

AN ANALYSIS OF TRANSLATION LOSS IN *THE JEWEL SMURFER*

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ABSTRACT

The aims of this study are to find out the translation techniques that caused loss in translation used by the translator in translating the smurf comic entitled *The Jewel Smurfer* into *Pensmurf Perhiasan*. The source of the data in this study is a comic entitled *The Jewel Smurfer* which has been translated into *Pensmurf Perhiasan* in Indonesian. The smurf comic actually is a Belgian comic, so the data used in this study is translated from Belgian to English. This research employed descriptive qualitative method. The result of the study shows that reduction technique, linguistic compression technique, and particularization technique used by translator in translating a comic entitled *The Jewel Smurfer* into *Pensmurf Perhiasan*. The loss in the translation of comic entitled *The Jewel Smurfer* appeared because of the space limitation in the comic. Other reasons are because the translator wanted to make a good translation, sound natural in the target language and acceptable by the readers.

Keywords: translation; translation loss; translation technique; comic

ABSTRAK

*Penelitian ini bertujuan untuk menemukan teknik penerjemahan yang digunakan penerjemah saat harus mengurangi makna saat menerjemahkan komik berjudul *The Jewel Smurfer* yang diterjemahkan menjadi *Pensmurf Perhiasan*. Sumber data dari penelitian ini adalah komik *The Jewel Smurfer* yang telah diterjemahkan menjadi *Pensmurf Perhiasan* dalam bahasa Indonesia. Komik smurf sendiri sebenarnya adalah komik yang berasal dari negara Belgia, sehingga data yang digunakan dalam penelitian ini adalah hasil terjemahan dari bahasa Belgia ke bahasa Inggris yang kemudian diterjemahkan kembali ke bahasa Indonesia. Penelitian ini menggunakan metode deskriptif kualitatif. Hasil dari penelitian ini menunjukkan bahwa teknik reduksi, teknik kompresi linguistik, dan teknik partikularisasi digunakan oleh penerjemah saat menerjemahkan komik berjudul *The Jewel Smurfer* ke *Pensmurf Perhiasan*. Pengurangan makna dari komik berjudul *The Jewel Smurfer* yang diterjemahkan menjadi *Pensmurf Perhiasan* terjadi karena batasan ruang di komik. Alasan lainnya adalah karena penerjemah ingin membuat penerjemahan yang baik, terdengar lazim di bahasa sasaran, dan dapat diterima oleh pembaca.*

Kata Kunci: penerjemahan; pengurangan makna dalam penerjemahan; teknik penerjemahan; komik

A. INTRODUCTION

Comic is a book with picture on it and combined with text. Usually, it always tells story about superhero, romance, or simply a funny story. That is why many readers of it come from children until teenagers. Comic has different history from different part of world. The oldest comic called *The Adventures of Obadiah Oldbuck*. Released in Europe in 1837 but then translated into English in 1941 (thecomicbooks.com). After that, many other comics released as one of the other choices book to read. Comic is one of favorite books by children and teenagers in this world. Moreover, comic is very popular among the children because it has picture and color on it. However, it is so difficult to translate a comic. Since their main target is the children, when a translator wants to translate a comic it must be as simple as their source language in the target language. Larson (1984, p. 3) said that translation is:

“The process 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 a second language by way of semantic structure. It is meaning which is being transferred and must be held constant.”

If we put in other words, translation is delivering a message and meaning, from source text to target text. Moreover, comply it with Lason’s explanation, it is really difficult to translate something, especially in this case of comic, we must translate it in a simple way without changing its meaning to let reader know the story. The thing that mostly happened in the translation is translation loss, because of there is language differences in source text and target text. The lack of expression in the target language also becomes one of actors that lead translator to reduce and gain the meaning.

The problem that will be analyzed is translation loss which comes from the translation studies. Bassnett (1991, p. 30) said “Loosing or gaining meaning in the TLT results from language differences.” “Language differences usually result in untranslatability” (Bassnett, 1991, p. 32), if we put in other words, the translator does not have any choices to translate particular words or phrases in the closest equivalent meaning. According to Sulistyoko’s (2013) study about loss and gain in comic, she concluded that “loss and gain happened mostly because the translator wanted to make a good translation that sound natural and acceptable by the reader.” Moreover, she also said that especially loss likely occurred in comic because of the limitation of space.

