Translation Strategies for Indonesian Version of The Adventure of Tintin Land of Black Gold

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ABSTRACT

Knowing translation strategies allows the translator to select the best word choices when translating a text, which is especially important in entertainment media. The purpose of this research is to examine the translator's translation strategies used in translating the comic *The Adventure of Tintin: Land of Black Gold* into the comic *Petualangan Tintin di Negeri Emas Hitam*. Baker's (2018) eight translation strategies are used as the main theory of analysis in the study. The qualitative approach is used in this study's methodology. The writer examines each utterance and bubble in the book, excluding publisher information and mistakes or incorrect translations. According to the findings of this study, the translator only employs six of Baker's (2018) strategies. The loan word or loan word plus explanation, as well as translation by illustration, are not used in the translation. According to the findings of the study, translation by cultural substitution is the most used method to translate words that are unfamiliar to Indonesian readers. Following translation by omission, the translator omitted some sentences and words that were not necessary to translate into Indonesian to meet the main ideas of the sentence.

Keywords: comic; translation; translation strategies

INTRODUCTION

Comics are a style of visual storytelling that combines visuals and text (Gaiman, 2021). Comics, also known as sequential art, are a visual art genre that often mixes images with text, such as speech balloons or captions, to tell a story. According to Dasha (2021), a speech balloon, also called a text bubble or a dialogue balloon, is a speech outline that contains text and has a tail that points in the direction of the speaker. It's an important component in comics, the text and conversation will be messed up with the images without the speech balloon. They are frequently presented consecutively in panels, which are frames that tell a single story (for example, one moment, one look, and one establishing shot of the scenery). As a medium for conveying narrative, comics have developed into many distinct styles. From the classic print media of comic books, comic strips, and comic compilation magazines to the cutting-edge media of motion comics and electronic comics.

The writer chose comics as the object of his research. The reason the writer chose comics is because comics are one of the many different types of media that children can use to learn a language. The use of comic books, either in printed or digital form, can arouse the interest of students in the subject matter they are studying (Udayani et al., 2021). Comics with pictures or characters that are easy to remember can help and can speed up the process of receiving a message, allowing you to retain information for a longer time. Another reason is that translating a comic is not the same as translating a book or a novel. Difficulties such as limited space or local utterances from the base languages make it challenging to translate (Foletti, 2022). Since translators are only allowed to translate the verbal elements, they must base their work on the provided illustrations, which can make it challenging to translate certain passages, especially those in which there are plays on words, ambiguities, verbal paradoxes, etc.

The writer chose the comic *The Adventure of Tintin: The Land of Black Gold* for this study because it is not only entertaining but also interesting to analyze. Analyzing the translation strategies of *The Adventure of Tintin: The Land of Black Gold*, which was published by Gramedia in 2012, is interesting because the basic story is about business and negotiation between Tintin and the people of the Middle East. Also, Tintin is a comic book series that had been translated into 110 languages by 2010 and had captured the imagination of generations. Since then, a translated version has been required due to widespread ignorance of the Tintin comic's base language in every country. The translation strategies of the original comic *The Adventure of Tintin: The Land of Black* and the Indonesian version named *Petualangan Tintin di Negri Emas Hitam*, both published by Gramedia in 2012, are fascinating to examine.

According to Hatim and Munday (2004), translation is the process of transferring a written text from the source language (SL) to the target language (TL) (p. 3). The language to be translated is referred to as the source language (SL), while the language to be translated into or achieved is referred to as the target language (TL). When expressions are translated into simpler ones within the same language, this is a practice carried out by people throughout history (rewording and paraphrasing). Translating, according to Nida and Taber (as cited in Choliludin, 2005), entails replicating in the target language the closest natural equivalent of a source language's communication, first in terms of meaning and then in terms of style.

The writer uses the translation strategies by Baker (2018) as a major theory in this study in analysing the translation strategies used in comic *The Adventure of Tintin: The land of Black Gold* from Indonesian to English. The eight translation strategies by Baker (2018) are "translation by a more general word", "translation by a more neutral/less expressive word", "translation by cultural substitution", "translation using a loan word or loan word plus explanation", "translation by paraphrase using related word", "translation by paraphrase using unrelated word", "translation by omission", and "translation by illustration".

