is a translator who still gives the opportunity to revise the element of language mistake or according to his/her opinion less exactly equivalent to translation.

Jacobson's terminology of translation in Newmark (1988:173) can be explained as:

1. Interlingual translation or translation proper, that is an interpretation of verbal sign by means of other sign of the same language.

2.   Intralingual translation or rewording that is often called paraphrasing, that is an interpretation of verbal signs by means of other signs in the source language.

3.   Intersemiotic translation or transmutation, that is interpretation of verbal sign by means of non verbal sign system.

Nababan (1999:29-46) classifies the kinds of translation into ten categories, they are: word for word translation, literal translation, dynamic translation, pragmatic translation, esthetic-poetic translation, ethnographic translation, semantic translation, and communicative translation. However, Larson (1984:15) only divides translation categories into two kinds: form-based translation, and meaning-based translation. Meanwhile, according to Newmark (1988:45-47) there are three kinds of translation they are: free translation, idiomatic translation, and communicative translation.

The types of translation according to Nababan (1999:29-46), Newmark (1988: 45-47), and Larson (1984;15) are:

1.   Word for word translation

The type of translation is a translation that simply translates word by word as written as SL order into TL order. For example:

SL: Go to school.

TL: *Pergi ke sekolah*

2.   Literal translation

The source language grammatically constructions are converted to their nearest target language equivalent, but the lexical words are translated singly, out of context. For example:

SL: The car shoot down the one-way street, scattering, and the traffic headed towards them, horn angrilly blaring at them.

TL: *Mobil itu meluncur di jalan satu arah itu, melawan arus laju kendaraan di depan mereka. Bunyi klakson mobil bersahut-sahutan. Menggemakan kemarahan para pengemudi.*

3.   Semantic translation

It takes more account of the esthetic value. It also admits creative expectation and allows the translator intuitive empathy with the original. For example:

SL: He is a book-worm.

TL: *Dia adalah orang yang sangat suka membaca*.

4.   Free translation

It reproduces the matter without the manner, or the content with the form of the original. In this type, the translator has the freedom to express the ideas into TL. For example:

SL: Killing two birds with one stone.

TL: *Sambil menyelam minum air*.

5.   Idiomatic translation

It is mainly focussed on the reproduction of the message of the SL, but tends to distord nuances of meaning by prefering idioms, which is do not exist in the original. For example:

SL: I'll shoot you a beer.

TL: *Mari minum bir bersama-sama, saya yang bayar.*

6.   Communicative translation

It attempts to reader the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. For example:

SL: Beware of dog!

TL: *Awas ada anjing.*

2.4 Meaning

Meaning is a bond, which is between the elements of language itself (especially the words). Lyons (1987:204) states that the study or giving meaning of the words is to understand the study of those words which are related to the relation of the meaning which are that words different from other. Based on Lusiana (2006:19) meaning has three types, those are:

1. The first step, meaning into contains of the form of language

2. The second step, meaning into contains of language.

3. The third step, meaning into contain of communication give the information.

The source language (SL) constitutes symbols of meaning, which must be transferred into symbols that refer to the same meaning in the target language (TL). As Nida and Taber (1974:15) states that meaning holds an important role in any translation effort.

Based on the definition of the meaning above, Palmer in Lusiana (2006:19) defines those 4 types of meaning, they are:

1. Cognitive meaning

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

2. Ideational meaning

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

3. Denotational meaning

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

4. Propositional meaning:

   The meaning that appears if someone limits the definitions of something.

Since the main concern of this analysis is translation, here the researcher discusses translation in terms of form and meaning and in term of orientation on to author and reader to know deeper about translation that those explanation are significant.

2.5 Potential Problem in Translation

The goal of translation is to establish a relationship of equivalence between the source and the target text. Bell (1991:6) states that language is different from each other and there is no absolute synonymy of words between languages.

Several potential problems may occur in translating the source text, one of which is non-equivalence. It means the target language does not express the same meaning as the source language. The problem of non-equivalence at word level, problem in translating idiom, and problem in translating dialects sometimes occur in translating the source text.

2.5.1 Problems of Non-Equivalence at Word Level

2.5.1.1 Culture-Specific Concepts

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete: it may relate to a religious belief, a social custom or even a type of food.

Simatupang (1999:50) says language is part of a culture that cannot be separated from its speakers. Different culture has different language: we can obviously notice the differences between cultures from vocabulary. Baker (1992:21) says that words in the source language may express a concept, which is completely unknown in the target language.

2.5.1.2 The Target Language Lacks of Specific Terms (Hyponym)

More commonly, languages tend to have general words (super ordinates) but lack specific ones (hyponyms), since each language makes only those distinction in meaning which seem relevant to its particular environment.

If the source language has a variety of hyponyms, which have non equivalents in the target language, it can be a problem for the translator. Usually languages tend to have general word's (super ordinates) but lack of specific words of hyponyms Baker (1992:23). The super ordinate word is flower, from the specific term that flowers are *rose, jasmine, orchid, lotus, etc*. The problems approach when some of specific terms are not used by the other culture. The specific terms like *'daffodil'* may not be used by Indonesian.

2.5.1.3 The Source Language Word is Semantically Complex

The source language words may be semantically complex. This is a fairly common problem in translation. Words do not have to be morphologically complex to be semantically complex. In other words, a single word which consists of single morpheme can sometimes express a more complex set of meaning than a whole sentence. Languages automatically develops very concise forms for referring to complex concepts if the concepts become important enough to be talked about.

Baker (1992:22) suggest that if we should ever need to talk regularly and frequently about independently operated sawmills from which striking workers are locked out on Tuesday when the temperature is between 500 and 600F, we would

find a concise a way to do it. We do not usually realize how semantically complex a word is until we have to translate it into a language which does not have an equivalent for it.

2.5.1.4 The Source and Target Language Make Different Distinction in Meaning

The target language may make more or fewer distinction in meaning than the source language. What one language regards as an important distinction in meaning another language may not perceive as relevant. For example: Indonesian makes a distinction between going out in the rain without the knowledge that it is raining (*kehujanan*) and going out in the rain with the knowledge that it is raining (*hujan-hujanan*). English does not make this distinction, with the result that if an English text referred to going out in the rain, the Indonesian translator may find out difficult to choose the right equivalent, unless the context makes it clear whether or not the person in question knew that it was raining.

2.5.1.5 The Use of Loan Words in the Source Text

The use of loan words in the source text poses a special problem in translation. Quite apart from their respective propositional meaning, loan words *such au, fait chic*, in English are often used for their prestige value, because they can add an air of sophistication to the text or its subject matter. This is often lost in translation

because it is not always possible to find a loan word with the same meaning in the target language.

Loan words also pose another problem for the unwary translator, namely the problem of false friend, or *aux amis* as they are often called. False friend are words or expressions which have the same form in two or more language but convey different meaning. Once a word or expression is borrowed into a language, we cannot predict or control its development or the additional meaning it might or might not take on.

2.5.2 Problem in Translating Idioms

Beside non-equivalence at word level, idioms also can be a problem for a translator. An idiom is in expression which meaning is not compositional, in example those which meaning does not follow from the meaning of the individual words of which it is composed (Baker, 1992:77). Idioms are usually called figurative expression which are different from one culture to another culture. A good translator should have an excellent understanding in using idioms in both SL and TL. It is very important because it helps to him/her in producing a good translation result.

To make more vivid, the researcher discusses some of the examples of English idioms and Indonesian idioms.

Table 2.1 English Idioms and Indonesian Idioms

Idioms	Literal Indonesian	Idiomatic Indonesian
The apple of one's eye	Apel dari mata seseorang	Orang yang menjadi kesayangan
A cat and dog life	Hidup kucing dan anjing	Selalu bertengkar
Chicken-hearted	Berhati ayam	Pengecut
On thin ice	Di atas es tipis	Dalam kesulitan
A bad egg	Telur yang jelek	Orang yang tak berguna

Source (Lusiana, 2006:23)

From the examples it is seen that idioms cannot be translated only based on the form, sometimes the meaning of idioms can be different from the word that the translator cannot translate them literally. Newmark (1988:125) says that translator should not translate word to word. In the example above the literal translation will only result in meaningless expressions. Finding an idiom of similar meaning and similar form on the target language may seem to be a good solution in translating idiom (Baker, 1992:72).

