

CHAPTER 2

THEORITICAL FRAMEWORK

2.1 Definition of Translation

Kuswahono says that translation is not just simply as a medium for knowledge and technology. He states translation also as a medium of cross-cultural communication (2020: 38). Translation is more than making it easier to understand foreign languages, but also a means for literacy lovers to enjoy works from any author. Over translation, readers will have deep feeling of every word that the author wants to convey on their works.

According to Nida (as cited by Silitonga et al. 2020: 3), the core of translation is when the translator finds an equivalent that is most easily accepted by the target language in terms of meaning and style. This means that the translator must find the most similar meaning of the source language in the target language. Equivalence is one of the core concepts of translation, and it involves attempting to convert the content while maintaining the original context and meaning. Equivalence is not just about finding equivalent words in different languages, but it also involves understanding the cultural and pragmatic aspects of the source language.

As cited in Purba et al, (2023: 26), Molina and Albir argue that when translating a text, the translator should do more than just replace words from the source language to the target language. They must also interpret the original text and ensure the message is understood by the readers. In other words, translation involves a process of understanding, interpretation, and wisdom in choosing suitable words or phrase to convey the meaning accurately in the target language.

2.2 Translation Techniques

Molina and Albir (as mentioned by Purba et al, 2023: 27), state that the important thing of translation is when the translator emphasizes the understanding of context and function of translation techniques in reaching translation equivalence. They state that translation techniques is based on the need to distinguish between method, strategy, and technique.

According to Molina and Albir, translation techniques are procedures to analyze and classify how an equivalence on translation works. They proposed 18 translation techniques to achieve best translation, including adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation (as cited by Afandi and Authar, 2021: 364).

2.2.1 Adaptation

★ Adaptation is a translation technique proposed by Molina and Albir that implies replacing a cultural element from the source language to the target language, (cited in Ndruru, 2017: 204).

Example, (Ndruru, 2017: 204) :

Source Language (SL) : “Afternoon, **Judge.**”

Target Language (TL) : “*Siang, Pak hakim.*”

As identified by Ndruru in his research, the word “judge” is translated as “*Pak Hakim*”. This means that the translator ensures that the word is culturally appropriate and understandable to the target audience.

2.2.2 Amplification

Molina and Albir mention amplification as one of the translation techniques. It involves adding more detailed information in the target language because the source language text is not clearly understandable to the readers.

Example , cited by Tambunan (2020: 186) :

Source Language (SL) : “**Really, Im sorry.**”

Target Language (TL) : “*Aku turut berduka, **Tuan dan Nyonya Welsborough.***”

In this text, Tambunan identified the translator added phrase “*Tuan dan Nyonya Welsborough*” to the target language. By adding this phrase, the speaker can convey the sympathetic feeling more clearly.

2.2.3 Borrowing

As stated by Molina and Albir, borrowing involves using a word or phrase directly from source language to the target language, it can be without any change or naturalized. (Molina Albir, mentioned by Purba et al, 2023: 29).

Example, cited in Ndruru (2017: 205) :

Source Language (SL) : “Billy Ray Cobb was the younger and smaller of the two **rednecks.**”

Target Language (TL) : “*Billy Ray Cobb adalah yang berusia lebih muda dan bertubuh lebih kecil dari dua **redneck** itu.*”

Ndruru identified that borrowing technique is used by the translator that retain the word “redneck” to target language without

any change. It means that the translator might not have find an equivalent meaning of “redneck” in Bahasa Indonesia.

2.2.4 Calque

Molina and Albir state that calque technique involves a process adopts the structure of the source language and applies in the target language. In another word, calque is literal translation by maintained the grammatical and syntactical structure of a foreign word or phrase, (Tambunan, 2020: 184).

Example, cited in Ndruru (2017: 205) :

Source Language (SL) : “He was generally a harmless sort.”

Target Language (TL) : “*Biasanya ia bukan orang yang berbahaya.*”

According to the example above, the translator used calque to translate the phrase of “harmless sort” made in word-to-word. “harmless” mean *bukan berbahaya* and ”sort” mean *orang* or *jenis* in Bahasa Indonesia.

2.2.5 Compensation

According to Molina and Albir (as mentioned by Andriyanie et al, 2014: 40), compensation is a translation technique used when the translator can not find any equivalent expression because there are difficulties or limitations in the target language. This technique includes adding information, reordering words, or providing additional context to ensure the message is accurately conveyed in the target language.

Example, as cited in Humaira and Cholsy (2021: 614) :

Source Language (SL) : “I catch it, **give it a delicate sniff**, ...”

