

# ANALYSIS OF TRANSLATION TECHNIQUE AND TRANSLATION QUALITY OF MARVEL COMICS 'CIVIL WAR : WHOSE SIDE ARE YOU ON? PART 1, 2' (MULTIMODAL APPROACH)

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**Abstract:** The objectives of this study are: (1) to know the translation techniques into on the *Marvel Comic series 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2*; and (2) to know the assessment of translation techniques on translation quality into on the *Marvel Comic series 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2*; (3) to know the multimodal (verbal and visual) approach. This study applies the multimodal approach to help the researcher masters the assessment of translation quality on the *Marvel Comic series 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2* that had been translated in Bahasa Indonesia. Concerning on that, the researcher attempts to understand some techniques of translating, concepts of comic, and multimodal such verbal and visual for his theoretical framework. This study also belongs to the qualitative research which means that this research no needs any statistical value to generalize findings of the research. Even if there are any values of numbers found in this research, it just become the assessment to know the quality of translation of *Marvel Comic series 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2* in Bahasa Indonesia, as it has become most important elements to this research because of it had been chosen as the source of data to the research.

**Keywords:** *Translation Technique, Translation Quality, Multimodal*

## INTRODUCTION

Communication is a process of how a person or group of people uses information to connect with others. In general, communication can be understood as verbal language that is used in visual with body movementssuch as smiling, shaking head, shrugging and etc.

In communication, language has an important role to the process of interaction. Gombrich (1982) in Young and Fitzgerald (2006: 169) said that visual image context in conveying meaning is not important without verbal texts, because, the scheme of communication can be understood deeply with text.

Meanwhile, other linguists such as Kress and Leeuwen (1996:122) said that different meanings can be also shaped by the text and its relation to the context. For this understanding, it can be understood that there is a tendency of the public to enjoy just only visual than to understand the verbal presentation. Furthermore, a verbal expression without visual (motion, sound, color and material objects) will be less understood in communication.

In addition of that, there are three important elements taking part in communication, namely: verbal (sound, voice, oral), graph (writing) and visual (Sinar, 2012:131)

From the opinions above, it can be understood that the form of communication is usually conveyed through the three elements of interaction, they are: (1) elements of verbal (sound and oral); (2) elements of graphin graph (writing); and (3) elements of visual (gesture, body language, image, or motion picture). These three elements of interaction mentioned above cannot be understood partially but it can if the three elements are combined as the unity called multimodal (Sinar, 2012: 131).

People are still asking what multimodal is. It a term used to refer to the way of how people communicate; in easy understanding, it is the method to understand meanings of interaction with its particular communication arrangement (Kress and Leeuwen, 1996:122).

Agreeing with Kress and Leeuwen (1996), Chen (2010) defines multimodality as a method of how verbal and visual semiotic sources can be used to realize the type and level of dialogic engagement, dialogical engagement.

Meanwhile, multimodal to language is a semiotic system which implies the central meaning of predominantly phonetic and graphic as in speech, writing, drawing, and gestures. Simply understood that multimodal is a technique of approach to analyze texts and images. As Norris stated in Sinar (2012) that all forms of interaction is multimodal that emphasizes all means of communication by playing a verbal and non-verbal role.

Through multimodal analysis can be known how the verbal text and visual images build meaning; whether it is supportive, conflicting, overlapping, or even simultaneously conferring meaning to each other. The entire information in the text will determine the meaning of the text (Young and Fitzgerald, 2006:170).

The multimodal approach is considered as more importance of analysis, as a result of the rise of the modern texts that not only contain verbal texts but also visual images by technological advances.

Since the time when the popular comic has grown in society to the present day, which is not interested in just for children, but also teenagers and even adults, comics become one of the visual works that combines several elements of pictorial in it. Comics itself has various definitions; where experts still do not agree on to define it.

The origin of the word 'comic' in English means 'funny' which was originally intended to make the pictures told the funny things (Badudu, 2003: 156).