2.5.3 Problem in Translating Dialect

Not only can non-equivalence at word level and idioms be problematic in translation, but also dialects. It is like dilemma when the translator is dealing with dialect. Hatim and Mason (1990:41) mention that translating SL dialect into TL standard can lose the special effect intended in the SL, which means that it brings

disadvantage. Moreover, when a translator translates dialect by dialect it can create unwanted effect. With almost the same idea, Landers (2001:116) says that substitution of an 'equivalent' dialect is tending to be unsuccessful, that in some specific case. Larson (1984:510) defines dialect as a "speech variety between a language". Accent, is often a source of problem, that it would be awkward if a translator is using the SL accent in the translation. It would be unnatural and the worst is that the reader cannot understand what the meaning is. Since naturalness in translation is important, translator must not use the words, phrase, or clause that sound unnatural to the target reader. Related to that, Newmark (1988:128) suggests that the translator should write her/him conception of the SL.

2.6 Strategies in Translation

Considering that they are problem like the non-equivalent at words level in translating the source text. The translator needs solution. To make the translator work well accepted by the readers, the professional translator might apply some strategies in translating the SL. Most of the strategies written in this research will be taken from the book entitled *"In Other Words a Course Book on Translation"* written by Mona Baker (1992). This book explores the relevance of some of the key areas of modern linguistic theory and illustrates how an understanding of these key areas can guide and inform at least some of the decisions that translators have to make.

2.6.1 Strategies Dealing with Problem of Non-Equivalence at Word Level

2.6.1.1 Translation by a More General Word (Super Ordinate)

This is one of the component strategy for dealing with many types of non-equivalence, particulary in the area of propositional meaning. Dealing with many types of non-equivalence, among the other strategy. This strategy is commonly used (Baker,1992:26), for an example: the word "*shampooing*" can be translated into Indonesian as "*mencuci*", because the general word of the word "*shampooing*" is washing. A translator also can translate "*daffodil*", which actually a name of bulbous flower with a yellow trumped-shaped corona into "*bunga*" as the more general word in Indonesia. This strategy is commonly used which the target language lack of specific terms.

2.6.1.2 Translation Using a Loan Word or Loan Word plus Explanation

Simatupang (1999:51) says that since a long time ago, translators have used the loan words or borrowing words. Developing culture usually borrows some words from the developed country, such as: *theatre, film, piano, and bank, etc.* All of those words were originally borrowings from english. Nowdays, people often use some loan words in their daily lived. So if the reader of translation work can understand the loan words, it actually can be used as its own. In order to avoid lengthy explanation, the translator can simply use the loan words. Baker (1992:36) says that in some cases they are used because they sound more modern, smart and high class. It is not because they do not have equivalents. Otherwise, the translator can also explain when

there is a problem in non-equivalence dealing with cultures. Specific concept, a translator can use the word as a loan word. Translator does not need to translate foreign dishes like *'pizza', 'spaghetti', 'sushi', etc,* the translator can supply and write them as loan words because in our culture there is no terms like that.

2.6.1.3 Translation by Cultural Substitution

As discussed before that a different culture has its own vocabularies. The vocabularies from one culture may not be understandable in the other culture. A word from the SL may seem strange in the target language. In this strategy, the translator a culture specific item or expression with a target language item, which does not have the same propositional meaning. However, it must likely have similar result on the target reader (Baker 1992:31). For example, a translator can translate *"jaguar",* which means a large spotted animal of the cat family found in central America as *"harimau"* whose meaning is similar. There the translator substitutes the term "*jaguar*" which seem strange in Indonesia into "*harimau*" which they are accustomed to the meaning of "*harimau*" here the translation try to find similar impact to the target reader. Dealing with the problems in culture-specific concepts this strategy can be used.

In addition, in translating initiation of sounds the strategy of culture substitution also can be used. For instance, *"woof-woof"* which related to sound of dog, translated into *"guk-guk"* in Indonesian. In order to make a natural translation, this strategy can be applied.

2.6.1.4 Translation by Omission

Omission or deletion seems to be the fastest strategy where the translator omits the words. It gives an expression that the translator surrenders to translate the words. Although translation by omission may sound as an extreme strategy, to some context it is acceptable to omit a word or expression. Translators can simply omit the different word or expression where the meaning suggested by a particular item or expression is not very important enough to the development of the text. The purpose is to give a good reason for distracting the reader the lengthy explanation (Baker, 1992:40), while Landers (2001:95) adds that the translator delicates any point of the original text beyond the translator's ability to reader. For example: *"I don't believe I just flushed my contact lens to the toilet"* translated in *"Aku tak percaya lensa kontakku terjatuh dalam toilet"* if the translator did not omit that phrase *"I just flushed"* the translation would be like this: *"Aku tak percaya aku menyiram lensa kontakku terjatuh dalam toilet "*. The translator thinks that the phrase *"I just flushed"* is not important because as we look it would be double meaning and the word *"flushed"* same with the meaning some deliberateness, whereas if we see the context it is undeliberateness. The strategy of the translator omitting the phrase *"I just flushed"* is acceptable. Even though the translator omits the phrase, it might produce similar response to the readers.

2.6.1.5 Translation by Illustration

This is a useful option in the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point. For example: appeared on a Lipton Yellow Label tea packet prepared for the Arabic market. There is no easy way of translating *tagged,* as in *tagged teabags*, into Arabic without going into lenghty explanation which would clutter the text. An illustration of a tagged teabag is therefore used instead of a paraphrase.

2.6.2 Strategies Dealing with Idioms

2.6.2.1 Translation by Using an Idiom of Similar Meaning and Form

This strategy is to translate an idiom by using idiom in the target language, which roughly has the same meaning as the source language idiom (Baker, 1992:72). It is a kind of matching idiom from the target language with idiom from the source language. Not all idioms have the same form of meaning with the source language. So we have to remember that this strategy can only be used for certain idioms. Here are some examples.

Table 2.2 Idioms that Have Similar Form with Idioms in Indonesian

Idioms in English	Idioms in Indonesian that have similar meaning and similar form
Out of bounds	Kelewat batas
In tune with	Sependapat dengan
Night and day	Siang dan malam

Source (Lusiana, 2006:29)

2.6.2.2 Translation by Using an Idiom of Similar Meaning and Dissimilar Form

It is known that it is impossible to translate the source language into the same form as idioms in the target language. Baker (1992:24) says that it is possible for the translator to find an idiom in the target language, which has a meaning that similar to the source idioms have same form and meaning. The researcher concerns that the similarity in meaning is the priority for the translator in translation. In other words, meaning is the priority and form is the following.

For example, the researcher writes some idioms, which have similarity in meaning between idioms in English and Indonesia.

Table 2.3 English Idiom in Similar Meaning

Idioms in English	Idioms in Indonesian that have similar meaning but dissimilar form
The apple of one's eye	Anak emas
A cat and dog life	Bagaikan minyak dan air
Chicken-hearted	Bernyali tempe
On thin ice	Di ujung tanduk

Source (Lusiana, 2006:30)

It is shown that by using this strategy, the result of the translation sounds natural in Indonesia.

2.6.2.3 Translation by Paraphrasing

The translator usually paraphrase a passage or a text when it express the meaning in other words. It can say that paraphrasing is rewarding a passage or a text. When a match cannot be found in the target language or when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language, the translator can use the strategy of paraphrase. Similarly, Buss (1981:24) point out that it is not necessary to translate an idiomatic expression in one language as an idiomatic expression in another. Here the researcher gives some examples in paraphrasing example in paraphrasing some idioms, into Indonesian.

Table 2.4 English Idiom in Paraphrasing

Idioms In English	Paraphrase in Indonesian
'Fireworks'. Excitement of any kind, an impressive performance most often of an negative an explosive, noise dispute or	Keramaian
'Nip it in bad' present something undesirable while it is just getting started and still a small, manageable problem	Waspada

Source (Lusiana, 2006:31)

Looking at the examples, by paraphrasing the translator reads the idioms in his/her own words. It sounds natural rather than giving the reader the long explanation of the idioms.

CHAPTER III

RESEARCH METHOD

3.1 Research Design

Based on the problem analyzed, this research uses a descriptive qualitative research. Nawawi in Lusiana (2006:33) states that descriptive method is a research method to describe the subject or object of the research based on the fact or reality. Descriptive qualitative means descriptive research. It describes the population and the evidence of the data systematically, factually, accurately Issac et al in Lusiana (2006:33).

The data of this research were collected from a comic of *Lucky Luke*: *The Bridge On Mississippi* and its translation.

3.2 Unit of Analysis

The unit of analysis of this study is utterance and its translation used in the comic entitled *Lucky Luke*: *The Bridge On Mississippi*, copyright @ 1994 by Morris, X. Fauche, J. Leturgie. The data in this thesis are written form. The researcher analyzed the translation strategies from 297 utterances and 85 onomatopoeic words of Indonesian translation.

