Cultural Substitution Translation Strategy on Japanese Comics: A Sustainable Research to Understand Indonesian Language Identity Shifting

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Abstract: Japanese comics gained popularity in Indonesia in 1980's. To make Indonesians enjoy it, the Japanese language was translated to Indonesian. There are more than several thousand of language variants exist in this world. Especially in digital era when the time and space for people to communicate has become smaller and translation has become unavoidable. Problems occurs when there is no equivalent word in translating, so the translator uses the cultural substitution method to solve this problem. Furthermore, there is problem when the meaning of the word becomes not the same. In this paper, this phenomenon is analyzed by comparing the Japanese language and Indonesian using the cultural substitution strategy, including the contributing factors for the translators in using the cultural substitution strategy. This paper would like to contribute to analyze one problem in translation method. This research is a preliminary series of sustainable research, that lead to understand the shifting of Indonesian language identity from Japanese comics translation method in Indonesia around 1980's to nowadays.

1 INTRODUCTION

Recently translation has become inseparable from communication in the world. There are more than several thousand of language variants exist in this world. Especially in digital era when the time and space for people to communicate has become smaller and translation has become unavoidable.

Translation is a process to change a text from source language to an equivalent text in target language (Catford J C, 1965).In addition of (Catford J C, 1965),translation is also a process of giving text a same meaning with the text meaning that the writer intended(Newmark P, 1988). From the two definitions of translation, we can simplify translation as a way of conveying message using the target language using written or oral communication as intended by the writer or speaker.

Translation is an art of conveying messagein the target language, Nida also added that translation is process of meaning reproduction from the source language to the target language in equal and natural way. Translation should prioritize the meaning of the text and then secondly the style of text (Widya, Ayu D M I, 2015)

However, to reproduce meaning using a different language is a complex job. Each language has its own system that is unique to one another which causes the possibility of inequality in each language system. There are a lot of contributing factors to this problem, but one of them is the Cultural Specific Items.

Cultural Specific Item is a concept in the source language that is a completely unknown in target language (Baker M, 2011).Therefore, when translating Specific Cultural Items, there is lot of aspects the translator needsto consider and understand regarding the cultural knowledge of the source language and the target language (Tiwiyanti L, Retnomurti A B, 2017).

From our observation ofseveral translation results, there are several methods used to translate Cultural Specific Item,one of which is the descriptive method (Munday J, 2016). Nevertheless, there is another method of translating Cultural Specific Item, which is the Cultural Substitution or Cultural Homogenation in order to easier for people

to interact and communicate well (Akbari A, 2014). In the Cultural Substitution strategy, the translator uses words that have a different prepositional meaning but the same impact when being used in the target language (Baker M, 2011). This strategy is also being known as Adaptation (Munday J, 2016). Related on Cultural Substitution, this strategy can be classified into target language-oriented translation ideology (Hoed B H, 2006). There are two ideologies in translation, target language-oriented translation ideology and source language-oriented translation ideology. This cultural substitution translation strategy is target language-oriented translation ideology because, the appropriateness of good translation depends on the culture of the target language community and the reader's tastes.

Even though Cultural Substitution can help bridge the gap between the writer and the reader, there is a new problem in Cultural Substitution strategy. Because it uses a new word with different prepositional meaning, this can lead to a loss of meaning in the source language and in the target language.

From the observation to several Japanese comics published in Indonesia, there are lot of translators who used Cultural Substitution Method to solve the inequality problem. Words like *dorayaki*, *dango*, or University of Tokyo are translated to *kue pukis*, *martabak*, or Gajah Mada University. There are several factors that influence the translator in choosing to use the Cultural Substitution strategy, one of which is the strict censorship in the New Order regime.

From this fact, the authors formulate two research questions, namely(1) what kind of words are translated using the cultural substitution method, and (2) what factors cause the translators to use cultural substitution strategy.