METHOD

The writer's source of data are utterances and conversations in an English comic named *The Adventure of Tintin: The Land of Black Gold* and the Indonesian translated version named *Petualangan Tintin: Negri Emas Hitam.* In both books, the writer analyzed every utterance and sentence in every conversation. There are several steps used by the writer to collect the data. The first step is that the writer read the whole book in both English and a translated version, which is Indonesian. After getting the story and all the sentences and utterances that would be translated, the writer listed all the sentences and utterances one by one. The writer used a numbering system. The first number is the page number, and the second is the number of utterances. For example, the writer puts the number 2.13. 2 represents the page, and 13 represents the utterance or sentence order. The English and Indonesian were then placed side by side on a table by the writer.

FINDING AND DISCUSSION

This chapter discussed the findings that the writer found in the research to answer the research questions stated in Chapter 1, which discusses the translation strategies used by the translator in translating the comic. The subheading involves Baker's (2018) theory of translation strategies.

Translation Strategies in *The Adventure of Tintin: The Land of Black Gold*

This chapter examines the translation strategies employed by Gramedia Publisher in the translation of the comic *The Adventure of Tintin: The Land of Black Gold*. Baker's (2018) translation strategies serve as the foundation for the analysis.

The strategies used in the English translation are general word, Neutral/less expressive word, cultural substitution, paraphrase using related word, paraphrase using unrelated word, omission, and illustration.

Translation by a More General Word

Translation strategy by a more general word is one of the most commonly used strategies for dealing with various types of non-equivalence, particularly in the context of propositional meaning. Since the hierarchical structure of semantic fields is universal, it can be applied to any language with equivalent success.

Some sentences discovered by the author are classified as more general word translation strategies. For further investigation, the following example was chosen:

Table 1
The Example of Translation by a More General Word

No.	SL	TL
25.4	**On your horses!...** The alarm **will be raised!**	**Naik!** Alarmnya akan **bunyi!**
42.5.	You see what happens to **Nosey Parkers!**	Kau **sok tahu** sih!

'On your horses!' is translated as *'naik'* by the translator. 'On your horse' means to mount your horse. However, the phrase "on your horse" could not have been translated directly into Indonesian. If this is the case, the text will be *'diatas kudamu,'* or literally on the horse. Because the word *'naik'* means 'get on' in Indonesian, which is commonly used for transportation, the translator used it instead of *'ke atas kudamu'*. Translation by a more general word also found in sentence 42.5. 'Nosey Parkers' in the source language mean individuals who are interested in matters that have nothing to do with them. In the target language, the word *'sok tau'* has the same meaning as 'Nosey Parkers', which is someone who acts like they know everything but actually does not know anything and always meddles in other people's business. The word choice *'sok tau'* conveys the meaning of Nosey Parkers, but it is translated by the meaning and using a more commonly used word.

Translation by a More Neutral/Less expressive Word

Another strategy usually used by translators is the more neutral/less expressive word strategy. This strategy is used to formalize a source text using a specific word. In the comic *The Adventure of Tintin: Land of Black Gold*, some words from the source text that were translated with this strategy were easier or more basic words from the target language to ease the reader's understanding of the story.

Some sentences discovered by the author are classified as more general word translation strategies. For further investigation, the following example was chosen:

Table 2
The Example of Translation by More Neutral/Less Expressive Word

No.	SL	TL
5.2.	**Catastrophic!** The situation is catastrophic.	**Kacau!** Semuanya kacau.
41.12	Now, what brings you to this **godforsaken land**??	Kenapa kau ke **negeri terpencil** ini?

In table number 2, the translator used a more neutral/less expressive strategy to translate 'catastrophic' into *'kacau'*. In English, 'catastrophic' means extremely unfortunate or involving great damage or suffering. There is an Indonesian translation for 'catastrophic', which is *'bencana'*, which means a disaster. But the translator used a simpler word, which is *'Kacau'*. *'Kacau'* in the TL refers to the condition of the catastrophe, which is chaos and messiness. The translator took and translated the meaning of 'catastrophic', not the word itself.

The second example in Table 2 is also using a more neutral/less expressive strategy. In English, if you say that somewhere is a godforsaken place, it means you dislike it a lot because you find it very boring and depressing. In the story, Tintin is in Wadesdah, which is a small fictional city. In TL, the translator translated it into *'negeri terpencil'* which means 'remote place', instead of 'boring place', or 'bad place' to make it easier for the reader to understand.