3.3 Source of Data

Every research needs data to help the researcher solve the problems. In this case, the data were taken from a comic of *Lucky Luke*: *The Bridge On Mississippi*, copyright @ 1994 by Morris, X. Fauche, J. Leturgie and its translation. Most importantly the researcher will focus on the translation strategies of the text.

3.4 Technique of Data Collection

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

1. Reading the comics *Lucky Luke*: *The Bridge On Mississippi*.

2. Reading the translation of the comic *Lucky Luke*: *The Bridge On Mississippi*.

3. Grouping every utterance of the comics based on the meaning.

3.5 Technique of Data Analysis

The method of data analysis can be stated as follow:

1. Analyzing every utterance of each data

2. Grouping the data analysis in tables based on the strategies of translation

3. Analyzing the strategies that the translator applied in the translator's work.

4. Providing description and arguments of the result of the data analysis.

CHAPTER IV

DATA ANALYSIS

4.1 Strategies Dealing with Non-Equivalence at Word Level

Table 4.1 shows the number of strategies dealing with non-equivalence at word level which are found in the comic translation of *Lucky Luke: The Bridge On The Mississippi* to *Lucky Luke: Jembatan Mississippi* such as: translation by a more general word level, translation using a loan word or a loan word plus explanation, translation by cultural substitution, translation by omission, translation by illustration.

Table 4.1 Strategies Dealing with Non-Equivalence at Word Level

Strategies dealing with non-equivalence at word level	Total	Percentage
Translation by a more general word (super ordinate)	18	7,23%
Translation using a loan word or loan word plus explanation	44	17,67%
Translation by cultural substitution (onomatopoeic words)	85	34.14%
Translation by omission	83	33,33%
Translation by illustration	19	7,63%
TOTAL	249	100%

Based on the table of strategies dealing with non-equivalence at word level, there are translation by a more general word (7,23%), translation using a loan word or loan word plus explanation (17,67%), translation by cultural substitution (34,14%), translation by omission (33,33%), translation by illustration (7,63%).

34

4.1.1 Translation by a More General Word (Super ordinate)

(1) Source Language:	The next **ferry**'s in three days.
Target Language:	***Kapal** berikutnya tiga hari lagi!*
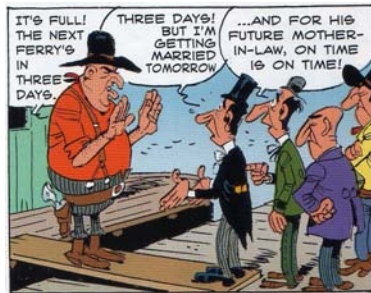
Excerpt 2   **Excerpt 2**

In this utterance the word **ferry** is translated into Indonesian as *kapal*. According to Webster's Comprehensive Dictionary, the word **ferry** means boat that carries people and goods across a river or short stretch of sea. The word *kapal* simply means **boat** in English which is actually a general word that has hyponyms. From the explanation of what the word **ferry** is, it can be concluded that **ferry** is a hyponym of **boat**.

The problems occur since the translator cannot find the exact hyponymy, which is similar to the word **ferry**. If a specific term could not be found to render the word, then a strategy using a more general word could be used. The reason that the translator uses the word *kapal* in the target language as a more general word for **ferry** is acceptable. As long as the word produces a similar reason of the reader, it is tolerable. The translator may choose the word because the language used in the target

language is informal. It is also not necessary to use footnotes to explain what the word **ferry** is because comics are intended to be entertaining. Footnotes will only interrupt the flow of the text.

(2) Source Language:	That's all? You'll have to consider promoting the sale of the **oak** models with fancy trimmings!
Target Language:	*Cuma ini? Kita harus menaikkan harga model dengan **kayu oak** dan dekorasi linen.*

Excerpt 7   **Excerpt 7**


The word **oak** is translated into Indonesian as *kayu oak*. According to Webster's Comprehensive Dictionary the word **oak** means a hardwood, acorn-bearing tree or shrub of the beech family, valued for the hardness, strength, and durability of its timber.

The word *kayu* simply means **wood** in English which is actually a general word, that has hyponyms. From the explanation of what **oak** is, it can be concluded that the word *oak* is actually a hyponym of **wood**.

The problem occurs since the translator cannot find the exact hyponymy, which is similar to the word **oak**. It happens because Indonesian does not know what **oak** is and an **oak** does not grow in Indonesia. The reason that the translator uses the strategy of a more general word to translate the word **oak** into *kayu oak* is acceptable and it is not necessary to use footnotes to explain what the word **oak** is, because comics are intended to be entertaining. Footnotes will only interrupt the flow of the text.

(3) Source Language:	What do you mean $10 to take my **boots** back! You gave me 50 cents for them.
Target Language:	*Lho kok bisa? 10 dollar untuk menebus **sepatu botku**! Kau sudah memberiku 50 sen.*

From the above utterances, there is a word **boots** in the source language which is translated into *sepatu bot* in the target language.
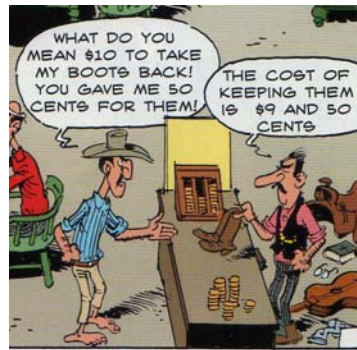
Excerpt 64   **Excerpt 64**

The word **boots** is translated into Indonesian as *sepatu bot*. According to Webster's Comprehensive Dictionary the word **boots** means a leather covering for the foot and leg.

The word *sepatu* simply means **shoes** in English which is actually a general word, that has hyponyms. From the explanation of what **boots** is, it can be concluded that **boots** is actually a hyponym of **shoes**. The reason that the translator uses the strategy of a more general word to translate the word **boots** into *sepatu bot* is acceptable because based on the setting of the story, in that time there is no other shoes like people use now except **boots**.

(4) Source Language:	The law and nothing but the law, Hic! Let's **celebrate**!
Target Language:	*Atas nama hukum! Ayo, kita **bersulang**.*
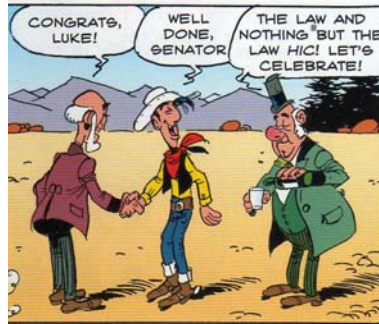
Excerpt 122 **Excerpt 122**

In the text above the translator translates the word **celebrate** into *bersulang*. The translator uses this strategy to specify the word **celebrate** with *bersulang*. The translator may choose the word because the language used in the target language is informal.

It is not necessary to use footnotes to explain what **celebrate** is, because this comic are intended to be entertaining, footnotes will only interrupt the flow of the text.

4.1.2 Translation Using a Loan Word or Loan Word plus Explanation

(1) Source Language:	Your **whisky's** watered down!
Target language:	*Dia mengurangi **wiskimu**!*

From the above utterances, there is a word **whisky** in the source language which is translated into *wiski* in the target language.

Excerpt 55

Here the translator uses the loan word **whisky**. It is easier for the translator to use the same word as the source language. In translating unfamiliar words from the source language into target language, the translator needs to modify or categorize them to make their meaning clearly.

According to Oxford Advanced Learner's Dictionary the word **whisky** means strong alcoholic drink made from grain. If it is translated literally in Indonesian it will be *arak*. In Indonesian the word **whisky** is not familiar. Some of the readers may not know the meaning of **whisky**.

Looking from the situational context the translator used the word **whisky** as a loan word because the translator wants to add a new word on Indonesian language.

(2) Source Language:	I have good news for you, **cowboy**. I've found you a boat! Boarding now!
Target Language:	*Berita bagus, **koboi**! Sudah kutemukan kapal untukmu! Berangkat sekarang juga!*
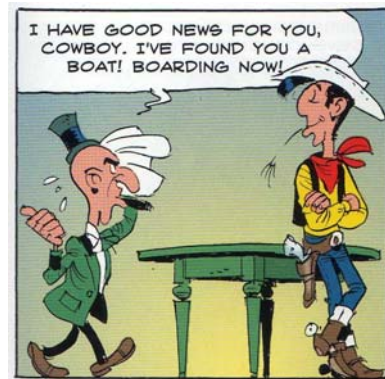
Excerpt 75   **Excerpt 75**

According to Oxford Advanced Learner's Dictionary the word **cowboy** means a man who rides a horse and whose job is to take care of a cattle in the western parts of the US. If it is translated literally in Indonesian it will be *gembala*. In this case, the translator finds a technical problem. The fact that the word is familiar but the translator thinks that it is not essential to translate the word **cowboy** into *gembala*.