2 METHODOLOGY

This research was a preliminary series of sustainable research which is still continue in the next few years. This research was conducted in several steps. These steps were required for the authors to formulate the answers to the research questions: to know the shifting of Indonesian language identity from Japanese comics translation method in Indonesia around 1980's to nowadays.

The first step of the research was to choose several Japanese comics that have been published in Indonesia around the period of 1980's to 1990's. After that, the authors took words from both the source language and the target language and compared the meaning. The third step was using the results of the comparison as the base to analyze the translator's reason.

From this research, the authors would like to help reader to understand that it requires certain considerations before choosing the methodology in the translation process.

3 RESULTS AND DISCUSSION

The authors collected data on 6 comics from three genres. From each comic, two volumes were selected randomly. The authors discovered that every comics' translation used cultural substitution strategy. The table below shows the number of cultural substitution translation strategy found on the data.

Table 1: The number of cultural substitution translation strategy found on the data.

Genre &Title	Target Reader	Number of Cultural Substitution Translation
Comedy		**27**
Asaric han	Children	15
Koboc han	Children	12
Shonen		**10**
Kung Fu Boy	Teenagers	6
Legend a Naga	Teenagers	4
Shojo		**10**
Sailor moon	Teenagers	3
Topeng Kaca	Teenagers	7
Grand Total		**47**

Cultural Substitution strategy is the translator replacingwords or expressions from the source language with different words and prepositions but have the same meanings when used on the target language (Baker M, 2011). From the collected data, cultural substitution strategy is classified into two types. First, the cultural terms from the source language are translated to the target language with suitable words for the target language.The result of this translation is that the meaning from the source language and the target language is compatible. Example:

Table 2: Cultural terms are translated with suitable words for the target language.

Comics	Source Language	Target Language
Asari Chan Vol 5 Pg 51	あっ　**千円**！ネコババネコババ。	Hah. **Rp 1500**! Biar kukantongi saja!
Kobo Chan Vol 11 Pg 60	きょう**婦人会**で手作り石鹸作ったのよ	Tadi di **PKK** membuat sabun.
Kung Fu Boy Vol 1 Pg 10	**酒**	**Tuak**

As the table shows, the cultural terms from the source language are translated into cultural terms from target language with the same meaning. For instance, the currency from the source language, 千円 (*Sen Yen*), means 1000 *Yen*, is translated to the target currency, *Rp.1500*. Another example, 婦人会 (*Fujinkai*), which means women association (Matsuura: 1994), is translated to *PKK*. *PKK*, whichhas the similar meaning with 婦人会 (*Fujinkai*), is *Pembinaan Kesejahteraan Keluarga* (Family Welfare Education) (KBBI Online, https://kbbi.kemdikbud.go.id/entri/pkk accessed on 6 July 2018, 14.44). The third example, 酒 (*Sake*), Japanese alcohol (Matsuura: 1994), is translated to *tuak*, which has similar meaning, fermented *niraaren* (coconut, siwalan) alcohol beverage (KBBI Online, https://kbbi.kemdikbud.go.id/entri/tuak accessed on 6 July 2018, 14.50).

The second cultural substitution strategy is translating cultural terms from the source language to the terms target language with different meaningto adjust the cultural differentiation between the source and the target. Example:

Table 3: Translating cultural terms with different meaning to adjust the cultural differentiation.

Comics	Source Language	Target Language
Asari Chan Vol 5Pg 39	買い物に行ってないのよ。ごはんに、**ふりかけとタクワン**でいいわね。	Aku enggakmau belanja. Sebaiknya kita makan dengan **tahu dan kangkung**
Kobo Chan Vol 12 Pg 29	ハンバーグにしようか。。。**ポークソテー**にしようか。。。	Hamburger atau **steak**, ya…
Legenda Naga Vol 1 Pg 136	ええいっ**雑魚**はさっさとどきやがれっ！！	Heei, minggir, **tikus-tikus**!!