Target Language (TL) : “*Kutangkap bunga iut, kucium pelan,...*”

In the example above, Humaira and Cholsy explained that the source text “give it a delicate sniff” should be translated as “*memberikannya sebuah dengusan lembut*”, but the translator decided to change it to “*kucium lembut*” because the message on the source text may not be clear for the readers and it could be limited by something like the timing of the subtitles.

2.2.6 Description

Molina and Albir explain that description is a translation technique by transforming the translation using description (Nduru, 2017: 205). Normally the translator adds information to make translation of the target language more accurate, due to cultural differences or new terms that are unfamiliar to the readers.

Example, cited in Nduru (2017: 205) :

Source Language (SL) : “...to a **gazebo**...”

Target Language (TL) : “...*menuju sebuah gazebo, semacam pendapa*...”

In the example above, Nduru explained that adaptation technique is applied by the translator by adding detail description about “gazebo” become “*semacam pendapa*” which can happen because the term of “gazebo” is may not familiar for the readers.

2.2.7 Discursive Creation

The term of discursive creation technique is when the translator can not find any equivalence meaning in the target language because the word or the phrase completely unpredictable out of the context. In this technique, the translator will use a temporary translation to establish equivalence. (Molina Albir, cited in Humaira and Cholsy, 2021: 616)

Example, (Humaira and Cholsy, 2021: 615) :

Source Language (SL) : “My mind starts **buzzing**.”

Target Language (TL) : “*Pikiranku segera **bekerja***.”

The literal meaning of the word “buzzing” means “*berdengung*” in Bahasa Indonesia. However, the translator translated it as “*bekerja*”, which is completely different from the actual meaning. In this case, the translator wants to create the equivalence of the context and if the word “buzzing” is translated by word-to-word, the meaning will be out of context.

2.2.8 Established Equivalence

This technique involves using terms or expressions that can be found in a dictionary or commonly used in the target language to create an equivalence. In simply way, established equivalence is to transfer the source language in natural equivalence of the target language. The purpose of this technique is to ensure that the meaning and style used in the source language are accurately conveyed in the target language, (Molina Albir, mentioned by Fadhilla and Basari, 2020: 218).

Example, cited in Fadhilla and Basari (2022: 220) :

Source Language (SL) : “**Don’t be late!**”

Target Language (TL) : “***Jangan terlambat!***”

The utterance “dont be late” of the example above is translated into “*jangan terlambat*” using Molina Albir’s established equivalent technique. The sentence is translated with equivalent meaning and suitable context in the target language. If the sentence was translated by referring to literal meaning, the context may not be easily understood by the readers.

2.2.9 Generalization

As mentioned by Andriyanie et al (2016: 41), Molina and Albir propose generalization as one of the translation techniques. The term of this technique is by placing a more general or natural meaning that target audiens understand more clearly.

Example, cited in Andriyanie et al, (2016: 41) :

Source Language (SL) : **“Pastries.”**

Target Language (TL) : **“*Kue-kue kecil.*”**

The example above explained that “*kue-kue kecil*” used by the translator to translate the word “pastries”. This due to the translator can not find any equivalent meaning of “pastries” in Bahasa Indonesia, therefore he or she used “*kue-kue kecil*” which more general and easier understand by the readers.

2.2.10 Linguistic Amplification

As mentioned by Fadhila and Basari (2022: 218), Molina and Albir state linguistic amplification technique refers to adding linguistic element of the target language for understable result.

Example, cited by Ndruru (2017: 206)

Source Language (SL) : **“There was a little danger of him
disappearing once he was sprung.”**

Target Language (TL) : **“*Hanya ada sedikit bahaya bahwa dia akan
menghilang begitu dilepaskan.*”**

In the text above, we can see that the translator adds the phrase “*bahwa dia akan*” in the target language which is not formulated in the source language. It shows by added phrase “*bahwa dia akan*” indicates the addition of linguistic element in the target language.

2.2.11 Linguistic Compression

As stated by Molina and Albir, linguistic compression technique is to combine linguistic element in target language. It aims to make the translation acceptable by the readers in the target language, (Fadhilla and Basari, 2022: 221).

Example, cited in Ndruru (2017: 207) :

Source Language (SL) : “the state panitentiary **at** Parchman.”

Target Langugae (TL) : “*Lembaga Permayarakaran Parchma.*”

As we can see in the text above, the translator omitted the preposition “at” in the target language and did not translate the preposition “at” as “*pada*”. In this case, the translator compressed the word “at” to make it more clealry and not make any ambiguity.

2.2.12 Literal Translation

According to Molina and Albir (cited in Humaira and Cholsy (2021: 611), literal translation is a translation technique that prioritises word-for-word accuracy. It is normally translated without adding or subtracting words from the context.