Many of the readers might know what the word **cowboy** means. The word is familiar but the translator thinks that it is not essential to translate the word **cowboy** into *gembala*. The translator decides not to render the word **cowboy** into Indonesian for some reasons. Foremost it is because the word **cowboy** is familiar. The translator assumes that through the story, the reader will understand what **cowboy** means.

(3) Source Language:	It's like it is in **poker**. As long as you haven't lost everything, you can still win everything.
Target language:	*Ini seperi main **poker**! Bahkan saat kita kalah, kita bisa memenangkan permainan.*
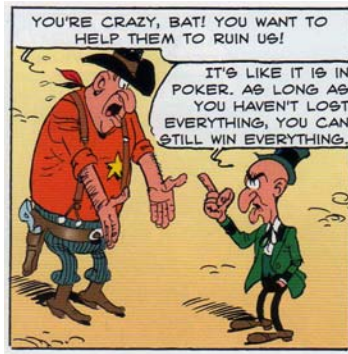
Excerpt 237

Here the translator uses the loan word **poker**. The target language copies the precise word as the source language that is **poker**. According to Oxford Advanced Learner's Dictionary the word **poker** means a card game for two or more people, in which the players bet on the values of the cards they hold. If it is translated literally in Indonesian it will be *permainan kartu*.

In this case the translator finds a technical problem. The fact that the word is familiar but the translator thinks that it is not essential to translate the word **poker** into *permainan kartu*. As a result, the translator uses the word **poker** as a loan word. The reason why the translator uses the word **poker** as loan word may be because the translator wants to add new word into Indonesian and the translator thinks if the word **poker** was translated into Indonesian it will be longer than the source text.

(4) Source Language:	I remind you that you're out on parole. You need to come to the **sheriff's** office immediately to sign the register.
Target Language:	*Aku ingat kalu kau sedang bebas bersyarat! Kau harus ke kantor **sherif** untuk mendaftar.*
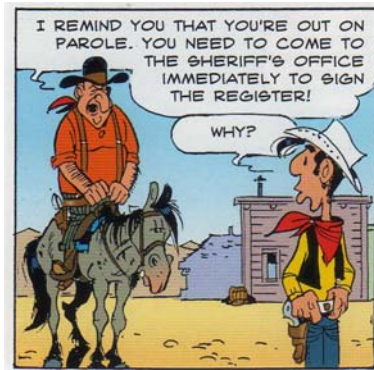
Excerpt 285   **Excerpt 285**

The target language copies the precise word as the source language that is **sheriff**. According to Webster's Comprehensive Dictionary the word **sheriff** means the chief officer of a county, who executes the mandates of courts. If it is translated literally in Indonesian it will be *kepala polisi daerah*.

The word is familiar but the translator thinks that it is not essential to translate the word **sheriff** into *kepala polisi daerah*. The reason why the translator uses the word **sheriff** as a loan word because the translator wants to add new word into Indonesian and the translator thinks that if the word **sheriff** is translated into Indonesian it will be longer than the source text.

(5) Source Language:	Oh shoot! I was hoping to finish my **novel**!
Target Language:	*Ah, payah! Padahal **novelku** hampir selesai!*
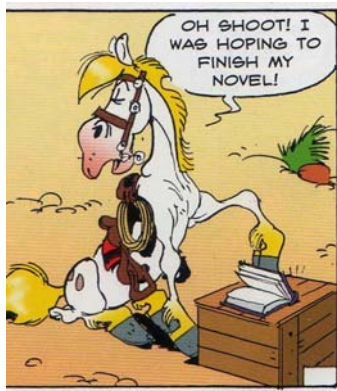
Excerpt 213   **Excerpt 213**

Here the translator uses the loan word **novel**. According to Oxford Advanced Learner's Dictionary the word **novel** means long written story. If it is translated literally in Indonesian it will be *cerita roman*. In this case the translator finds a technical problem. The fact that the word is familiar but the translator thinks that it is not essential to translated the word **novel** into *cerita roman*. As a result, the translator uses the word **novel** as a loan word.

Looking from the situational context the translator uses the word **novel** as a loan word because the translator assumes that through the picture the readers will understand what **novel** means. It is seen in the picture that **novel** is a kind of book and the translator wants to add new word into Indonesian.

(6) Source Language:	This reminds me of the time when there were so many **snags** on the Mississippi that the governor was able to host his ball on them.
Target Language:	*Aku jadi ingat waktu ada **snags** di sungai Mississippi, tepat saat gubernur membuat pesta dansa.*

From the above utterances, there is a word **snag** in the source language which is translated into *snag* in the target language.
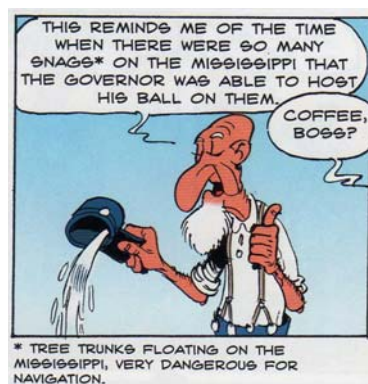
Excerpt 133   **Excerpt 133**

According to Oxford Advanced Learner's Dictionary the word **snag** means an object or a part of an object that is rough or sharp that may cut something. In the footnotes **snag** is translated as *balok kayu mengambang di sungai Mississippi sangat berbahaya untuk pelayaran*. Footnotes give meaning clearly, and the translator uses the footnotes to explain what **snag** is. In this case, the translator finds a technical problem. The fact that the space is limited may have made the translator thought that it is not essential that the word **snag** is translated into *balok kayu mengambang di*

sungai Mississippi sangat berbahaya untuk pelayaran. The translator does not render

the word **snag** into Indonesian because it will be longer than the source language.

(7) Source Language:	**Formalin**? What for?
Target Language:	***Formalin****? Buat apa?*

From the above utterances, there is a word **formalin** in the source language

which is translated into *formalin* in the target language.
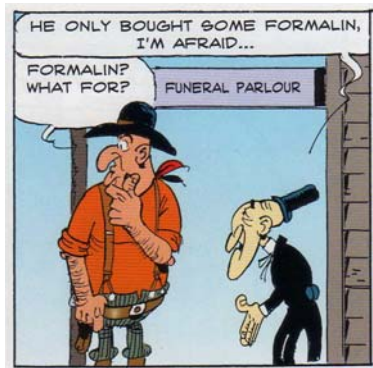
Excerpt 186   **Excerpt 186**

Here the translator uses the loan word **formalin**. It is easier for the translator

to use the same word as the same word as the source language. In this utterance the

translator decides not to translate the word **formalin** to the target language because of

some reasons. Foremost because the word **formalin** is a medical terminology so the

translator does not have to translate into Indonesian. If the translator forces to

translate the word **formalin** to Indonesian it will be curious for the reader. The

translator also wants to add a new word in Indonesian. Although footnotes give meaning clearly, it is not necessary to use footnotes to explain what the word **formalin** is**.**

4.1.3 Translation by Cultural Substitution

The pictures taken from the comic below show us that the translator substitutes the onomatopoeic word. The onomatopoeic word is the sound associated with the object or action. For example: "**bang**" into "*dor*" in Indonesian language. Often that the translator cannot find the right equivalent between words of one language and the words of another but it is fine as long as the substitution shares a similar meaning. The translator substitutes unfamiliar onomatopoeic words into familiar words in Indonesian. As a result, the translation sounds natural for the readers.

To show further the difference between English onomatopoeic and Indonesian onomatopoeic words, here the researcher gives the examples taken from comics: *Lucky Luke: The Bridge on The Mississippi*.

Table 4.1.3 Translation by Cultural Substitution

Source Language	Target Language
Bammm!!	*Boom*
Bash!	*Buak*
Splash!	*Byur*
Tip tap tipeti petap	*Tap tap tap*
Knock!	*Tuk*
Er…	*Ehm…*
Crash…	*Glodak*
Sniff…sniff?	*Ndus ndus*
Shhhh!	*Sst!*
Yahooo!	*Yahoouu*
Ouch!	*Aow!*

It is shown on the picture below the analysis taken from the comics. It can be seen clearly after seeing the excerpts.