Comics as the compilation of images in a deliberate sequence are intended to deliver the message and an aesthetic value on its appearance (McCloud, 2008:12). Meanwhile, Eisner (in Darmawan, 2005:242) suggests that comics are sequential arts which composite images and words to tell an idea.

From some definitions above, it can be concluded that comic is generally easy to digest funny story on the motion and action displayed in a sequence of typically created drawings with a blend of words to tell an idea.

As the visual product, comic also has function as medium to deliver information. Comic as the communication medium is usually used for some objectives such as education (Boneff in Lubis, 1998:99).

Nowadays, literary works are not only written in the form of poems, proses, or drama, but also written in comics which are originally not from Indonesia and then they are translated in Bahasa. This thing of course causes some complexity of the problems in translating the source text (SL) to the target one (TL); considering that text in comics need the understanding of semiotics so that can be understood easily in the target one.

In the translating comic, translator will be confronted some difficulties, they are: (1) language characteristic of comic and limits of the space, simple and much using of short sentences as it is displayed in balloons of sentences; (2) translators are demanded to be sharp in technique, method and appropriate translation ideologies so that all messages of the source language can be conveyed in the target language with the result that can be influential to the translation quality among readers.

Some experts in the field of translation stated that translating literary works is more crucial than translating any other texts. This thing is caused by some factors: (1) the orientation used, whether the translation has been orientated to the source text or to the target ones; (2) culture representation that is conveyed through the source texts (SL) and diction in the target ones (TL) that both obviously equilibrate. Story in English and in Bahasa, for example, not only different in the field of the language used, but also culture that is represented; (3) translating literary works also engages aspect of emotion, associations, and complex concept, related to difference of language, life style, and tradition.

Because of that difficulty, translating literary works must be careful. In a manner of linguistic, translating can only be accurate, but in the aspect of culture a translation perhaps cannot be acceptable.

Translating literary works constitutes efforts to bridge two yang different cultures, with yang two different languages. The characteristic of translating literary works as delivery that should be: expressive, connotative, symbolic, focus to the form and content, subjective, having multi interpretation, not bond by time and universal. For that reason, a translator also demanded using method and special approach to increase effect of communication also having rules of language that is appropriate and acceptable (Robinson, 1977:17).

One of the most popular comics known to comic fans today is the *Marvel Comics Series entitled Civil War: Whose Side Are You On?*. Civil War is one of the crossover stories on Marvel comics published during 2006 to 2007. The author of the comic is Mark Billion, who is assisted by several comic artists such as Steve McNiven, Dexter Vines and Morry Hoolwell.

Civil War tells a story where the superheroes on the Marvel comics fight each other. This happened after the enactment of the superhero registration law by the United States government, which was implemented as the impact of public facilities damages caused by the war between the superheroes and the super villains. The climax occurs when Hulk rampaged in Las Vegas; that resulted 26 lives died. In addition, the failure of the superheroes is their failure in stopping Nitro who devastated Connecticut with a powerful explosive and could make a negative sentiment of society to the performance of superheroes.

At that time, there was a contra opinion between Tony Stark and Steve Rogers. Tony approves the above mentioned enrollment laws, while Steve rejects them outright. Tony has the support of Hank Pym and Mr. Fantastic because—in their view—there needs to be a regulation for superheroes to have special training and oversight. But Falcon backed Steve Rogers argues that the identity of superheroes needs to be kept secret for the safety of those around them.

Finally, the War took place between superheroes. The war grew heated after Captain America deliberately destroyed Iron Man's armor and formed Secret Avengers to destroy pro-party superhero registration laws. That's why the comic is entitled Civil War (Civil War) for dragging superheroes to fight each other in order to fight for what they think is most true.