Translation by Cultural Substitution

This strategy entails substituting a culturally specific item or expression for a target-language item that does not have the same propositional context and meaning but is likely to have a similar effect on the intended reader, for example, by evoking a similar setting in the target culture. To make the target language reader more comfortable and familiar with the meaning of the source language text, the translator may choose words from the target language that are more commonly used or specifically used in the target language rather than translating the literal text from the source language.

Some of the author's discoveries are classified as cultural substitution translation strategies. The following example was chosen for further investigation:

Table 3
The First Example of Translation by Cultural Substitution

No.	SL	TL
2.5.	Saved!... Look!... There's **a telephone box.**	Selamat! Lihat! Ada **telepon umum.**

Telephone boxes are widely used in Europe and other countries. It is a payphone that has been installed in the box to provide sound insulation. Payphones exist in Indonesia, but without a box, so most Indonesians refer to them as *'telepon umum'* or simply payphone rather than *'kotak telepon'* or 'telephone box'.

Table 4
The Second Example of Translation by Cultural Substitution

No.	SL	TL

10.15.	SPLOSH	BYUR
18.6.	BANG BANG BANG	DOR DOR DOR
25.2.	Boom	BUUM

Most of the translations that use cultural substitution strategies are utterances. Those sentences are every sound that is written in the comic, from car horns, gunshots, dropped stuff, shouting, sneezes, and crying sounds, which are classified as cultural substitution strategies. As shown in Table 4, those sentences are categorized as cultural substitutions, which are water sound (sentence 10.15), gunshot sound (sentence 18.6), and explode sound (sentence 25.2). Every one of the sentences is translated and written in Indonesian, which sounds a bit different from the English style.

Translation by Paraphrase using Related Word

This strategy is used when the concept expressed by the source item is lexicalized in the target language but in a different form and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language. The translator will change some words or entire phrases into a different form while keeping related words from the source language.

Some of the author's discoveries can be categorized as paraphrases that use similar words to translate. The following case was chosen to look into further:

Table 5
The First Example of Translation by Paraphrase using Related Words.

No.	SL	TL
7.15.	So, you're the new radio officer... **You look a bit young to me…**	Jadi kau operator baru. **Agak terlalu muda.**

The sentence was paraphrased by the translator, but the meaning remained the same and still used words from SL. In the comic, the statement 'You look a touch young to me' means that Tintin appears to be too young for the speaker, who is the captain. *'Kamu terlihat agak muda untuk aku"* is the literal translation of the source text. The translator translated and paraphrased it into *'Agak terlalu muda'* which means 'a bit too young'. In different forms, both texts have the same meaning.

Table 6
The Second Example of Translation by Paraphrase using Related Word

No.	SL	TL
13.17	Quick, Mr. Mate!... **We've kept a place for you… so we'll all be ready when the ship starts to sink…**	Mualim, **kami sisakan tempat untukmu kalau-kalau kapal tenggelam**

Sentence 13.17 is also paraphrased by the translator. The translator combined the main ideas of two sentences to form a single sentence. Both the source language and the target language have the same meaning, which is that they kept a place for Tintin in case the ship was

sinking. While having different forms, both SL and TL share the same meaning and have related words.

Translation by Paraphrasing Using Unrelated Word

In this translation strategy, the paraphrase may change a superordinate or break down the source's meaning without using a related word, particularly if the source is difficult to comprehend (Baker, 2018). This strategy has the benefit of being able to explain undefined words in target languages in detail. A sentence could be constructed to explicate the word's or utterance's significance.

There are some sentences in the comic *The Adventure of Tintin: Land of Black Gold* that are translated using the paraphrase using unrelated word strategies. Below are some examples taken for further analysis:

Table 7
The First Example of Translation by Paraphrase using Unrelated Words.

No.	SL	TL
3.15	It seems to be catching on!	Sepertinya menular!

In sentence 3.15, the translator converted the SL text into its meaning. Idioms cannot be translated word-for-word because they may change meaning. Instead of translating idioms, the translator paraphrased and absorbed their meaning. 'It appears to be catching' means a plague or trend is spreading. *'Sepertinya menular'* indicated another person received the object that spread. Though worded differently, both sentences mean the same.

Table 8
The Second Example of Translation by Paraphrase using Unrelated Words.