Excerpt 42

In the picture above the translator translates the onomatopoeic word **splash** into *byur*. It can be seen in the picture that Lucky Luke falls down to the water. The reason why the translator translates the onomatopoeic word **splash** into *byur* is because usually in Indonesia when someone falls down to the water it will be heard like *byur*, so the translator's decision to translate the onomatopoeic word **splash** into *byur* is good, because the result sounds natural to the readers and the readers also understand the meaning.
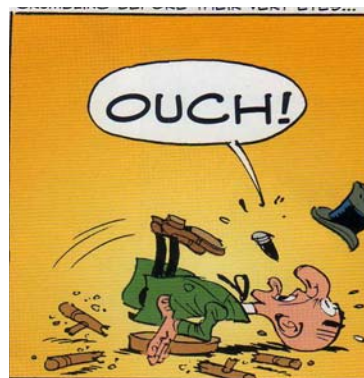
Excerpt 336

It can be seen in the picture above that the translator translates the onomatopoeic word **ouch** into *aow*. The translator uses this strategy foremost because the translator cannot find the exact meaning of the onomatopoeic word **ouch**. The translator's decision to translate the onomatopoeic word **ouch** into *aow* is good because the results sound natural to the readers and it is also understandable because it will be worthless if the readers cannot understand the meaning.

Excerpt 61   **Excerpt 61**

In the picture above the translator translates the onomatopoeic word **bash** into *buak*. It can be seen in the picture that Lucky Luke punches somebody. The translator translates the onomatopoeic word **bash** into *buak* because the translator cannot find the exact meaning of the onomatopoeic word **bash**. The translator's decision to translate the onomatopoeic word **bash** into *buak* is good because the results sound natural to the readers and the readers also understand the meaning because it will be worthless if the readers cannot catch the meaning of unusual onomatopoeic words.

It can be concluded from the examples above that it will be worthless if the readers cannot catch the meaning of unusual onomatopoeic words. The translator's effort to substitute onomatopoeic words is good, because the results sound natural to the readers.

However the translator considers that there are some onomatopoeic words that need not to be translated. For example in comic *Lucky Luke: The Bridge On The Mississippi*.

Table 4.1.3 Translation by Cultural Substitution

Source Language	Explanation
Bzzzz...	Sound of a fly
Aaaaaah!	Sound of a man screaming
Zim..pom...pom...zim	Sound of a drum band
Cling!	Sound of a steel
Pooooom...	Sound of a boat
Plop	Sound of an opened bottle
Criiii...	Sound of a termites
Zzzzz...	Sound of people sleeping

It is shown on the picture below the analysis taken from the comics. It can be seen clearly after seeing the excerpts.
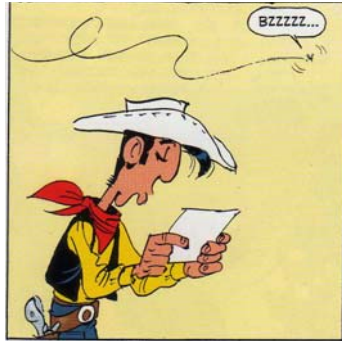
Excerpt 27 **Excerpt 27**
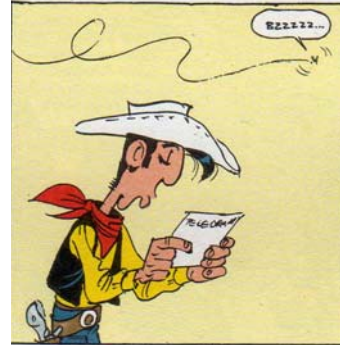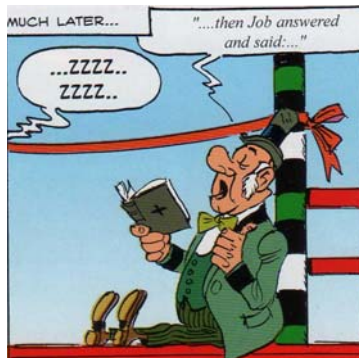

Excerpt 83 **Excerpt 83**

Excerpt 99 **Excerpt 99**
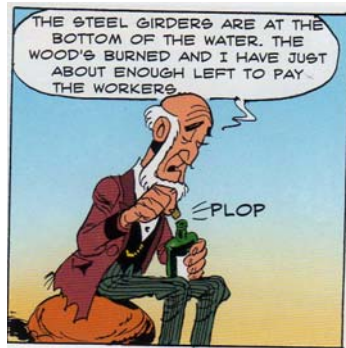
Excerpt 170   **Excerpt 170**

Excerpt 346   **Excerpt 346**

The onomatopoeic words like *"zzz...zzz"*, *"plop"*, *"cling"*, are similar to Indonesian so they are not necessary to be translated. While the other onomatopoeic words are considered easy to understand.

4.1.4 Translation by Omission

(1) Source Language:	And my bridge is falling **into the water**.
Target Language:	*Dan jembatanku roboh.*

<div align="center">

Excerpt 31 **Excerpt 31**

</div>

If the phrase **into the water** is translated into Indonesian it will be *ke dalam air*. In this phrase the translator does not translated **into the water**, the translator omits the phrase. So in this translation the phrase *ke dalam air* cannot be found because the translator omits it.

The translator wants to make a simple translation, without many words. The translator thinks that the phrase **into the water** is not important because it is seen in this comic that the setting of this story is on Mississippi river. Here, the translator translates the phrase on the text by looking at the situational context.

The strategy of the translator omitting the phrase **into the water** is acceptable. It is suitable to use strategy by omission only when all else has failed.

| (2) Source Language:	$10 per girder **brought to the surface**.
Target Language:	*10 dollar per kerangka.*

Excerpt 198

Excerpt 198

According to Oxford Advanced Learner's Dictionary the word **surface** means come up to the surface of water. In Indonesian **surface** means *permukaan*. If the phrase **brought to the surface** is translated into Indonesian it will be *bawa ke permukaan*. In this translation the phrase *bawa ke permukaan* cannot be found because the translator omits it.

The translator does not consider the phrase **brought to the surface** as an important phrase because it can be seen in the picture that the girders are sunk in the Mississippi river. The strategy of the translator omitting the phrase **brought to the surface** is acceptable. By omitting the phrase, the translator does not convey the spirit and manner of the source text.

(3) Source Language:	**Excuse me**, I'm Bat Cayman, mayor of this town. What's going on here?
Target Language:	*Aku Bat Cayman walikota disini. Ada masalah?*
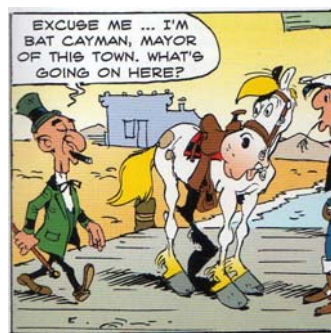
Excerpt 47   **Excerpt 47**

When the translator does not omitted the phrase **excuse me** the translation would be like this: *Permisi, aku Bat Cayman walikota disini, ada masalah?* In this phrase the translator does not translate **excuse me**, the translator simply omits the phrase. The translator wants to make a simple translation, without many words. The translator thinks that the phrase **excuse me** is not important because even without translating the word **excuse me** the readers still understand the meaning and does not change the meaning of the text. Here the translator translates the phrase on the text by omitting the context.

The strategy of the translator omitting the phrase **excuse me** is acceptable. Even though the translator omits the phrase, it might produce similar response to the readers.

(4) Source Language:	**Really**? Did you see it too?
Target Language:	*Kau juga melihatnya?*

From the above utterances, there is the word **really** in the source language that is omitted by the translator in the target language.

Excerpt 139   **Excerpt 139**

In this utterance the translator does not translate the word **really**, the translator simply omits it. In this translation the translator does not consider the word **really** as an important word. The translator decides to omit the word **really** because the translator wants to make a simple translation.

Even the translator omits the word **really**, the translator does not omit the meaning of the source language. The strategy of the translator omitting the word **really** is acceptable. Even though the translator omits the word, it might produce similar response to the readers.

(5) Source Language:	Illinoistown! Last **station**…
Target Language:	*Illinois! Terakhir…*

Excerpt 224

Excerpt 224

According to Oxford Advanced Learner's Dictionary the word **station** is a place where trains stop so that people can get on and off. The word **station** can be translated into *stasiun kereta* in Indonesian. In this utterance the translator does not translate the word **station** because the translator omits it.

The translator omits the word **station** because the translator thinks that the word **station** is not appropriate to translate by the context. For Indonesian in the **station** there must be available a train but it is seen in the picture above there is no train. It is tolerable to omit translating a word or expression. In some context, the readers can see what **station** is in implicit way, it is not obligatory translate it in Indonesian into *stasiun kereta*.