Research objectives of this study are:

1. To know the multimodal (verbal and visual) analysis of the Marvel Comics series *CIVIL WAR: WHOSE SIDE ARE YOU ON? 'PART 1, 2*.
2. To know the translation techniques in multimodal text on the Marvel Comic series '*CIVIL WAR: WHOSE SIDE ARE YOU ON?*' PART 1, 2.
3. To know the assessment of translation techniques on translation quality on the Marvel Comic series '*CIVIL WAR: WHOSE SIDE ARE YOU ON?*' PART 1, 2.

## **Methodology**

This research is qualitative descriptive research that describes multimodal analysis and translation techniques as the assessment on the quality of translation in the *Marvel Comics series. CIVIL WAR: WHOSE SIDE ARE YOU ON? 'PART 1, 2*.

According to Sutopo (2002:111) description study leads readers to the description in detail and in depth about the portrait of conditions about what happens to the field of the study. In this study, the researcher not only attempts to describe the data, but also forms concepts based on observation, classifying, labeling which then attempts interpreting the collected data (Straus & Corbin, 2003 in Santosa, R, 2010).

This research belongs to qualitative research that the data collected consist of the form of sentences, pictures more than just numbers (Sutopo, 2002). The data in this study is an image in which the researcher attempts to know the multimodal analysis and translation techniques as the

assessment on translation quality on the *Marvel Comics series CIVIL WAR: WHOSE SIDE ARE YOU ON? 'PART 1, 2*.

In addition, it is said that qualitative research is a type of research that does not include numbers and calculations. In this study the data is the result of observation, interviews, writer's observation of multimodal analysis and translation techniques as the assessment on translation quality on the Marvel Comic series '*CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2*. The numbers that appear in this study is not a benchmark, but as a support tool to obtain data.

This research is also referred to a case study which the researcher has determined the problem and focused its formulation. Concerning on this, he then does not object to generalize the results of the research.

This study also belongs to an ethnographic study as it objects to build an understanding of how multimodal analysis and translation techniques become the assessment on *translation quality on Marvel Comic series 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2*. In addition, the reason of why this study has the characteristics ethnography is that it involves informers as raters and respondents to assess the quality of the translation.

The approach used in this research is translation and multimodal study. In this case, the has explored of how multimodal analysis becomes the assessment on translation quality on *Marvel Comic series 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2*.

According to Shuttleworth and Cowie (1997: 131-132), such this research is included in the oriented translation because it uses source language texts (English) and target language texts (translation in *Marvel Comics' CIVIL WAR: WHOSE SIDE ARE YOU ON? 'PART 1, 2*) which already exists for analysis. In other words, product-oriented research is a kind of study that focuses attention on translation work (Nababan, 2007:16).

Analyzing Documents in this research is conducted by in depth reading of the source of data then analyzing it; whether it has the relevant information contained for the objectives of the study (Sutopo 2002: 70). In this study, analyzing document is conducted through some steps, they are:

- a. The researcher reads the entire *Marvel Marvel 'CIVIL WAR: WHOSE SIDE ARE YOU ON?' PART 1, 2* both in English and in Bahasa Indonesia.
- b. The researcher conducts text analysis using multimodal analysis. In this step, he attempts to find some relevant dialogues in text with the five multimodal elements; namely linguistic, visual, audio, gestural, and spatial.
- c. The next step is analyzing the techniques of translation and the assessment on the translation quality, including aspects of accuracy and acceptability by involving expert readers in assessing it.

## **Analysis Results**

### ***A. Translation Technique***

There were several translation techniques in translating the dialogue of comic marvel civil war: whose side are you on? Part 1, 2.

NO	TRANSLATION TECHNIQUES	TOTAL	PERCENTAGE
1	Padanan Lazim	1134	67.5%
2	Peminjaman murni	193	11.5%
3	Variasi	157	9.3%
4	Modulasi	59	3.5%
5	Eksplisitasi	47	2.8%
6	Kreasi Diskursif	43	2.6%
7	Literal	15	0.9%
8	Reduksi	9	0.5%
9	Transposisi	8	0.5%
10	Adisi	7	0.4%
11	Adaptasi	5	0.3%
12	Implisitasi	4	0.2%
	<b>TOTAL</b>	<b>1681</b>	<b>100%</b>

### 1. Padanan Lazim (Established Equivalent)



In dialogue (001) the dialogue is translated using common matching techniques because it uses terms or expressions that have been recognized.