Following the background of study, the researcher focuses on translation loss and translation techniques that used by translator in translating The Smurf comic entitled *The Jewel Smurfer* which is translated into *Pensmurf Perhiasan*. Therefore, the problem of this study limited on: What are translation techniques applied in translating comic *The Jewel Smurfer* into *Pensmurf Perhiasan*.

If we look at the problem of study, then we can decide that the aims of this study are: To find out what techniques are used when translating The Smurf comic with title *The Jewel Smurfer* into *Pensmurf Perhiasan*.

B. THEORETICAL FRAMEWORK

Molina & Albir (2002, p. 509) explained translation techniques as “procedures to analyze and classify how the equivalence work.” They also stated that translation techniques come as the result of the choice made by the translator and the techniques itself have five basic characteristics: (1) they affect the result of the translation (they into it, affect into influence); (2) they are classified to the comparison with the original; (3) they affect micro-units of text; (3) they are by nature discursive and contextual; and (4) they are functional.

And there are some translation techniques introduced by Molina and Albir (2002, pp. 509-511).

1. Adaptation

This technique is known as cultural adaptation technique. This technique used when the translator changes the cultural elements in the source text with the cultural elements which exists in the target text or the cultural elements which more familiar for the readers. For the example, “as white as snow” translated into “*seputih kapas*” in Indonesia. The translator does not translate it into “*seputih salju*” since in Indonesia there is no snow.

2. Amplification

Amplification is a technique where the translator making the explicit or the paraphrase an utterance, information, or message in the source text. When the translator used a foot note it is also part of amplification technique. The example of this technique is “Ramadhan” translated into “*the muslim month of fasting*”.

3. Borrowing

This is the easiest technique from all of it. It refers to take a word or expression from source language into the target language. There are two kinds of borrowing technique. First pure borrowing, this is happen when the translator translated a word, phrase, or sentence without any process of adjustment in the target language. Second naturalization, this is happen when the translator adjusting the pronunciation and even the orthography from the source text into the target text. For the example, the pure borrowing happened when the word “salad” translated into “salad” in Indonesian. Then the naturalization example is the word “private” translated into “*privat*” in Indonesian.

4. Calque

Calque has similarity with the literal translation, the only one that divers them is calque is literal translation of word and phrase while the literal translation is for the sentence. The main idea of this technique is word-of-word translation of a word or a phrase.

5. Compensation

In this technique used when translator wants to put a message of the source text in the part or in another position in the target text. This is happened because of statistical effect of the source text that cannot be applied in the target text. The example of this technique

is “never did he loves his wife” translated into “*pria itu benar-benar tidak pernah mencintai istrinya*”.

6. Description

Description is one of technique where translator describing a word with its function or form in target text in order to make reader understand. For example, “kimchi” is translated into “a fermentated Korean food”.

7. Discursive Creation

This technique used by translator by makes another closely equivalent which is still related in the target text. This closely equivalent in target text will totally different with the literally meaning in source text but it is still related to the context. It usually used to translate title of novels. For example, the Agatha Christie’s book entitled “By the Pricking of My Thumbs” is translated into “*Rumah di Tepi Kanal*”.

8. Established Equivalent

This is a technique where a translator used a term or an utterance which is already common in target text. The term or the utterance is usually according to the dictionary or the daily use. This technique has a similarity with literal translation. For example, “good night” is translated into “*selamat malam*”.

9. Generalization

“Sue falls from the stair yesteday” translated into “*Sue jatuh dari tangga kantornya kemarin*”, this is what generalization means. This technique used to translate an expression in more general in target text.

10. Linguistic Amplification

This technique conducted by adding the linguistic elements in the target text in order to make it clear and appropriate. This technique usually uses in the consecutive interpreter or dubbing. For the example “I believe he is the culprit” translated into “*Aku yakin dia adalah pelakunya yang mencuri dompetmu*”.