4.1.5 Translation by Illustration

(1) Source Language:	For your **charities**, Mr. Mayor.
Target Language:	*Ini **hasilnya**, pak walikota.*

<div align="center">
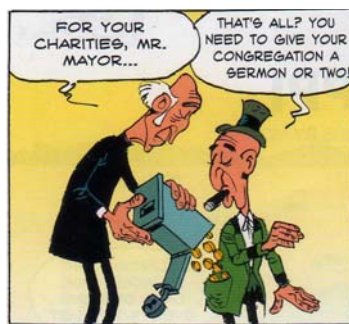
Excerpt 5   **Excerpt 5**

</div>

In Indonesian the word **charities** means *amal* but in here **charities** is means *hasil*. It is seen on the picture that the priest gives Bat Cayman some money and he gives the money quietly, so the translator illustrates the money with charity because usually someone gives charity to the church and then the church donates it to poor people, the translator wants to illustrate that Bat Cayman is a poor man and he deserves to get a charity from the church even actually he is a rich man.

This strategy is a useful option in the word which lacks an equivalent in the target language. It refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

(2) Source Language:	He's got **rhythm**!
Target Language:	*Mari kita **bernyanyi**!*

Excerpt 95   **Excerpt 95**

According to Oxford Advanced Learner's Dictionary the words **rhythm** means regular pattern of beats or movements. In Indonesian **rhythm** means *irama*. Here the translator translates the word **rhythm** into *bernyanyi* because it can be seen from the picture above that Engineer Eads and his maid are singing so based on the context **rhythm** is translated into *bernyanyi*.

(3) Source Language:	Oops! How **clumsy** I am!
Target Language:	*Ups! Aku **nggak sengaja**!*

.

From the above utterances, there is a word **clumsy** in the source language which is translated into *nggak sengaja* in the target language.

Excerpt 159

According to Oxford Advanced Learner's Dictionary the word **clumsy** means lacking in skill and ungraceful in movement. In Indonesian **clumsy** means *ceroboh*. Through the picture it can be seen that Lucky Luke shoots his gun unintentionally and he looks so foolish in the picture, but it is seen in the picture that actually Lucky Luke shoots his gun intentionally and he wants to revenge Cayman Brother who burned the bridge. So the translator translates **clumsy** into *nggak sengaja*.

4.2 Strategies Dealings with Idioms

Table 4.2 shows the number of strategies dealing with idioms which are found in comic *Lucky Luke: The Bridge On The Mississippi* and it's translation such as translation by using an idiom of similar meaning and form, translation by using an idiom of similar meaning and dissimilar form and translation by paraphrasing.

Table 4.2 Strategies Dealings with Idioms

Translation dealing with idioms	Total	Percentage
Translation by using an idiom of similar meaning and form	17	35,42%
Translation by using an idiom of similar meaning but dissimilar form	16	33,33%
Translation by paraphrasing	15	31,25%
TOTAL	48	100%

Based on the table, of strategies dealings with idioms there are translation by using an idiom of similar meaning and form (35,42%), translation by using an idiom of similar meaning but dissimilar form (33,33%), translation by paraphrasing (31,25%).

4.2.1 Translation by Using an Idiom of Similar Meaning and Form

(1) Source Language:	**Chicken**!
Target Language:	*Pengecut*!
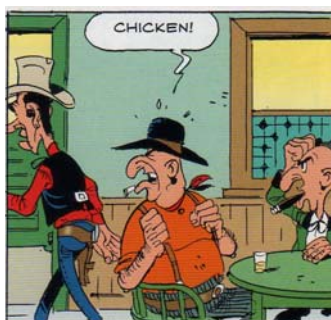
Excerpt 100   **Excerpt 100**
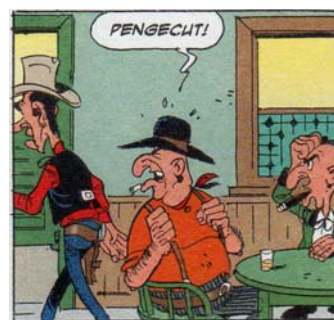
According to Oxford Advance Learner's Dictionary the word **chicken** means to decide not to do something because you are afraid. According to Dictionary of English Idioms **chicken** means *mundur teratur karena takut*. In this translation, the translator translates the word **chicken** into *pengecut*. It has similar meaning in Indonesian and is more casual than *mundur teratur*.

It is a kind of matching idiom from the target language with idiom from the source language. The researcher thinks that the translator has done the job well because the result of the translation is natural and understandable.

(2) Source Language:	$5 to **clear off**!
Target Language:	*5 dollar untuk **pergi dari sini**!*

From the above utterances, there is a phrase **clear off** in the source language which is translated into *pergi dari sini* in the target language.

Excerpt 77   **Excerpt 77**

According to Oxford Advance Learner's Dictionary the phrase **clear off** means to go or run away. According to Dictionary of English Idioms the phrase **clear off** means *keluar dari suatu tempat*. In this translation, the translator translates the phrase **clear off** into *pergi dari sini*. It has similar meaning in Indonesian and is more casual than *keluar*.

The researcher thinks that the translator has done the job well because the result of the translation is natural and understandable.

(3) Source Language:	But I **have my eye on** the level. With the Mississippi things can change in a flash.
Target Language:	*Tapi aku tetap* **mengawasi** *tingkat airnya, Mississippi selalu mempermainkan kita.*

Excerpt 250   **Excerpt 250**

According to Oxford Advance Learner's Dictionary the phrase **have my eye on** means to look at. According to Dictionary of English Idioms the phrase **have my**

eye on means *mengawasi atau mengamati*. In this translation, the translator uses an idiomatic expression *mengawasi* which is more casual than *mengamati*.

The researcher thinks that the translator has done the job well because the result of the translation is natural and understandable.

4.2.2 Translation by Using an Idiom of Similar Meaning but Dissimilar Form

(1) Source Language:	**Watch out**! He's waking up!
Target Language:	*Awas! Dia bangun!*

From the above utterances, there is a phrase **watch out** in the source language which is translated into *awas* in the target language.

Excerpt 86	**Excerpt 86**

According to Oxford Advanced Learner's Dictionary the word **watch out** means used to warn somebody to be careful. If it translates literary into Indonesian it would be *memperingatkan seseorang untuk berhati-hati*. Here the translator translates

the word **watch out** into *awas*. According to Kamus Besar Bahasa Indonesia *awas* means *memperhatikan dengan baik atau waspada*.

In this story, the servant wants to warn the Cayman Brother that the alligator still alive. The researcher thinks that the translator's idea to paraphrase *memperingatkan seseorang untuk berhati-hati* into *awas* is good.

(2) Source Language:	**Off we go**!
Target Language:	*Ayo, Jolly!*

From the above utterances, there is a phrase **off we go** in the source language which is translated into *ayo* in the target language.

Excerpt 195   **Excerpt 195**

According to Oxford Advance Learner's Dictionary the phrase **off we go** means away from something. According to Dictionary of English Idioms **off we go** means *pergi atau berangkat*. In this translation, the translator translates the phrase **off**

we go into *ayo*. The word *ayo* is used for asking someone to go to some place, meanwhile the word *pergi* means move from one place to another.

However, it can be seen that Jolly is trying to pull a girder up from the river and as it is seen in the picture Lucky Luke gives a signal to Jolly to pull a girder up so when Lucky Luke says **off we go** it means that he gives a command to Jolly. So this translation is natural and understandable.

(3) Source Language:	**Cleaned out**!
Target Language:	***Bangkrut**!*

From the above utterances, there is a phrase **cleaned out** in the source language which is translated into *bangkrut* in the target language.

Excerpt 65

Excerpt 65

According to Oxford Advance Learner's Dictionary the phrase **cleaned out** means to use all of especially money. According to Dictionary of English Idioms **cleaned out** means *dikuras habis terutama uang*. In this translation, the translator translates the phrase **cleaned out** into *bangkrut*.

It is seen in the picture that a man walks out from a gaming room and he looks sad, so it is suitable if the translator translates the phrase **cleaned out** into *bangkrut*. The translator decides to translate the phrase **cleaned out** into *bangkrut* because the translator thinks that when someone comes out from the gaming room commonly he or she will run out of money. So it is better if the translator translates the phrase **cleaned out** into *bangkrut* rather than *dikuras habis*. It is sound natural and understandable.

(4) Source Language:	Oh c'mon Dick, you can't **strong-arm** a client and expect him to enjoy his time here…
Target Language:	*Dengar Dick!* ***Bukan begitu caranya*** *melayani klien pengguna jasa kita!*

From the above utterances, there is a word **strong-arm** in the source language which is translated into *bukan begitu caranya* in the target language.