No.	SL	TL
45.19.	Let's hope he won't be long... **I'm beginning to get pins and needles.**	Semoga tidak lama **Kakiku mulai kesemutan.**

Sentence 45.19 is another idiom in the comic. Get Pins and needles is an idiom that means tingling. In the SL, the text talks about Tintin who begins tingling because he has been hiding too long, waiting for someone. Most idioms couldn't be translated directly into Indonesian. Even though it could, the way the word is formed might be different and convey a different meaning. So, the translator took and translated the meaning of the idiom, which is 'kakiku mulai kesemutan', which means my leg started to tingle. Even though SL and TL are not word-for-word equivalents, they can still convey the source language's meaning.

Translation by Omission

Omission translation strategy is a strategy in which some words or sentences from the source language are not translated, but it does not change the overall meaning of the text. In some cases, ignoring to translate a word or phrase is not a mistake. If the meaning of a particular word or phrase isn't important enough to the plot of the text to warrant distracting the reader

with lengthy explanations, translators can and frequently do simply leave the word or phrase out of the translation.

There are some sentences in the comic *The Adventure of Tintin: Land of Black Gold* that are translated using omission strategies. Below are some examples taken for further analysis:

Table 9
The Example of Translation by omission.

No.	SL	TL
48.8.	**I can't say I like these toys.** but this time I'd better be armed.	Kali ini sebaiknya aku bersenjata.

In sentence 48.8, the phrase 'I can't say I like these toys' was not translated. However, even though the omitted text was not translated by the translator, it has no effect on the meaning of the main story or the source language because the main text or core text is in the next sentence, which is that Tintin should be better armed despite his dislike of guns. As a result, whether or not the text is present makes no difference.

Other

This subchapter shows sentences that do not have any strategies in them. These texts are translated correctly, but without any of Baker's (2018) translation strategies, because there is no need for such a strategy to translate these texts. Below are some sentences that have no baker's strategy in the translation.

Table 10
The Example of No Baker's Translation Strategies

No.	SL	TL
1.1.	Land of Black Gold	Negri Emas Hitam

The title of the book, "Land of Black Gold," is translated into "Negri Emas Hitam." In the source text, 'Black Gold' refers to crude oil, as does 'Emas Hitam' in Indonesian, which also refers to crude oil. The text is correctly translated, but it lacks Baker's (2018) strategies.

Table 11
The Second Example of No Baker's Translation Strategies

No.	SL	TL
4.10.	Next day…	Besoknya...
17.1.	Meanwhile…	Sementara itu...
24.9.	Time passes	Waktu berlalu...
43.11	The next morning…	Besok paginya...

The time connection in the comic also has found no strategy in it. Most of the time, connection texts are translated correctly without any Baker's (2018) strategy. For example, the text 24.9 'time passes' that translated into 'waktu berlalu' has not found any strategy. That is

why texts such as next day, meanwhile, time passes, and the next morning and other time connection words are categorized into other translations.

CONCLUSION

The intention of this study is to examine the translation strategies used in the Indonesian version of the comic The Adventure of Tintin: Land of Black Gold. The writer aimed to examine the translator's translation strategies in translating The Adventure of Tintin: Land of Black Gold. In analyzing the translation, the writer conducted research using Baker (2018) translation strategies. In order to complete this research, the author employed qualitative methodology. The information was obtained from the English and Indonesian versions of the comic The Adventure of Tintin: Land of Black Gold. The writer has found the result of the analysis, which is that, from Baker's (2018) total of eight translation strategies, there are only six strategies that were found in the comic Petualangan Tintin di Negri Emas Hitam. The strategies the writer found are translation by a more general word, translation by a more neutral/less expressive word, translation by cultural substitution, translation by paraphrase using related word, translation by paraphrase using unrelated word, and translation by omission. The author also found sentences and utterances that were not categorized in Baker's (2018) theory. Those sentences are categorized as 'other' by the writer because there are no Baker's (2018) translation strategies in the translation result. The writer recognized that this current study is far from perfect, so for future studies, the writer suggests that other researchers conduct similar research using theories of translation other than Baker's (2018) Translation Strategies theories to see if that new theory can be applied to all types of texts. Furthermore, future studies might use this research to analyze the translation problems because the writer has listed them, or it could use the other 24 Tintin Adventure comic series as the research object.

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