CHAPTER II
THEORETICAL FOUNDATION

In this chapter, the writer would reveal some theories relevant to the present study. The theories dealt with the definitions and brief overview about translation, onomatopoeia, and comic.

2.1 Translation

2.1.1 Definition of Translation

Many definitions of translation have been proposed by some experts. One of them is Newmark (1984: 7) who states that:

Translation is a craft consisting in the attempt to replace a written message and/or statement in another language. Each exercise involves some kind of loss of continuous tension, dialectic, an argument based on the claims of each language. The basic loss is on continuum between overtranslation (increased detail) and undertranslation (increased generalization).

From the above quotation we can see that translating is an attempt of transferring a message or a statement from one language into another without changing the meaning.

Further, Catford (in Machali, 2000: 5) said that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). However, Morin (2005) notes that translation is a process of transferring a meaning not form, from the source language into the target language. Wills (In Choliludin, 2006: 3) says that translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of the original text.
Larson (1984: 3) says that translation consists of translating 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 a second language by way of semantic structure. Beside that, Malinowski (in Choliludin, 2006:4) states that translation must always be the re-creation of the original into something profoundly different. On the other hand, it is never substitution of word for word but invariably the translation of whole contexts. As Catford in Bassnett (1991:6) suggested that:

In translation, there is substitution of TL meanings for SL meanings: not transference of TL meanings into the SL. In transference there is an implantation of SL meanings into the TL text. These two processes must be clearly differentiated in any theory of translation.

In another book entitled “Approaches to Translation”, Newmark (1981:7) state that translation is a craft consisting in the attempt to replace written message and/or statement in one language by the same message and/or statement in another language. From some definition above, we can conclude that translation involves far more than a working acquaintance with language. As Levy in Bassnett (1991:5) declares that:

A translation is not a monistic composition, but an interpenetration and conglomerate of two structures. On the one hand there are the semantic content and the formal contour of the original, on the other hand the entire system of aesthetic features bound up with the language of the translation.

So, what is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted (Bassnett, 1991: 2).

2.1.2 Procedures of Translation
According to Newmark (1988), in converting a text of a source language into another form of text in target language, it would take a translation method; while in translating a word or a sentence of a source language into the target language, we would need a translation procedure. In other words, translation methods relate to the whole text that would be translated as translation procedures are dealing with translating smaller unit of a language. Furthermore, Newmark (1988:68-93) stated the types of translation procedures as follows:

1. **Literal**

   Literal translation is different from word-for-word translation. Word-for-word translation transfers SL grammar and word order as well as the primary meanings of all the SL words into the translation. It is normally effective for only simple sentences. Literal translation ranges from one word to one word, through group to group, collocation to collocation, clause to clause and sentence to sentence. Literal translation can be flexible with grammar while it keeps the same “extra-contextual” lexis. For example, a term *subway* is translated into Indonesian as *kereta bawah tanah*.

2. **Transference**

   Transference is the process of transferring the SL words into the TL words in order to provide authenticity. Some of the words remain in the TL permanently. Names of all living/addresses, geographical and topographical names, names of periodicals and newspaper are normally transferred into TL text. For example: *New York* is translated into Indonesian as *New York*.

3. **Naturalization**

   This is an advance procedure after Transference. We can consider it as the further step in translation procedure. When Transference takes place, there are only two possibilities that
could happen afterwards; acceptance or rejection from the target language users. If the target language speakers accept the transferred word, they would adjust the source language word to the normal pronunciation based on the target language at first. Then they would adapt the source language word into their normal morphology in order to make it familiar to their tongue. For instance, the German has naturalized the English word like ‘performance’ and ‘attractive’ to be ‘performanz’ and ‘attraktiv’. Or you might happen to hear Malay people say ‘fesyen’ as the naturalized form of ‘fashion’.

4. Cultural Equivalent

This is a quite accurate translation procedure. This procedure renders the source language cultural word into a target language cultural word. The translation surely has to convey the same meaning. The requirement of this procedure is that the target language has to possess the relevant cultural equivalents for the source language cultural words.

It is believed that it would be a rare thing that two different languages have the same cultural equivalents, and that has made this procedure limited in its using. For example: soccer in American is translated to football in British English. And thanksgiving in American is translated sukuran in Indonesian.

5. Functional Equivalent

This procedure turn the source language word into its description of the function, the translator describes the use of the source language word in the target language. Functional Equivalent procedure commonly applied to translate cultural words. It involves the use of the cultural free word to describe the function of the cultural word in target language. As an example, Japanese words such as ‘harakiri’ and ‘samurai’ translated to be ‘an honorable way to end up your own life’ and ‘a traditional weapon to flight’.
6. **Descriptive Equivalent**

This procedure has the same principle with the previous one. The difference is that this procedure does not describe the use or the function of the source language word. Thus, this one explains the description of the source language word.