### 2. Peminjaman (*Borrowing*)



In dialogue (017) here the translator takes a word directly from BSu. **GO!** In source language, **GO!** In target language.

### 3. Variasi (*Variation*)





In dialogue (041) here examples of variation translation techniques where the translator replaces linguistic or paralinguistic elements (intonation, gesture) that have an impact on linguistic variation. The dialogue **I CAN HANDLE IT, SCOTT.** translated into **AKU BISA TANGANI INI, SCOTT ..** The word "AKU" has several variants of words like; saya, gue, ana. This translation is a form of variation of the greeting in Indonesian as the first person pronoun.

#### 4. Modulasi (*Modulation*)



Here the translator changes the perspective, focus or cognitive category in relation to the BSu text; can be on a lexical or structural level. The dialogue (016) **EVERYONE IN COSTUME. IT'S A RAID** translated into **SEMUA NYA GUNAKAN KOSTUM! ADA SERANGAN!**

#### 5. Eksplisitasi



This technique introduces detailed information that is not contained in the BSu text that is an explicit or explicit paraphrase. The dialogue (067) **I HOPE YOU'RE GETTING ALL THIS, PARKER** translated into **AKU HARAP KAU DAPAT FOTO SEMUA INI, PARKER.**

#### 6. Kreasi Diskursif (*Discursive Creation*)



*Discursive Creation* determine a temporary equivalent that is out of context. this technique is used if the source language is translated into target language that has no connection at all. The dialogue (019) **I'D HEARD THAT CLOTHES MAKE THE MAN, SPEEDFEEK.....** translated into **AKU LIHAT PAKAIANMU ITU MEMBUATMU TERLIHAT SEPerti PRIA, SPEEDFEK.....**

7. Literal



Literal Translation Translating a word or phrase verbatim (word for word). The dialogue (031) **ON YOUR FEET, NITRO. AND DON'T TRY ANY OF YOUR STUPID EXPLOSIONS BECAUSE THAT'S ONLY GOING TO MAKE ME HIT YOU HARDER.** Translated into **TEPAT DI KAKIMU, NITRO. DAN JANGAN COBA-COBA MELAKUKAN LEDAKAN BODOH APAPUN KARENA ITU HANYA AKAN MEMBUATKU MENINJUMU LEBIH KERAS.**

8. Reduksi (*Reduction*)



Reduction technique is done to compress the BSu text information feature into the BSa text. The dialogue (233) **I WANT TO BE SOMEWHERE ELSE** translated into **AKU MAU KE SUATU TEMPAT AKU MAU KE SUATU TEMPAT**

9. Transposisi (*Transposition*)



This technique is done by shifting or changing the grammatical unit from the source language into the target language. The dialogue (046) **WE VOLUNTEER TO HELP WITH A FEDERAL EMERGENCY AND YOU'RE STILL FOLLOWING US AROUND?** Translated into **KAMI SUKARELA MEMBANTU BERSAMA DENGAN PEMERINTAH DARURAT. DAN KAU TETAP MENGIKUTI KAMI?** The grammatical unit here is changing from adjective to noun.