11. Linguistic Compression

In this technique, the translator usually synthesizes the elements from the source text in the target text. This technique is the opposite of linguistic amplification. It is often used in simultaneous interpreting and subtitling. For the example “When we met, he was waving his hand *on the air* towards me” translated into “*Ketika kita bertemu, dia melambaikan tangannya padaku*”.

12. Literal Translation

The function of this technique is to translate a term, a word, or expression word for word. For example, “My sister is a vet” which is translated into “*Saudara perempuan saya adalah seorang dokter hewan*”.

13. Modulation

Modulation means that in target language translator change the point of view or focus story from source text. When the translator changes the active sentence from the source into passive sentence in the target text then it means the translator used this technique. “Please close to me” is translated into “*Jangan menjauh dariku*”, this is the example of this technique.

14. Particularization

If the generalization functions to translate in general term in target text then this technique used to give more precise or particular term. It is means that, it is the opposed to the generalization. For the example, “ferry” translated into “*water transportation*”.

15. Reduction

It means to restrain information in the source text to be left untranslated in the target text without changing the whole meaning. For example, “I will go first” is translated into “*Aku pergi dulu*”. The word “will” is left untranslated but it is still acceptable in Indonesian. The word will be left untranslated but still acceptable in target text is the main concept of this technique.

16. Substitution

Substitution means to change linguistic elements for paralinguistic elements such as intonation and gestures or vice versa. For example, “waving hands” translated into “Hi!”

17. Transposition

This technique conducted by change grammatical category in source text. This technique is same as a shift category, structure, and unit technique. The example of is “Last week he was absent because of the death of his son” translated into “*Minggu lalu dia tidak hadir karena anak laki-lakinya meninggal*”. The shift happened in this sentence on the word “death” in the source text become “*meninggal*” in the target text.

18. Variation

Variation technique used to change linguistic and paralinguistic elements such as intonation and gesture which will affect the linguistic variation (textual tone, dialect, style, etc). It is usually used in drama text.

C. RESEARCH METHOD

This research is a descriptive qualitative method. In descriptive qualitative method researcher collected the data, analyzed the data, and then concluded it. According to Creswell (2009, p. 4) qualitative method is collecting the data, reviewing the data, and then interpreting the data. Moreover, Arikunto (1997, p. 20) also stated that “this method categorized into qualitative research because the data were stated in the form of words or sentences.”

The source of data in this study is a comic entitled *The Jewel Smurfer* which has been translated into *Pensmurf Perhiasan* in Indonesian-version. The data are the utterances in the dialogues of the English version of comic and the Indonesian-version. It will be analyzed to find the translation loss occurred and which translation technique used. The procedures of analysis the data are (1) reading the comics, the English and Indonesian version in order to find the translation loss; (2) collecting the data; (3) analyzing the data which consist of translation loss; (4) describing kinds of translation loss and determining the translation technique of it; and (5) drawing the conclusion based on the result.

D. FINDING AND DISCUSSION

1. Finding

In the research of translation loss and translation techniques used in the process of translating the comic entitled *The Jewel Smurfer* and the Indonesian version it *Pensmurf Perhiasan*, we can find that there are 61 data of translation loss. Moreover, we can find that the translator used three techniques when translating this comic. Those three techniques are reduction, linguistic compression, and particularization techniques. For further explanation, we can see data below.

a. Translation Loss Using Reduction Technique

Datum 1

In the first datum, in the utterance “Chef Smurf and Greddy Smurf **are** preparing the buffet” is translated into “*Smurf Tukang Masak dan Smurf Gembul menyiapkan hidangan*”. In this data, the translator did not translate the word “**are**” in the target language since without the word “**are**” the reader can get the message well enough. Moreover, if the translator tried to translate this utterance literally then the meaning would be “*Smurf tukang masak dan Smurf gembul adalah menyiapkan hidangan.*” which does not sound natural in the Indonesian.