Excerpt 49   **Excerpt 49**

According to Oxford Advance Learner's Dictionary the word **strong arm** means using threats or violence in order to make people do what you want. According to Dictionary of English Idioms the word **strong arm** means *memaksa membujuk.* In this translation, the translator translates the word **strong arm** into *bukan begitu caranya.*

However, it can be seen in the picture above that Bat Cayman is trying to separate Lucky Luke and Dick Cayman because they will fight each other and then Bat Cayman says that it is not the way to solve the problem. So the translator's idea to translate the word **strong arm** into *bukan begitu caranya* is good. It makes the translation sound natural and understandable.

4.2.3 Translation by Paraphrasing

(1) Source Language:	Ah, **my little pick-me-up**, thank you, Mahalia…
Target Language:	*Oh, **obat energiku**, terima kasih, Mahalia…*

Excerpt 21   **Excerpt 21**

Here the translator uses translation by paraphrasing because the equivalent of the phrase **my little pick-me-up** cannot be found in a target language. It also can be seen in the picture that Senator Bridges wants to drink something.

It seems strange to use idiomatic language in the target language because of the differences in style of the source and target language. The phrase **my little pick-me-up** has different in style of the source language and the target language.

(2) Source Language:	No! **It's just to give me an air**…
Target Language:	*Nggak!* ***Biar keren aja…***
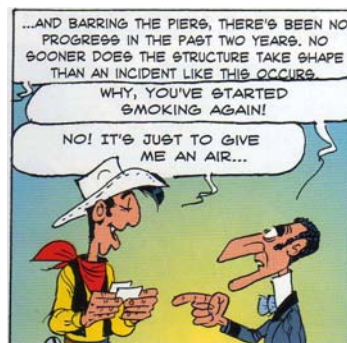
Excerpt 22   **Excerpt 22**

The phrase **it's just to give me an air** is a translation by paraphrasing because a match cannot be found in the target language or when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language.
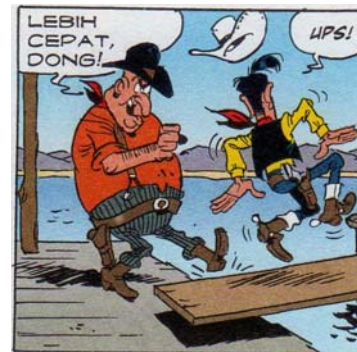
It is seen in the picture that lucky Luke wants to smoke but actually he doesn't smoke anymore so he just acts to smoke. It is not necessary to translate an idiomatic expression in one language as an idiomatic expression in another. The phrase **it's just to give me an air** that is translated into *biar keren aja* sounds more natural rather than giving the reader the long explanation of the idioms.

(3) Source Language:	**Here's a match-winning kick to level score**!
Target Language:	***Kutendang kau****!*

From the above utterances, there is an utterance **here's a match-winning kick to level score** in the source language which is translated into *kutendang kau* in the target language.
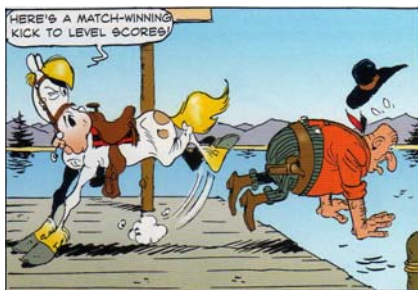
Excerpt 44   **Excerpt 44**
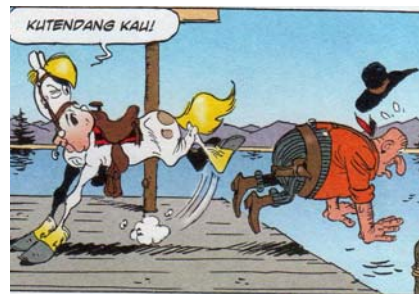
The utterance **here's a match-winning kick to level a score** is a translation by paraphrasing because a match cannot be found in the target language or when it seems strange to use idiomatic language in the target language because of differences

in style of the source and the target language. It is seen in the picture that Jolly kicks someone to the river, when Jolly kicks he says **here's a match-winning kick to level score** and that is translated into *kutendang kau*. The translator translates it because the translation is appropriate with the picture.

(4) Source Language:	**Full steam ahead**!
Target Language:	***Lebih cepat dong***!
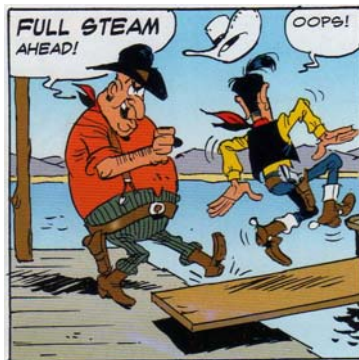
Excerpt 41   **Excerpt 41**

It is seen in the picture that Lucky Luke wants to get on the ship but suddenly Dick Cayman kicks the wood and then Lucky Luke falls down to the river. The utterance **full steam ahead** that is translated into *lebih cepat dong* is more natural rather than giving the reader the long explanation of the idioms and it is appropriate with the picture.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

Some of the techniques used in comic translation are those strategies dealing with non-equivalence at word level, and strategies dealing with idioms.

Strategies dealing with non-equivalence at word level consists of five strategies of translation, those are: translation by a more general word (super ordinate), translation using a loan word or loan plus explanation, translation by cultural substitution, translation by omission, and translation by illustration.

Strategies dealing with idioms consists of three strategies of translation, those are: translation by using an idiom of similar meaning and form, translation by using an idiom of similar meaning but dissimilar form, and translation by paraphrasing.

These strategies will help the translator to deal with the problems. In comic translation, these strategies are used into make the result of translation not only enjoyable but also meaningful to the reader.

Strategies dealing with non equivalent at word level there is a cultural kind that most happen in this analysis and strategies dealing with idiom is the second most happens.

5.2 Suggestion

In this thesis the researcher would like to give the follow suggestion:

1. The lecturer of Dian Nuswantoro University should encourage students to do the research on translation techniques, because it is an interesting subject to discuss and rarely done by the students.

2. Dian Nuswantoro University should provide more books of Translation techniques in order to motivate students to do the research on translation.

3. Students of Dian Nuswantoro University especially for the students of faculty of language and letters should read more English book to support their ability in translation.

4. The researcher hopes this research will motivate the researcher himself on English language.

5. Last but not least, this research can give any uses to everyone in studying English Language.

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APPENDIX

Excerpt 1
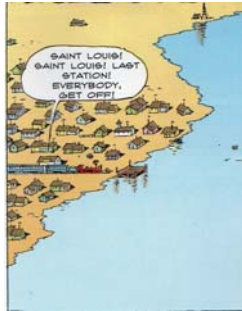
Excerpt 1

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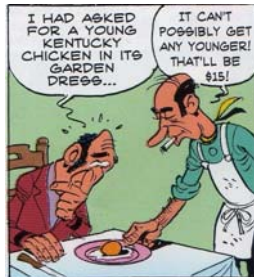
Excerpt 3

Excerpt 4

Excerpt 4

Excerpt 6

Excerpt 6

Excerpt 8

Excerpt 8

Excerpt 9

Excerpt 11
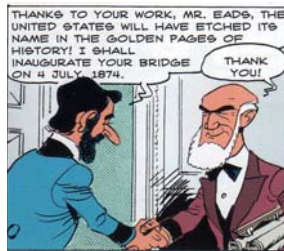
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Excerpt 13

Excerpt 14

Excerpt 15

Excerpt 16

Excerpt 16

Excerpt 17

Excerpt 17

Excerpt 18

Excerpt 18
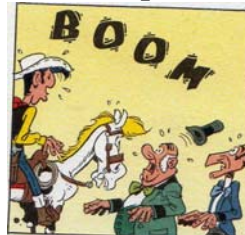
Excerpt 19

Excerpt 19

Excerpt 20

Excerpt 20

Excerpt 22
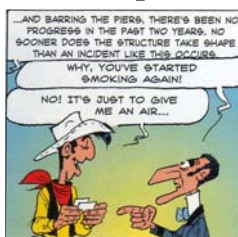
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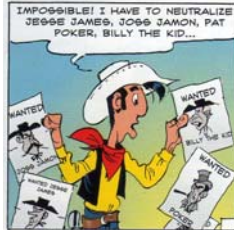
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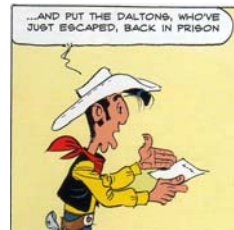
Excerpt 28