10. Adisi (*addition technique*)



Addition technique is used to add terms outside the linguistic elements. The dialogue (209) **ROGER THAT, FOXTROT-FOUR. PERMISSION TO USE TRANQUILIZERS AND MINIMUM FORCE.** Translated into **ROGER DITERIMA. FOXTROUT-EMPAT. IZIN UNTUK MENGGUNAKAN TRANQUILIZERS\* DAN PERLAWANAN MINIMUM.**



## 11. Adaptasi (Adaptation)



This technique replaces the typical terms of the BSu text with other terms accepted and known in the BSA. The dialogue 058 **YOU FILTHY PIECE OF CRAP!** Translated into **KAU BAJINGAN KOTOR!**

## 12. Implisitasi



This technique has almost the same meaning as reduction techniques. The implicit technique refers to compaction of information from the source language, but the meaning and message of the source language still have the same meaning as the target language. The dialogue (006) **THESE GUYS ARE TOTALLY OUT OF OUR LEAGUE, MAN. NOW WAY WE SHOULD BE GOING IN THERE.** Translated into **MEREKA ITU DILUAR PERSERIKATAN KAMI, KAWAN. TAK ADA ALASAN KAMI HARUS IKUT MASUK KESANA.**

## B. Translation Quality

The following are the results of the quality translation:

No	Quality Category	Amount	%	Score	
a	Accuracy	Accurate	193	73.66%	2.7
		Less Accurate	62	23.66%	
		Not Accurate	7	2.67%	
b	Acceptability	Acceptable	230	87.78%	2.8
		Less Acceptable	29	11.07%	
		Not Acceptable	3	1.15%	
c	Readability	High	252	96.18%	2.9
		Average	10	3.81%	
		Low	0	0%	

In this study, the translation of dialogue on marvel comics has good translation quality. This is evident from the table above that the value of each quality category is quite high based on a value scale of 1-3. The translation quality category for accuracy has a value of 2.7, it means that the translation of the dialogue is good enough or in other words the speech on source language is commensurate with the target language. Out of a total of 262 data, 193 data have been translated quite well according to the accuracy criteria, namely the meaning of words, phrases, or clauses in the sentence has been transferred accurately. Next to the acceptability category, the quality value in this category is 2.8. Out of 262 data, 230 data have been translated in accordance with the rules, norms and culture of the target language. The last category is Readability, where 252 data from a total of 262



translation data are easy to read and understand. Furthermore, below are the three aspects of quality and instruments for measuring the quality of translation and the examples found in this study:

1. Accuracy

a. Accurate

Accurate understanding is if the meaning of words, technical terms, phrases, clauses or sentences of the source language is transferred accurately into the target language; there is absolutely no distortion of meaning.



From this picture (020) **...AND IN YOUR CASE IT'S TOTALLY TRUE!** Translated into **...DAN DALAM KASUSMU ITU SEPENUHNYA BENAR!** Here the sentence on the dialogue of the source language is transferred accurately into the target language; there is absolutely no distortion of meaning.

b. Less Accurate

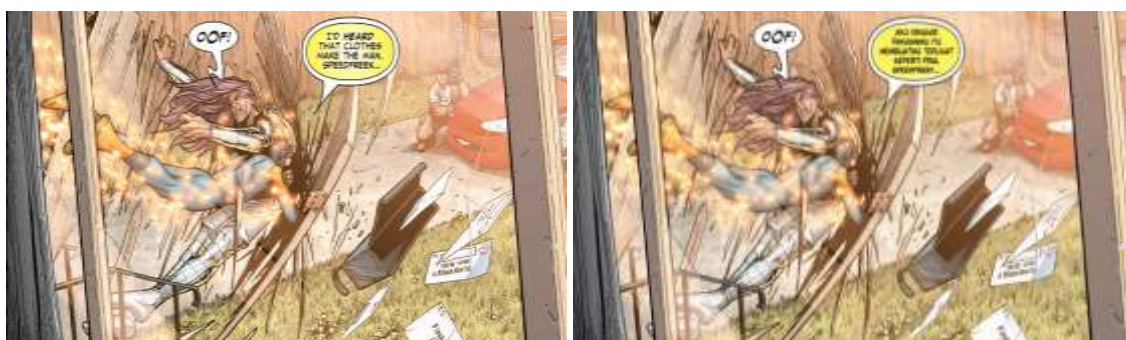
Most of the meanings of words, technical terms, phrases, clauses or sentences of the source language have been accurately transferred to the target language. However, there is still a distortion of meaning or translation of multiple meanings (taxa) or there is a meaning that is omitted, which interferes with the integrity of the message.



