

## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter will discuss the theories that the writer will use in translating the webcomic *Stand Still Stay Silent* by Minna Sundberg. The writer will mention two theories: the theory of translation, and the theory of bibliotherapy.

#### 2.1 Theoretical Framework

##### 2.1.1 Theory of Translation

There are many definitions of translation suggested by experts. In his book, *A Linguistic Theory of Translation: An Essay in Applied Linguistics*, Catford (1965) defines translation as a process of substituting a text in one language for a text in another language. He further explains that translation is replacing textual material in the source language with the equivalent textual material in the target language.

Newmark (1998) stated in his book, *A Textbook of Translation*, that translation is the act of transferring the meaning of a stretch or a unit of language, the whole or a part, from one language to another. On the other hand, Nida and Taber (2003) describe translation as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In other words, translation is a transfer of meaning, message, and style from one Source Language Text (SLT) to the Target Language Text (TLT).

Landers (2001) suggested eight stages of translation in his book *Literary Translation: A Practical Guide*. Those stages are:

1. Read the entire work at least twice. For those who might contend that this is not a step-in translation, Landers argued that no translation can succeed without a thorough grounding in the Source Language text. An unaware translation is *ipso facto* a bad translation, an ‘unaware’ means failing to have a firm grasp on the meaning of the work, both at the surface level and at the underlying level of deeper significance.
2. Determine the authorial voice. This will affect virtually every choice in the thousands of words to be translated. Note any shifts in tone from one part of the text to another.
3. Do the first draft, marking troublesome areas in square brackets and/or boldface for further attention. At this stage, there is relatively less emphasis on smoothness and fluency and more on capturing the semantic gist of the text.
4. Consult with an educated native speaker to clarify any points that are still vague. For especially vexing items, consult the author.
5. Revise the manuscript, with emphasis on phraseology, fluency, and naturalness. At this stage, it should come as close as possible to reading as if it had been written originally in English.
6. Have a highly literate native speaker of English, preferably one with no knowledge of the SL, go over the manuscript, and indicate any rough spots –

i.e., parts that are awkward, stilted, ‘translationese’, or that make no sense.

Make any necessary changes.

7. Go over the manuscript line by line with a native speaker of the SL who is also fluent in English. Read it aloud while the other person follows in the SL text. This catches mistranslations as well as inadvertent omissions- it is incredibly easy to skip words, sentences, even entire paragraphs without realizing it – and it focuses your attention on questions of sonority. Unwitting homonyms, undesirable connotations, puerile constructions, unintentional repetitions of a word, and other infelicities are more likely to make their presence here than at any other stage of the process.
8. Make the final changes, run it through a spell-check, and let it rest for a few days. Then give it one last reading.

Landers (2001) also mentions crucial concepts of pivotal points. There are seven of them, which are:

1. Fluency and transparency.

The prevailing view amongst literary translators is that a translation should reproduce in the TL reader the same emotional and psychological reaction produced in the original SL reader. Most translators judge the success of a translation largely on the degree to which it ‘doesn’t read like a translation.’ The object is to render Language A into Language B in a way that leaves as little evidence as possible of the process.

2. The author-translator-reader triangle.

The underlying concept is that ideally, the translator maintains equal proximity to the author. However, in reality, it is difficult to create a proper triangle relationship. Landers suggested that a more accurate depiction of the author-translator-reader relationship might be a simple linear one:

Author ----- translator ----- reader

This has the advantage of placing the translator more realistically in an intermediate position between SL author and TL reader.

3. 'Targeteers' and 'sourcerers'.

Targeteers are translators who are TL-oriented, while sourcerers are SL-oriented.

4. Resistance.

It is the concept that a translation should patently demonstrate that it is a translation. A less-than-perfect fit is that 'resistance' of the SL culture and the SL language to being shoehorned into a dissimilar cultural-linguistic frame. Translators who follow resistance theory deliberately avoid excluding any elements that betray the 'otherness' of the text's origin and may even consciously seek them out. Smoothness and transparency are therefore undesirable and even marks of a colonizing mentality.

5. Word by word or thought by thought?

Independent of the ongoing debate about the optimal approach to translation, the practitioner must establish certain principles when beginning a project. One

of these is to determine what the translation unit is to be. Is it the word, the sentence, the paragraph, or none of the above? Among the most common mistakes of inexperienced translators is that of trying to squeeze every last kernel of meaning from the SL text. This is usually the result of an overly zealous concern for ‘fidelity’ to the original, but more often than not the effect is to produce an odd-sounding TL version that is a far cry from the author’s intent. Thought-by thought normally yields more fluent or transparent translations. It also lends itself to the translation of emotional outbursts such as profanity.