By this procedure, the Japanese words like ‘harakiri’ and ‘samurai’ describe as ‘a traditional suicide done by Japanese due to they cannot bear their shame after their failure in doing a task’ and ‘the Japanese aristocracy from the eleventh to the nineteenth century’.

7. **Synonymy**

When we translate a source language word, we usually try to find the correct equivalent, or at least the nearest equivalent, to replace it. Now, when a translator decides to use another equivalent beside the exact one, the translator uses a translation procedure called synonymy. This procedure is used despite the existence or the inexistence of the precise equivalent.

However, we still have to bear in mind that the synonymy equivalent has to possess the similar or the nearest sense to the precise one. This procedure is recommended when we have no clear one-to-one equivalent and the translated word does not hold an important role in the text.

In addition to that, a synonymy could be used when we cannot translate a word or sentence using literal translation due to the translated word is not pretty essential to be translated with componental analysis. For instance, the exact equivalent for ‘Thursday night’ in Bahasa Indonesia is ‘kamis malam’. When we decide to use synonymy, we can replace the previous equivalent by ‘malam jumat’ which contains the similar meaning.

8. **Through-Translation**
This procedure has the similar process with literal translation. We may say that this is the same with literal translation. The only different is that this procedure deals with more specific part of a language. Through translation readers literally common collocations, names of organizations, the component of compounds, or even phrases.

But when we intend to create a good translation, we have to take into our consideration that this procedure is only used when the users of the target language are already familiar with the target language equivalent that we will use.

As the examples, European Cultural Convention rendered into French as ‘Convention Culturelle Europeenne’, or a French phrase like ‘groupe d’stude’ translated as ‘study group’. The most common example is the translation international organizations; UN (United Nations) is translated as ‘PBB (Persatuan Bangsa-Bangsa)’ in Bahasa.

9. **Shift or Transposition**

In this procedure, we will be dealing with the change of grammar. The grammar of the source language word will change as it is rendered into the target language form. To be more specific, a singular source language word could be a plural word in the target language.

The grammar change in this procedure could be ranged from verb to noun (essai, ‘attempt’), noun group to noun (des contradictions, ‘inconsistencies’) to adverbial phrase to only adverb (d’une manie’re bourrue, ‘gruffy’). Newmark has added that transposition could be used when you want to maintain the stress of the source language sentences. Additionally, as cited in Leonardi (2000), Catford categorizes the shifts procedures as follows:

**Structure-shifts**, which involve a grammatical change between the structure of the SL text and that of the TL text;
Class-shifts, when a SL item is translated with a TL item which belongs to a different grammatical class, i.e. a verb may be translated with a noun;

Unit-shift, which involve changes in rank;

Intra-system shift, which occur when SL and TL posses system which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system, For instance, when the SL singular becomes a TL plural.

10. Modulation

Modulation is a variation through a change of viewpoint, of perspective and very often of thought category. According to Vinay and Darbelnet as cited on Newark (1988: 88) modulation is term to define a variation through a change that related to the shift of meaning. It occurs when each language describe the situations from a different viewpoints.

Newmark (1988:89) specifically divides modulation into eleven procedures of modulation. They are: negated contrary, positive for double negative, abstract for concrete, cause for effect, one part for another, reversal of terms, active for passive and vice versa, space for time, part for the whole, intervals and limits, and change of symbols.

For instance: positive for double negative (e.g. it is not impossible that = adakah mungkin bahwa) and active for passive (e.g. the way which the readers will understand = cara yang bisa dimengerti oleh pembaca).

11. Recognized Translation

We use the procedure when the target language has already the generally accepted equivalent for the source language words or sentences. Anyway, this translation procedure
could be sometimes inappropriate or poor but the users of the target language are fine with that. We must use the recognized equivalent instead the better one to avoid confusion.

As an example, though Newmark thinks that the translation of Mitbestimmung to be ‘co-determination’ is a poor translation and in addition that he might have a better equivalent, we cannot use other equivalent beside ‘co-determination’ to translate Mitbestimmung. The reason is that we cannot render ‘cooking the rice’ to be ‘memasak beras’ in bahasa. The Indonesian people are already familiar with the term ‘memasak nasi’ though all Indonesians know that the one we usually cook is beras not nasi.

12. Label

In this procedure, we put an additional and temporary translation of the source language word. This procedure is considered appropriate to translate a new institutional term. We can put the additional translation plus the literal translation of the source language term and we separate them with comma. For instance, we translate ‘heritage language’ into ‘bahasa adat’.

13. Compensation

This procedure is used when loss of meaning, sound effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part or in a contiguous sentence. An incomplete sentence can be translated into Indonesian completely by adding a complement word as traditional information, for example, “I confused” is translated to “saya merasa bingung”. It means that the sentence is complemented by word “feel or experience etc”.