Example, cited in Humaira and Cholsy (2021: 611) :

Source Language (SL) : “I don’t watch, but I can hear **the snarls, the growls, the howls** of pain...”

Target Language (TL) : “*Aku tidak melihat, tetapi aku bisa mendengar gerungan, raungan, dan lolongan kesakitan...*”

In the example above shows the phrase “the snarls, the growls, the howls,” was translated as “*gerungan, raungan, dan lolongan,*”

which have the accurate meaning in the target text, without adding or omitting any words.

2.2.13 Modulation

Molina and Albir state modulation as one of the translation techniques. This technique is done by changing the point of view or focus on the target language. In other words, the translator changes the sentence structure into passive form and vice versa, (Humaira and Cholsy, 2020: 616).

Example, cited in Humaira an Cholsy (2020: 616) :

Source Language (SL) : “...and **it was great fun** to watch the foam shoot everywhere.”

Target Language (TL) : “...*dan mereka suka menyaksikan buih berhamburan kemana-mana.*”

The example above is translated by shifting the focus in target language. The word “it” refers to personal pronoun, but the translator changed it into “*mereka*”.

2.2.14 Particularization

This techniques was proposed by Molina and Albir which refers to translate a word or phrase in general because there is no equivalent in the target language, (Ndruru, 2017: 208). Particularization is done to get a more precise and concrete meaning, (Tambunan, 2020: 190).

Example, cited in Tambunan, 2020: 190)

Source Language (SL) : “Come home, **everything** will be all right, I promise you.”

Target Language (TL) : “*Pulanglah, kau akan baik-baik saja, aku berjanji.*”

In the example above, the translator translated the word “everything” to become “*kau*” using particularization. The word “everything” means “*semua*”, it makes the context inaccurate, therefore the translator replaces it with the word “*kau*”.

2.2.15 Reduction

As cited in Humaira and Cholsy (2021: 615), Molina and Albir propose reduction as a translation technique by eliminated some word or phrase in target language. This technique is done by cutting and summarising the information in the source language. The aim is to simplify and condense the content.

Example, cited by Fadhillah and Basari, (2022: 221) :

Source Language (SL) : “**We thought perhaps** we could give you some input.”

Target Language (TL) : “***Kami ingin memberimu masukan.***”

As we can see on the text above that the sentence “We thought perhaps we could give you some input” is translated into “*Kami ingin memberimu masukan*” and it was translated by omitted the clause “We thought perhaps” to the target language. However, the message that the author convey is still understandable by the readers.

2.2.16 Substitution

According to Molina and Albir (as cited in Anindityastuti and Basari, 2022: 224), the term of substitution technique is by replacing linguistic elements for paralinguistic. This technique is normally found in sign language. For example, Koreans who bow slightly

when meeting people can be translated as the expression of respectful or “excuse me” .

Example, (Chandra, 2020: 14) :

Source Language (SL) : **shaking heads** (gesture in India)

Target Language (TL) : *mengangguk* or *mengiyakan*

In the text above, the translator examined shaking heads gesture in India as “*meng-iya-kan*” in Bahasa Indonesia, which means the speaker agreee about something.

2.2.17 Transposition

According to Molina and Albir, transposition is a translation technique by replacing a grammatical category of the source language into any differents group of part of speech in the target language. (Tambunan, 2020: 192)

Example, cited by Tambunan :

Source Language (SL) : “**You could try.**”

Target Language (TL) : “***Bisa kau coba.***”

In the example above, translator used transposition to translated the clause. The grammatical form of the source language is subject (**you**) and verb (**could try**). In this case, the translator replaced the form into verb (**bisa**), noun (**kau**), verb (**coba**) to the target language. However, even the translator changed the grammatical form did not affect the context in the target langauge at all.

2.2.18 Variation

According to Molina and Albir, variation is technique that changes the term of linguistic structure and paralinguistic (intonation and gestures) in the target language that affect of linguistic variation,

such as dialect, language style, social dialect, etc. (Ulfyatuzzuhriyyah and Hilman, 2022: 271) . Variation is typically used to translate drama or play script.

Example, (Nabilah and Sujatna, 2020: 249) :

Source Language (SL) : “Give,” **Slam!**

Target Language (TL) : “*Beri*,” ***Bruk!***

In the example above, the translator translated “slam” as “*bruk*” in Bahasa Indonesia. Slam is sound of a crash and this datum belongs to variation technique.