6. Adaptation or translation?

Normally, in an adaptation, the SL text is less sacrosanct than in a traditional translation. An adaptation is less ‘faithful’ than a translation. One example, in which dialogue must be not only intelligible but also ‘speakeable.’ Many lines that look good on paper sound forced, or worse when uttered on stage.

7. Register and tone.

In English as in all other languages, virtually every word falls into a register. There are various categories of register: technical/non-technical, informal/formal, urban/rural, standard/regional, jargon/non-jargon, vulgarity/propriety. Register can be thought of as a continuum, ranging from informal to formal, ‘lowest’ to ‘highest’. Tone is the overall feeling conveyed by an utterance, a passage, or an entire work. Tone is more than just style, although the two are often interrelated. Tone can comprise humor, irony,

sincerity, earnestness, naivete, or virtually any sentiment. Tone violation occurs when the translator ignores requirements of tone, whether in dialogue, description, or narration.

In his book, *A Textbook of Translation*, Newmark (1998) explains that the central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC up to the beginning of the nineteenth century. Many writers favored some kind of Tree translation: the spirit, not the letter; the sense not the words; the message rather than the form; the matter not the manner. Newmark also discussed the methods of translations. Those methods are:

1. Word-for-word translation.

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved, and the words are translated singly by their most common meanings.

2. Literary translation.

The SL grammatical constructions are converted into their nearest TL equivalents, but the lexical words are again translated singly, out of context.

3. Faithful translation.

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical

‘abnormality’ in the translation. It attempts to be completely faithful to the intentions and the text realization of the SL writer.

4. Semantic translation.

Semantic translation differs from ‘faithful translation’ only in as far as it must take more account of the aesthetic value. The distinction between ‘faithful’ and ‘semantic’ translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity, and allows for the translator’s intuitive empathy with the original.

5. Adaptation.

This is the ‘freest’ form of translation. It is used mainly for plays. The themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten.

6. Free translation.

It reproduces the matter without the manner or the content without the form of the original. Usually, it is a paraphrase much longer than the original, a so-called ‘intralingual translation’, often prolix and pretentious, and not a translation at all.

7. Idiomatic translation.

It reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

8. Communicative translation.

It attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

In his book, Newmark (1998) also provides a list of translation strategies that can greatly assist translators. Those strategies are as follows:

1. Transference

It is the process of transferring a SL word to a TL text as a translation procedure.

2. Naturalization

The procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology of the TL.

3. Cultural equivalent

This is an approximate translation where a SL cultural word is translated by a TL cultural word.

4. Functional equivalent

This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word.

5. Descriptive equivalent

It is the process of explaining the meaning of the cultural concept

6. Synonymy

The process of finding the nearest equivalent of a word from SL to TL.

7. Through-translation

The literal translation of common collocations, names of organizations, the components of compounds, and perhaps phrases. It is known as calque or loan translation.

8. Shifts or transpositions

This is a translation procedure involving a change in the grammar from SL to TL e.g., singular to plural.

9. Modulation

The process of using different terms from the SL and the TL according to the current norms of the TL.

10. Recognized translation

Translators should use the official or the generally accepted translation of any institutional term.

11. Translation label

A provisional translation, usually of a new institutional term, should be made in inverted commas, which can later be discreetly withdrawn.

12. Compensation

It occurs when loss of meaning, sound-effect, metaphor, or pragmatic effect in one part of a sentence is compensated in another part.

13. Componential analysis

The splitting up of a lexical unit into its sense components, often one-to-two, -three, or -four translations.

#### 14. Reduction and expansion

It is a rather imprecise translation procedure that can be practiced intuitively in some cases.

#### 15. Paraphrase

An amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written or has important implications and omissions.

#### 16. Couplets

A process of combining two different procedures.

#### 17. Notes, additions, glosses

Additional information a translator may have to add to his version is normally cultural, technical, or linguistic. It is dependent on the requirement of his, as opposed to the original, readership.

### **2.1.2 Theory of Bibliotherapy**

Bibliotherapy combines two Greek words, *biblio* meaning book and *therapeio*, meaning healing. Shrodes (1949) defines bibliotherapy as a process of dynamic interactions between the personality of the reader and literature as a psychological field that may be utilized for personality assessment, adjustment, and growth. It is often combined with writing therapy and has been shown to be effective in the treatment of depression. There is even a 3-year follow-up study that suggests the results are long-lasting (Smith et al., 1997).