Datum 2

The sentence, “Stop! Smurf it **alone**!” is translated into “*Hentikan! Smurfkan dia!*” In this datum, the word “**alone**” is left untranslated. However, it did not change the whole meaning of the text and still acceptable in the target language. If it is translated literally, the meaning would become “*Hentikan! Smurfkan dia sendiri!*”

Datum 3

In this datum, the translators choose to leave the word “**it**” untranslated. The utterance “Can I keep **it**, Adhemar?” is translated into “*Boleh kupelihara, Adhemar?*” because in the picture we can see that the Godillot show the Jokey Smurf, who is in the unconscious state, to the Adhemar. Thus, although the translator did not translate the word “**it**” the readers still can get the message what is “**it**” refers to.

Datum 4

The next datum shows the utterance “It’s a catasmurfe! I **absolutely** must tell Papa Smurf” and it is translated into “*Gawat! Aku harus memberi tahu Papa Smurf*”. In this utterance the translators choose to leave the word “**absolutely**” untranslated in the target text, because if the translator translates this utterance literally then their translation would be used an excessively expression in Indonesian. It can be concluded that even without the word “**absolutely**” the reader has already known that the Brainy Smurf is panic because human took Jokey Smurf who is in the unconscious state.

Datum 5

The sentence “**There’s** Adhemar coming back from **the tavern**! He looks happy!” is translated into “*Adhemar sudah kembali! Kayaknya dia lagi senang!*”. From this utterance, the translators did not translate the words “**there’s**” and “**The tavern**” and as in the previous scene has been described that Adhemar went to the tavern with the kidnaper. Thus, the translators decided that the word “**the tavern**” is not necessary to be translated. Then, for the word “**there’s**” the reason why the translators did not translate this word because this word used to emphasize the fact that Adhemar has returned from the tavern.

Datum 6

From the sentence “Look, Gidillot! You see **all** this money? We’re rich!” is translated into “*Lihat, Gidillot! Kau lihat kepingan uang ini? Kita kaya!*”. In this sentence, the translator left the word “**all**” untranslated. However, it is still acceptable in the target language. If we tried to translated it literally it would become “*Lihat, Gidillot! Kau lihat **semua** kepingan uang ini? Kita kaya!*”

Datum 7

The sentence “I’m warning **you**, Gidillot, this is your stupid mouse’s last chance!” is translated into “*Kuingatkan, Gidillot! Ini kesempatan terakhir untuk tikus bodohmu!*” In this sentence, the translator did not translate the word “**you**”. However, even though he or she left the word untranslated it did not change the whole meaning of the text and it is still acceptable in the target language.

b. Translation Loss Using Linguistic Compression Technique

Datum 1

The sentence “The Smurf’s Village has been astir for the past few days. They’re getting ready, **it turns out**, for the great festival of the spring equinox...” is translated into “*Beberapa hari ini, desa Smuf sedang bergembira bersama dalam mempersiapkan pesta meriah menyambut musim semi....*” In this sentence we can see that the translator left the phrase “**it turns out**” untranslated. The reason why the translator did not translate this phrase is because it just only an additional information. So, whether the translator translates the phrase “**it turns out**” or not it did not change the whole information of the source text.

Datum 2

In the second datum, the utterance “Why is it always us that Papa Smurf chooses to send to the forest to smurf smoothing **for him**?” is translated into “*Kenapa sih, selalu kita yang dipilih Papa Smurf untuk mensmurf sesuatu ke hutan?*” The translator left the phrase “**for him**” untranslated because the phrase “**for him**” just additional information in this utterance. As what the writer mentions above, the person who ordered the Jokey Smurf and Brainy Smurf is Papa Smurf so the translators choose not to translate the phrase “**for him**”.

Datum 3

The sentence “Jokey Smurf and the mouse then give a performance that will long remain etched in their memories...” is translated into “*Smurf badut dan tikus mulai melakukan pertunjukan yang takkan pernah terlupakan....*” From this utterance, the translators choose to leave the phrase “**in their memories**” untranslated. In the pictures shows that the Jokey Smurf and the mouse performed incredible attraction to the spectators, then the readers will get the message that incredible performance done by Jokey Smurf and the mouse will be never forgotten in the spectators’ memory. Thus, the researcher concluded that though the phrase “**in their memories**” did not translate by the translator, the readers will get the message well.