2.3 Webtoon

According to Heekyoung (2016: 5), webtoon is a type of digital comic read vertically by scrolling down on a computer or smartphone. The term webtoon is a combination of web and cartoon, it was created in Korea and refers to webcomic. Normally webtoon presents a few common characteristics, such as each episode on webtoon usually is published on one long and vertical scrolling format and some of that features music and animation.

Webtoon is known as a new form of *manhwa* published through digital technology. South Korea pioneered the emergence of webtoons. Due to its popularity, webtoon is able to encourage authors from all over the world to promote their works to readers (Wonho & Ji Eun, 2017 : 181).

Novanti and Supriyago (2021: 84) state that webtoon is one of the most attractive media with their unique designs and colors. However, webtoon provides a different experience for the lovers when reading comics, such as sound and moving animations, and the comment section allows readers to express their opinions to each other.

One of the most popular digital comic platforms is Line Webtoon. Based on AFP data in 2016 (as mentioned in Lestari and Irwansyah, 2020: 135) Line

Webtoon became the most popular digital comic application with 75% of 20-year-old fans.

Yong Jin (2016: 2103) explains that nowadays the presence of webtoon symbolizes the culture of instant entertainment consumption or “snack culture”. The term of “snack culture” refers to the lifestyle of individuals who want to enjoy entertainment quickly and as conveniently as possible, without having to invest a lot of time. The vertical format of webtoon make it easy for readers to access it on their smartphones and provide them to entertain themselves in a convenient way.

Subandi and Sudono (in Fauziah and Suhartono, 2021: 154) explain that Indonesia has become one of the target markets for webtoon. This was also influenced by the existence of the Korean Wave which has spread among the world society to date. From teenagers to adults, women to men, they enjoy their spare time to reading webtoons in various genres such as thriller, action, sci-fi, slice of life, drama, and romance. The popularity of webtoon in Indonesia is proven by 6 million active users (Agnes, cited in Lestari and Irwansyah, 2020: 135). Webtoon also facilitates the readers to read other genre of webtoons in various languages such as English, Korean, Thai, Spanish, and Bahasa Indonesia.

2.4 Previous Related Studies

In supporting this research, there are several previous studies that have similarities and differences with this research. Hereby proves the existence of research that uses same theory approach with different objects of literature.

The first research by Chandra (2020), the title of his research is “Translation Quality in Siren’s Lamet Season 2 Comic Webtoon by Instantmisoo”. In his research, Chandra examined the quality translation of “Siren’s Lament” webtoon from English to Bahasa Indonesia. Moreover, Chandra also examined the translation techniques used by the translators by using Molina and Albir’s techniques. Chandra conducted his research using the qualitative descriptive method more detail. He concluded that the quality of translation in the “Siren’s

Lament” webtoon was judged to have high accuracy, high acceptability, and high readability.

The second study carried out by Humaira and Cholsy (2021) in the journal entitled “Onomatopoeia Translation Techniques in The Hunger Games Trilogy Novel Into Indonesian.” In their research, Humaira and Cholsy focused on onomatopoeia or word forms of sound in “The Hunger Games” novel by Suzanne Collins in English to Bahasa Indonesia. The distinction between the meaning of onomatopoeia in the source language and the target language is determined by different cultural elements. Humaira and Cholsy examined their research by using Molina and Albir’s translation techniques. The results of their research stated that out of 18 translation techniques, 9 techniques were used to translate onomatopoeia in “The Hunger Games” novel, with literal translation being the most frequently used.

The third study by Ndruru (2017) entitled “Translation Techniques Used in Translating John Grisham’s “A Time To Kill” Novel Into Indonesian”. In this study, Ndruru used two theories, which are the orientating techniques theory of Miles, Huberman, Saldana, and 18 translation techniques of Molina and Albir to examine the translation techniques in the novel “A Time To Kill”. The findings of his research showed that there are 17 translation techniques that exist in the Bahasa Indonesia translation of “A Time To Kill” by emphasising the equivalence of meaning and language style in the source and target languages.

There are some differences and similarity between these three studies and the research I conducted. The similarity between my research and the three studies is in the theory we use. The three studies used Molina and Albir’s translation techniques, as well as my research. I decided to use Molina and Albir’s translation technique because it is one of the most accurate and up-to-date translation techniques.

While the difference between my research and these three studies is in the object of research used, which is webtoon. Although Chandra’s research also uses webtoon, we use different types of webtoons. My research focuses on the analysis

of translation techniques in “Lore Olympus” webtoon by Rachel Smythe in the first season, while Chandra took data from “Siren’s Lament” webtoon by Instantmisoo in the second season. In addition, my research focuses on onomatopoeia, expressions, and utterances by the characters. While other studies use novels as the object of research.