Many studies explore the effects of reading. One study examined the relationship between reading for pleasure and healthy behavior in childhood and adolescence. Mak and Fancourt's research (2020) found that fictitious worlds can help children deal with real-life problems and promote wellbeing. They examined 11,180 children in the UK Millennium Cohort between the reading frequency at age 11 and health behaviors at age 14. Children who have reading habits were associated with lower odds of trying a cigarette and alcohol and a higher likelihood of having two portions of fruit per day independent of confounding factors. However, spending more time reading was associated with less time spent engaging in moderate to vigorous physical activity.

According to McCulliss (2012), bibliotherapy is a practical alternative for people with limited access to psychological services. It is also good for individuals in remote and rural communities, or people lacking adequate or affordable transport between major cities. Bibliotherapy may also be useful for those who cannot access psychological services because of a shortage. Bibliotherapy has the potential to offer individuals an effective treatment option from home.

Floyd (2003) stated that bibliotherapy can be a useful adjunct to psychotherapy for depressed older adults. The subjects of his research could quickly on their own and apply their knowledge to not only alleviate their depression but also to modify long-standing beliefs and interpersonal patterns. However, it is unreasonable to expect all clients to react positively to adjunctive bibliotherapy. The subjects of this research were

avid readers and open to the therapist's suggestions. Adjunctive bibliotherapy can facilitate more rapid improvement and compensate for any limitations in the number of psychotherapy sessions.

Another way to define bibliotherapy is by looking at what bibliotherapy is not. It does not cure deep psychological neuroses; it is not a substitute for long-term counseling, and it is not just a casual book recommendation made to a friend or acquaintance. Rubin (1978) categorized bibliotherapy into 3 groups: institutional, clinical, and developmental bibliotherapy. Institutional bibliotherapy is mostly informative literature to educate, such as a patient in the hospital learning about their illness and possible treatments. Clinical bibliotherapy is using imaginative literature for the goal of changing behavior or having insight into their behavior. Lastly, developmental bibliotherapy is either imaginative or informative literature used to promote normal development and maintain mental health.

Rubin (1978) also shared nine objectives of bibliotherapy. Those objectives are:

1. Show the reader they are not alone
2. Show possible solutions to the problems
3. Help the reader see the motivations of people in particular situations
4. Help to see the values in human experiences
5. Change attitude or values
6. Encourage the reader to face their situation realistically
7. Provide tools to discuss more uncomfortable topics more freely

8. Provide facts and information needed for solutions
9. Relaxation and diversion

The primary theoretical basis for bibliotherapy lies within psychoanalytic theory. Freud suggested that through identification we come to understand people who are like themselves. This is an unconscious process that helps people to understand themselves. Shrodes (1949) stated that bibliotherapy is grounded on the theory that there is an integral relationship between the dynamics of the personality and the dynamics of the aesthetic experience, in this case, it is literature.

There are four concepts that Shrodes (1949) identified that make up the process of bibliotherapy: identification, projection, catharsis, and insight. Identification and projection are when the reader transfers their own needs onto the character or to the author of the book in bibliotherapy. Identification is the feelings the person has toward the character, whether they agree or disagree with the opinions and choices of the character. With identification, readers often become concerned about the character's fate and they take pleasure in the fact that they are like that character. Projection is a similar concept but with more emphasis on the interpretation of the relationships between the character and their motives. Catharsis is the release of feelings or abreaction of feelings. Memories of the reader may be stirred; there may be transference and feelings of aggression toward the character. Insight can be both direct and indirect. It is defined as an emotional awareness of one's motives and emotions and often is a result of catharsis. It is a sort of self-recognition and a recognition of

others through understanding, tolerance, and acceptance. Through insight, a reader incorporates and integrates new values and goals.

### **2.1.3 Theory of Comic**

Kunzle (1973) defines a comic strip as "a sequence of separate images" with "a preponderance of image over text" that appears (and was originally intended to appear) in "a mass medium" and tells "a story which is both moral and topical. Comics are a popular form of visual storytelling, wherein juxtaposed still images are combined with text (Soares de Lima et al., 2013).

Walters (2019) describes webcomic as a comic that is originally published on the Internet. Webcomic are primarily made up of stationary art and text, though the boundary between some interactive display methods and animation is sometimes difficult to distinguish

McCloud (2006) mentions that comic requires creators to make a constant stream of choices regarding imagery, pacing, dialogue, composition, gesture, and other options. There are five basic types of these choices:

1. Choice of moment

Deciding which moments to include in a comic story and which to leave out.

2. Choice of frame

Choosing the right distance and angle to view those moments, and where to trim them.

3. Choice of image

Rendering the characters, objects, and environments in those frames clearly.

4. Choice of word

Picking words that add valuable information and work well with the images around them.

5. Choice of flow

Guiding readers through and between panels on a page or screen.