Excerpt 29

Excerpt 30

Excerpt 32
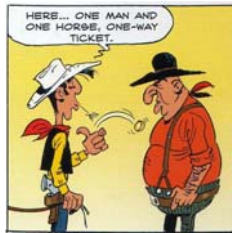
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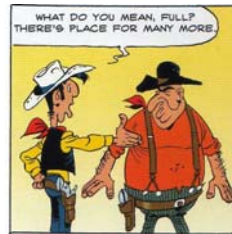
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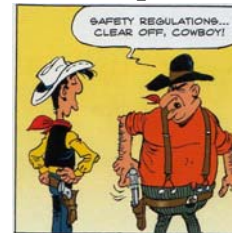
Excerpt 36

Excerpt 37

Excerpt 38

Excerpt 39

Excerpt 40
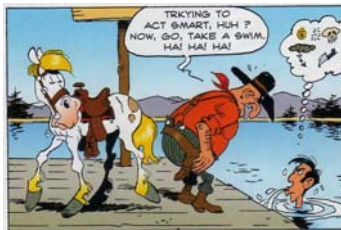
Excerpt 43

Excerpt 46

Excerpt 48

Excerpt 50

Excerpt 51

Excerpt 53

Excerpt 53

Excerpt 54

Excerpt 54

Excerpt 56

Excerpt 56

Excerpt 57

Excerpt 57

Excerpt 63

Excerpt 63

Excerpt 67

Excerpt 67

Excerpt 68

COME ON, PAT... ONE SMALL GAME...

SORRY, I'M DONE FOR THE DAY...

Excerpt 69

OKAY BYE !

Excerpt 70

OOPS!

OH, SORRY...

Excerpt 80

TO BE HONEST WITH YOU, JOLLY, THE FUTURE LOOKS UNCERTAIN TO ME...

I THINK SO TOO, COWBOY.. WE'RE IN THE SAME BOAT...

Excerpt 82

SPLASH!

Excerpt 101

CONGRATULATIONS ON YOUR RAPID PROMOTION, DICK!

!

Excerpt 102

GET ME THIS LUCKY LUKE ...DEAD OR ALIVE!

CONSIDER IT DONE!

Excerpt 102

TEMUKAN LUCKY LUKE HIDUP ATAU MATI!

TENTU SAJA!

Excerpt 120

SO, THAT WAS THE DEAL, HUH ?

Excerpt 120

INI SEMUA OMONG KOSONG! CUKUP!

Excerpt 121

JUSTICE HAS BEEN DONE. THERE'S NO ROOM FOR AN APPEAL.

BASH!

Excerpt 121

KEADILAN SUDAH BICARA! NGGAK PERLU LAGI MENUNGGU!

BUAK!

Excerpt 124

TAKE CARE OF THE BRIDGE, I'LL HANDLE LUCKY LUKE MYSELF!

Excerpt 124

KAU KE JEMBATAN SAJA! BIAR KUBERESKAN LUCKY LUKE SENDIRI!

Excerpt 137

I'M SORRY ABOUT YOUR BOAT, NED...

DON'T WORRY, MY BOY. I'LL RAISE IT THE NEXT TIME THE MISSISSIPPI GOES DOWN.

Excerpt 137

MAAF UNTUK KAPALMU, NED!

JANGAN KHAWATIR, NAK! AKU BISA MENGAPUNGKAN-NYA LAGI WAKTU SURUT NANTI!

Excerpt 141

A TREE TRUNK SUNK THE BOAT. I JUST CAN'T FIGURE IT OUT. USUALLY THERE ARE SNAGS ONLY WHEN THE MISSISSIPPI RISES...

THAT'S TRUE, IT...ER...

Excerpt 141

ADA BALOK KAYU YANG MENENGGELAMKAN KAPAL! AKU NGGAK MENGERTI! BIASANYA NGGAK ADA BALOK KAYU DI MISSISSIPPI...

BENAR SIH, TAPI...

Excerpt 157

Excerpt 157

Excerpt 158

Excerpt 158

Excerpt 174

Excerpt 174

Excerpt 175

Excerpt 175

Excerpt 176
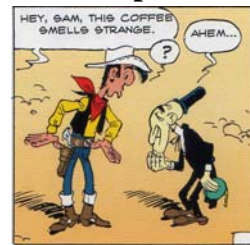
Excerpt 176

Excerpt 196

Excerpt 196

Excerpt 197

THAT'S RIGHT, THAT THING STINKS!

WITH YOUR PERFUME, WE'LL GET TURNED AWAY AT THE SALOON

ITU PASTI AKAL BULUSMU SAJA!

KITA BAKAL DIUSIR DARI BAR KALAU BAU FORMALIN!

Excerpt 200

BAT CAYMAN'S THE ONE WHO'S GOING TO PAY... HE OWES US AT LEAST THAT MUCH!

?

BAT CAYMAN YANG AKAN MEMBAYAR MEREKA!

?

Excerpt 205

THE LAW IS THE LAW... WAIT FOR US OUTSIDE, LUKE

?

HUKUM ADALAH HUKUM! TUNGGULAH DI LUAR LUKE!

?

Excerpt 215

I FOR ONE HAVE FAITH IN HIM. AS LONG AS HE DOESN'T SING HE'S NOT FINISHED...

AKU YAKIN, KALA... DIA NGGAK NYANY... DIA NGGAK AKA... BICARA APA PUN...

Excerpt 219

IS THERE A CATCH?

THERE'S NO CATCH!

KAU BERCANDA?

NGGAK! AKU NGGAK BERCANDA!

Excerpt 231

BY WHAT MIRACLE DID YOU MANAGE TO GET THIS MONEY?

APA KEAJAIBAN APA SAMPAI KAU BISA MEMBAWA UANG INI?

Excerpt 236

WE DON'T HAVE ANY OPTION, WE'LL HAVE TO COOPERATE!

COOPERATE?!

KITA NGGAK PUNYA PILIHAN SELAIN BEKERJA SAMA!

KERJA SAMA!?

Excerpt 241

YOU WON'T NEED THAT. PEOPLE HAVE TRIED TO PIT US AGAINST EACH OTHER, BUT THE ENGINEER AND I BELONG TO THE SAME CATEGORY, WE'RE BOTH BUILDERS!

NGGAK PERLU ADA KEKERASAN DI ANTARA KITA! KAMI MEMANG SALING BERTENTANGAN, TAPI AKU DAN TUAN INSINYUR SAMA-SAMA MENCOBA MEMBANGUN KOTA!

Excerpt 242

AS A DUAL OFFICEHOLDING ELECTED COUNCIL, I'M CONVINCED THAT THIS BRIDGE WILL CONTRIBUTE TO BRINGING MY TWO TOWNS TOGETHER!

UNTUK PEMILIHAN KEDUAKU, AKU SADAR KALAU PEMBANGUNAN JEMBATAN INI AKAN IKUT MEMBAN TUKU!

Excerpt 264

IT'S JUST AN EMPTY BOX...

WADAH KOSONG!

Excerpt 265

MY BOAT ISN'T A DUMPING GROUND! I'LL GIVE THEM HELL!

BRENGSEK! KAPALKU BUKAN TEMPAT SAMPAH, TAHU!

Excerpt 266

POOOOOOM...

TOOOOOOOT

Excerpt 274

Excerpt 276
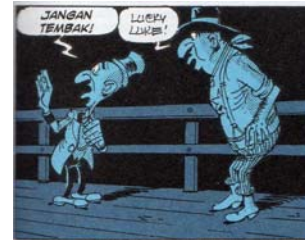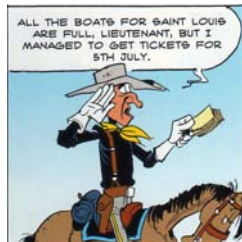
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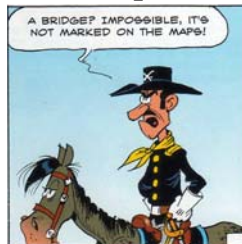
Excerpt 303

Excerpt 318
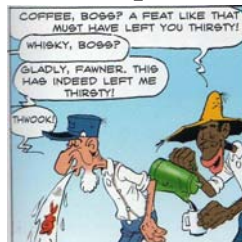
Excerpt 321

Excerpt 330

Excerpt 330

Excerpt 331

Excerpt 331

Excerpt 332

Excerpt 332

Excerpt 340

Excerpt 340

Excerpt 341

Excerpt 341

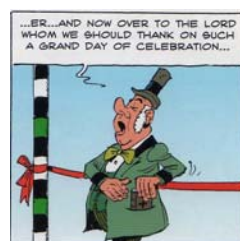## Excerpt 352

Excerpt 352

Excerpt 353

Excerpt 353

Excerpt 354

Excerpt 354