14. Componential Analysis

This is the spitting up of a lexical unit into its sense component, often one-to-two, -three or –four translations. Componential analysis can be presented as many kinds of diagrams, such as parallel diagrams which are useful in showing up lexical gaps. Take the word dinner,
for example. We can translate it based on meals diagrams (Newmark, 1988:122) in componential analysis as follows:

<table>
<thead>
<tr>
<th></th>
<th>Time</th>
<th>Class</th>
<th>Area</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dinner</td>
<td>1-2 p.m.</td>
<td>Working class</td>
<td>UK</td>
<td>Hot meal</td>
</tr>
<tr>
<td>Supper</td>
<td>8-11 p.m.</td>
<td>-</td>
<td>UK</td>
<td>Light meal</td>
</tr>
<tr>
<td>Dinner</td>
<td>8-9 p.m.</td>
<td>Upper-middle class</td>
<td>UK</td>
<td>Main meal</td>
</tr>
</tbody>
</table>

15. Reduction and Expansion

Reduction procedure eliminates some parts of the source language sentence or phrase while expansion does the opposite of it. Those procedures may be conducted in translating non-authoritative sentence or phrase. For example:

Reduction => Anak laki-laki = Son
Expansion => Mertua = Mother in law

16. Paraphrase

This procedure is an amplification or explanation of the meaning of a segment of a text. It is used in an ‘anonymous’ text when it is poorly written, or has important implication or omissions.

17. Couplets, Triplets, quadruplets

These procedures combine two, three, or four translation procedures respectively for dealing with a single problem in translating. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent. For example: a term General Assembly is translated into Indonesian by transferring it into MPR and explains it as Lembaga Perwakilan Rakyat.

18. Notes, Addition, and Glosses
Those three procedures above are meant to provide the reader additional information about the translated word. A translator is allowed to use notes (at bottom of page or at the end of chapter) as a way to explain further or to cover the lack of his translation. Additions are written within the text and the last one, glossary, are put at the end of the book.

2.1.3 Problems of Translation

Often times, the translator faces problems during the process of translating a text. According to Nord (1991:151), a translation problem is conceived as an objective problem which every translator has to solve during a particular translation task. The problems faced by the translator can be a serious barrier for them to produce an acceptable translation. However, by solving the problems, it can also show the translator’s competence of translation (Orozco, year unknown).

According to Abdellah (year unknown), there are two kinds of translation problems that can be found in the process of translating. Those are linguistic problem and cultural problem. The linguistic problem includes grammatical differences, lexical ambiguity, and semantic ambiguity. The cultural problems refer to different situational problems.

2.2 Comic

In this section, the writer will first discuss the definition of comics and the unique features that comics have in section 2.2.1. Next in section 2.2.2, the writer discuss about translating comic.

2.2.1 Definition of Comic and its features

In order to discuss comics and translating them, one needs first to define what exactly is meant by comics. According to Dennis O’Neil (2001: 12) Comics are not a collection of
words and images printed on the same page. (That’s what illustrated books are). To be a comic book, those words and images must work together as parts of speech work together in a normal English sentence. Many researchers agree that the most unique and interesting aspect of comics is the way they combine different semiotic systems, namely those of word and image.

According to Juha Herkman’s (1998, cited in Maarit Koponen, 2004), comics contain three central characteristics: a narrative told through a series of pictures, recurring characters, and a combination of dialogue or other types of text with the pictures. However, he states that many comics do not follow all of these criteria, especially not the last two. It possible to find many comics that do not contain text at all, while recurring characters, whose appearance is always the same, are a feature of only some comics, mostly those published in newspaper.

According to Michaela (2004), the components of comic books are picture, speech balloons and boxes, onomatopoeia, and non pictorial icons. Those components are integrated to create the expected effect toward the readers. It is not a comic if there is no picture. The pictures are sometimes hard to understand without the speech in the balloons and boxes. The readers may get the direct and exact feelings by the use of onomatopoeias and non-pictorial icons.

For previous study about details comic strip component, the writer offers the table below:

<table>
<thead>
<tr>
<th>Component</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panel</td>
<td>The frames that divide the comic strip on the page and contain the words and pictures.</td>
</tr>
<tr>
<td>Gutter</td>
<td>The blank space in between each panel</td>
</tr>
<tr>
<td>Speech Balloon</td>
<td>A component containing words, used to report speech.</td>
</tr>
<tr>
<td>Thought Balloon</td>
<td>A component containing words, used to report thought.</td>
</tr>
<tr>
<td>------------------</td>
<td>-------------------------------------------------------</td>
</tr>
<tr>
<td>Caption</td>
<td>A component containing words, often representing the narrator’s voice or back-ground voice. Sometimes they are the most important part of the narrative containing most of the words.</td>
</tr>
<tr>
<td>Sound-effect</td>
<td>Onomatopoeic or sound symbolic words used somewhere within the panel indicating that a noise is being produced.</td>
</tr>
<tr>
<td>Picture-text</td>
<td>Words contained within the picture or panel not covered by any of the above (McCloud (1994) refers to this as montage)</td>
</tr>
</tbody>
</table>

(Table content adapted from Saraceni 2003:7-11 and McCloud 1994:153-155)

From table 2.1 it is possible to see that regardless of the definition of comic strips, they have a set of components and elements of a structure that seem to be common and set them apart from other forms of narrative texts.