McCloud (2006) also explains in detail the elements of a comic. Which are:

1. Character design

Character design has a lot to do with style and personal preferences. There is no “right” or “wrong” way to do it. However, there are three qualities that a great character needs: inner life, visual distinction, and expressive traits.

2. Facial expressions

Facial expressions are a compulsive form of visual communication all of us use. Everyone knows how to “read” and “write” them with their faces. There are six basic emotions: anger, disgust, fear, joy, sadness, and surprise.

### 3. Body language

Body language can tell who characters are before they even speak. Facial expressions and body language expresses many similar feelings and often work together.

### 4. Words

Words and pictures work together in a comic. There are seven combinations of them: word-specific, picture-specific, duo-specific, intersecting, interdependent, parallel, and montage.

Another way words and pictures interact is through word balloons. The relationship between word balloons and the drawings that surround them is often uneasy. Some artists de-emphasize word balloons by using hairline borders or even not using them at all. Others embrace word balloons with heavy contours, more deliberate sculpting, or direct interaction with the surrounding art. Word balloons come in many shapes and styles. But artists need to keep an eye on the size of word balloons, so the text and image are still balanced.

Artists can also emphasize words. Allowing for strong variation of lettering can help to integrate words and pictures. Some artists use dramatic variations of size and shape to portray vocal inflection on a word-to-word basis for example using a big font to express a loud voice. Onomatopoeia or sound effects is a way for artists to allow readers to listen with their eyes. Loudness can be indicated by size, boldness, tilt,

and exclamation points. Timbre, the quality of the sound, its roughness, waviness, sharpness, fuzziness, and many more. Association by font style and shapes the refer to or mimic the source of the sound. Graphic integration by pure design consideration of shapes, lines, and color, as well as how the effect mixes with the picture.

## **2.2 Review of Earlier Works**

The writer has reviewed several previous works as references for this study. Darissurayya (2015) studied the accuracy of the English-Indonesian translation of Detective Conan manga as compared to its Japanese-Indonesian translation. He found out that although the translation from English to Indonesian was accurate, its accuracy was still less compared to the translation from Japanese to Indonesian. There is the possibility that the translator of Japanese Indonesian took some consideration about the nature of the language and made an adjustment in the translation. A printed comic that is officially published and translated from the original Japanese version has more accurate data than the online comic that has been translated from Japanese to English and then Indonesian.

Here's an example provided in the study:

Original Japanese:

でも、興味があるのは殺しではなく謎解きの方がすけどね . . .

But, I am more interested not in the murder, but to solve the mystery...

Printed Manga Japanese-Indonesian:

Tetapi aku lebih tertarik pada pemecahan misterinya, bukan pembunuhan...

But, I am more interested in mystery solving, not in the murder...

Online Manga English-Indonesian:

Tetapi daripada pembunuhan, minantku yang sesungguhnya terletak pada pemecahan teka-teki...

But rather than murder, my real interest was in the puzzle solving...

A thesis by Susain (2013) analyzes the Methods of Translation in Comic Novel "Diary of Wimpy Kid" into "Buku Harian Wimpy" by Jeff Kinney. He found that translators used various methods in rendering English texts as the SL text into Indonesian as the TL text such as the word-for-word translation, adaptation, literal translation, faithful translation, and so on. There are four types of idioms found in the comic novel entitled "Diary of a Wimpy Kid" by Jeff Kinney and "Buku Harian Wimpy Kid" which was written by Ali Muakhir and translated by Noviana Abdu. The first is

a phrasal verb like in the SL text there are thirty-seven of them. The translator translated the SL text into the TL text while still using the phrasal verb similar to the SL text. The next is incorporating verbs. Other idioms found in the novel are irreversible binomials and the last is tournures. The translator mainly used the method of faithful translation. This is to maintain the naturalness and the readability of the TL text. The translator attempted to reproduce the precise contextual meaning of the original within the constraint of the TL grammatical structure. However, the translator also used the method of free translations for seventeen sentences. The other two methods used were semantic and word for word translation.

The last study is entitled translation strategies of non-equivalence at word level in Morris and Hartog van Banda Comic Lucky Luke: Ghost Hunt by Widiyanto (2014). This study describes the strategies used by the translator in the comic translation of Lucky Luke: Ghost Hunt. Strategies dealing with non-equivalence at word level consist of eight strategies which are: the translator is translating using a loan word or loan word plus explanation which appeared in 9 words or phrases or clause or 31.03%, 17,24% of them were translated by more neutral/less expressive word and by cultural substitution, 13,79% of them were translated by paraphrase using unrelated words. Widiyanto concluded that in translating, translators must be careful with the process of transferring meanings because one word may have more than one meaning. By knowing the possible meanings of a word, translators will be able to transfer the meanings appropriately.