The dialogue (005) here **HE WHAT?** Translated into **APA?** Here the example of less accurate because there is a meaning that is omitted, which interferes with the integrity of the message.

c. Not Accurate

The meaning of words, technical terms, phrases, clauses or sentences of the source language is transferred inaccurately into the target language or deleted.







The dialogue (142) **TAKE HIM DOWN! TAKE HIM DOWN!** Translated into **JATUHKAN DIA! JATUHKAN DIA!** here translation can be easily understood by the reader.

b. Average

Generally, the translation can be understood by the reader; but there are certain parts that must be read more than once to understand the translation.



The dialogue (101) **TELL ME ABOUT IT, STUMPY. YOU THINK JOHNNY WOULD HAVE ENDED UP IN THE HOSPITAL LAST NIGHT IF MORON'S LIKE YOU WAS NOT OUT THERE GIVIN' US A BAD NAME?** Translated into **BERITAHU AKU TENTANG ITU, BODOH. KAU PIKIR JOHNNY BERAKHIR DI RUMAH SAKIT SEMALAM JIKA ORANG TOLOL SEPERTIMU TIDAK DILUAR SANA MEMBERI TAHU KITA NAMA BURUK?**

Here the translation can be understood by the reader; but there are certain parts that must be read more than once to understand the translation.

c. Low

Translation is difficult to understand by readers

#### A. Multimodal

Nowadays, literary works are not only written in the form of poems, proses, or drama, but also written in comics which are originally not from Indonesia and then they are translated in Bahasa. This thing of course causes some complexity of the problems in translating the source text (SL) to the target one (TL); considering that text in comics need the understanding of semiotics so that can be understood easily in the target one.

In the translating comic, translator will be confronted some difficulties, they are: (1) language characteristic of comic and limits of the space, simple and much using of short sentences as it is displayed in balloons of sentences; (2) translators are demanded to be sharp in technique, method and appropriate translation ideologies so that all messages of the source language can be conveyed in the target language with the result that can be influential to the translation quality among readers.

Because of that difficulty, translating literary works must be careful. In a manner of linguistic, translating can only be accurate, but in the aspect of culture translation perhaps cannot be acceptable. Translating literary works constitutes efforts to bridge two yang different cultures, with yang two different languages. The characteristic of translating literary works as delivery that should be: expressive, connotative, symbolic, focus to the form and content, subjective, having multi interpretation, not bound by time and universal. For that reason, a translator also demanded using



method and special approach to increase effect of communication also having rules of language that is appropriate and acceptable (Robinson, 1977:17).

Through multimodal analysis can be known how the verbal text and visual images build meaning; whether it is supportive, conflicting, overlapping, or even simultaneously conferring meaning to each other. The entire information in the text will determine the meaning of the text (Young and Fitzgerald, 2006:170). The multimodal approach is considered as more importance of analysis, as a result of the rise of the modern texts that not only contain verbal texts but also visual images by technological advances.

## Conclusion

This research is a product research that is qualitative descriptive that analyzes the techniques and quality of translation in the English and Indonesian comic dialogs of *MARVEL COMIC CIVIL WAR: WHOSE SIDE ARE YOU ON? PART 1, 2*. In this study found data as many as 262 pieces of data and overall the translation technique that is widely used is Padanan Lazim (Established Equivalent), it is in accordance with the form of source language and target language which have the same equivalent. The quality of the translation in this study can be said to be high, considering the average score for each category is always above 2.5. So it can be concluded that the use of the Padanan Lazim (Established Equivalent) technique provides a high contribution to quality translation results.

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