Datum 4

In this sentence, the translators used linguistic compression to translate “**We must be back at my house**” into “*Kita harus cepat pergi*”, especially at the phrase “**at my house**”. The researcher draws conclusion that the translators decided not to translate the phrase “**at my house**” because in the next picture the readers will be see that Jokey Smurf, Godillot, Adhemar, the kidnaper, and the mouse are gathered in the kidnaper’s house. Thus, even the phrase “**at my house**” is left untranslated, the translators believed that the readers will get the message well.

Datum 5

From the sentence, “A pound of hazelnut? Right away, **my good** lady!” is translated into “*Satu pon hazelnut? Sebentar, nyonya!*” the phrase “**my good**” is left untranslated because it is just to give compliment given by merchant to his buyer, as it is can be seen in the picture above. Hence, though the translator decided not to translate the compliment expression **my good** in this utterance it does not change the whole meaning of this utterance.

Datum 6

The sentence “Get ready, tumblers, **it’ll soon be** time to do your tomfoolery” is translated into “*Bersiaplal, rombongan sirkus! Saatnya kalian beraksi!*” In this datum, the translators decided to left the phrase “**it’ll soon be**” untranslated because of the limited space in the comic. Though it is changing a little meaning in the target text but it is still acceptable for the readers. Literally, if the translator did not lose the phrase because of the limited space, then the meaning would be “*Besiaplal, rombongan sirkus! sebentar lagi saatnya kalian beraksi!*”

Datum 7

The sentence, “For smurf’s sake! That’s Ganelon, the traitor who smurfed the Duke’s son! I forgot to tell Papa Smurf **about that!**” is translated into “*Demi smurf suci! Itu Ganelon, pengkhianat yang menyekap putra Duke! Aku lupa memberi tahu Papa Smurf!*” The phrase “**about that**” is left untranslated because it is just additional information about what Jokey Smurf must to tell to Papa Smurf. Moreover, though the translators not translated the phrase “**about that**”, the readers will get the messages well. For that reason, the researcher concluded that the translators decided not to translate “**about that**” because it is clearly showed what Jokey Smurf wanted to tell to Papa Smurf.

c. Translation Loss Using Particularization Technique

Datum 1

This sentence happened when Jokey Smurf tried to escape from his cage that is bated by a piece of wood and is written in the source text “If only I could smurf **that little piece of wood!**” while in the translated version becomes “*Kalau aku bisa mensmurf pengait kayu ini!*” The phrase “**that little piece of wood**” is replace with “*pengait kayu ini*” in order to give clearer meaning of “*that little piece of wood.*”

2. Discussion

After reading and then collecting data loss from the comic of smurf entitled *The Jewel Smurfer* by Peyo and its Indonesian-version *Pensmurf Perhiasan* that is translated by Widya T. Soerojo and Nies Koestoyah, the researcher found 61 data of translation loss.

The researcher discovers that the translators used only three techniques of translation. There are reduction, linguistic compression, and particularization techniques. In order to find out how many data using these techniques take a look on this table:

Table 1. Data Loss Techniques

No	The Techniques	Quantity	Percent
1	Reduction	42	69%
2	Linguistic Compression	18	30%
3	Particularization	1	1%
	Total	61	100%

From the table above the researcher can draw conclusion that the translator used reduction technique more than two other techniques which are linguistic compression and particularization.

E. CONCLUSIONS

Based on the analysis above, the research of translation loss of comic entitled *The Jewel Smurfer* and its Indonesian-version *Pensmurf Perhiasan*, the researcher found 61 data. Then it can be divided three section where 42 data are belongs to the reduction technique, 18 data belong to the linguistic compression technique, and one datum from particularization technique. Furthermore, from the existing 18 of translation techniques, the researcher found that the translators only used three techniques when translating this comic. Those translation techniques that used are linguistic compression, reduction, and particularization.

The researcher believes that the reason why the translators make a translation loss in the process when they were translating the comic of smurf entitled *The Jewel Smurfer* and its Indonesian-version *Pensmurf Perhiasan* is not only due to the space limitation but also, they wanted to make a good translation, sound natural in the target language and acceptable by the readers.

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