2.2.2 Translating comic

Translating comic is different from translating text such as novel or short stories. In translating texts, a translator may use any appropriate expressions without minding the capacity of the space available for the translation. Meanwhile, the spaces available for the translation in comics do not always match to the required spaces.

The space available for the translation is the space of the original text. However, as languages differ from one another, the lengths and precise meanings of equivalent words are also different. It is one of the most important features that have to be considered by a comic translator.

Translation of comic is a communicative translation because the texts are mostly spoken language, daily conversation, which is simple and direct. Hämäläinen (2002, cited in Maarit Koponen, 2004) stated that as the translator must use the original balloons, he therefore often
has to recognize the core of what is being said and shorten it, in this case is choosing the appropriate words, in his translation.

Furthermore, there are some considerations in translating comics. Rota (2002) proposes that the considerations are the capacity of the word balloons, the pictorial elements that may imply adaptations and a “rewriting” of the original text, and the cultural differences. For instance, the naturalness of the translation can be influenced by many elements of the comics, including the images.

In translating comics, the choice of words is very important because a translator must be aware of the limited space of the word balloons and boxes. The appropriate words should be chosen based on the exact meaning and the capacity of the space. This can be a difficult thing to do as sometimes the required words are the long one while the space is small. Therefore, it can be an issue of making a good translation of comics.

The target readers of the comic books are children. This fact may complicate the business since children have not yet mastered as many vocabularies as adult have. So, a translator has to choose the suitable words based on the readers’ age.

From the above considerations, the writer realizes that there are many features that may complicate the process of translating. The features can create problems in producing a good comic translation (Michaela, 2004). Consequently, a comic translator should have specific strategies in solving the problems while making a translation in a high quality.

2.3 Onomatopoeia
In this section, the writer will first of all discuss the definition and functions of onomatopoeia in 2.3.1. Next, the writer will discuss the type of onomatopoeia.

2.3.1 Definition and functions of Onomatopoeia

Onomatopoeia has several meanings. One meaning is the creation or use of words that sound like the items or actions they name or refer to. While Matthew Williams (2004:38) says that the simplest and most common meaning of onomatopoeia is a word that the sound like the sound it refers to.

As was noted in chapter one, Onomatopoeia is very important in comics since it is used to amplify thought, action and speech in comics. Sound effects, or onomatopoeic expressions, attempt to represent visually the sounds connected to the events and emotional states expressed in the pictures. According to Juha Herkman’s (1998:43) in Maarit Koponen (2004), not only is the written form of the onomatopoeic word important, but also the graphical look is significant for creating the illusion of sound.

2.3.2 Types of Onomatopoeia

Matthew Williams (2004:38) have located the various types of onomatopoeia is represented in flow chart below:
He explains that types of onomatopoeia as follows:

1. Non-lexical onomatopoeia: The use of the phonetic characteristics of the language to imitate a sound without attempting to produce recognizable verbal structures. This type is the purest form of onomatopoeia. For examples: Pprrpffrrppff and Mrkrgnao.

2. Imitative neologisms: Like non-lexical onomatopoeia, these are new formations that have no semantic function but are purely imitative. Unlike the former type, however, imitative neologisms make no reliance on visual effects, are therefore pronounceable and, though unconventional, are plausible words. Because of this last feature, these words can become accepted as new additions to the standard lexicon of a language.

3. Simple Onomatopoeia: A word that imitates the sound it denotes.

4. Simple-close onomatopoeia: A word that is a relatively close imitation of the relevant sound. For examples: Moo and Meow

5. Simple-distant onomatopoeia: A word that has been assimilated more closely with the lexicon through the use of conventional, non-imitative sound-clusters. Such as ‘-ash’ in
crash and smash, and the frequentative suffixes ‘-er’ and ‘-le’ in clatter, babbler, rattle and babble.

6. Associative onomatopoeia: A word that imitates one of its connotations.

7. Associative-close onomatopoeia: The example is cuckoo.

8. Associative-distant onomatopoeia: Denotes an action but is formed using a conventional cluster to imitate a sound commonly associated with the action. For example is bash.

9. Associative-assimilated onomatopoeia: This onomatopoeic word formed entirely from existing words, as in many bird names such as bobwhite, phoebe, and whippoorwill.