From the example above, the translation between the source and the target use terms with different meaning because the translation is adjusted to the target language culture. The first example, the source language text said that "will eat rice with *Furikake* and *Takuwan*". ふりかけ (*Furikake*)is a sort of sprinkles made of seeds and is tasteful. タクワン (*Takuwan*) is pickles made from radish. Both wordsare translated to *tahu* and *kangkung*. *Tahu* and *Kangkung* have different meaning with ふりかけ (*Furikake*)and タクワン (*Takuwan*). But if the translator directly translated ふりかけ (*Furikake*) and タクワン (*Takuwan*), the readers would find it difficult to understand because of the cultural differentiation. In the target language, there is no ふりかけ (*Furikake*) and タクワン (*Takuwan*). So, the translator chose to change it into familiar foods from the target language, *Tahu* and *Kangkung*. The second example, ポークソテー (*PookuSotee*) is translated into Steak. ポークソテー (*PookuSotee*) is an English uptake from SautéedPork, which in Indonesian is "*Tumis Daging Babi*". However, *Pooku Sotee*, instead of *Tumis Daging Babi*, is translated into Steak, which has different meaning. It is because pork is not familiar for the target culture (mostly Muslims) and if translated directly, the readers from target language would feel uncomfortable. The third example, 雑魚 (*Zako*) which means "Little Fish" (Matsuura, 1994: 1210) is translated into *Tikus-Tikus* (Rats). This term is said by a character when he tries to insult the addressee. In the source language, 雑魚 (*Zako*) is an insulting word (https://en.wiktionary.org/wiki/%E9%9B%91%E9%AD%9A accessed on 15 July 2018, 12.22 AM). Nevertheless,in target culture, little fish is not an insulting word, so the translator translate it into rats, which has a different meaning with 雑魚 (*Zako*) to make the insulting word understandable to the target readers.

Next, after analyzing the cultural substitution translation strategy, the authors also observed from its genre distribution. The following is a graphic representing the number of cultural substitution translation data from the comics' genre:
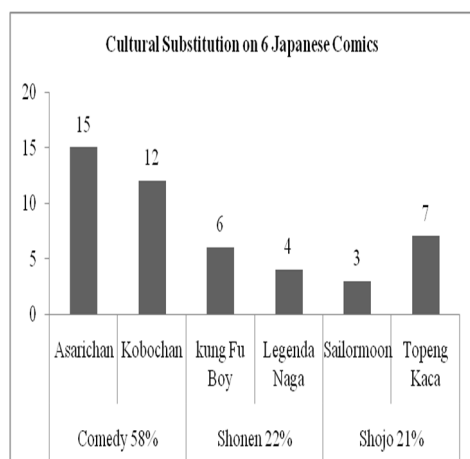
Figure 1: Cultural Substitution on 6 Japanese Comics.

As seen as from the graphic, most of the cultural substitution strategy translation is used on comedy comics instead of *Shonen* and *Shojo* genre. This genre qualification is also related with the readers' age. The authors classified the readers into 2 types, children and teenagers. The teenagers are classified further into 2 types based on the gender, boys and girls. The following graph below indicates the numbers based on the types of readers.
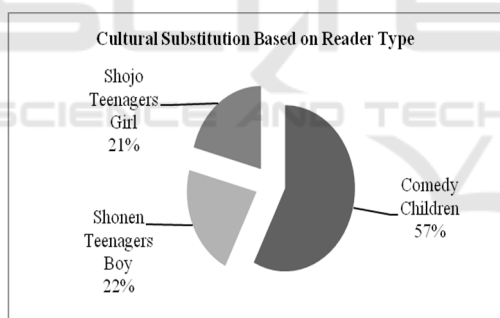

Figure 2: Cultural Substitution Based on Reader Type.

As seen from the graph above, cultural substitution is mostly found on comedy genre comics, 58%, which is read mostly by children. As for *Shonen* and *Shojo* genres, read by teenagers, each genre only accumulates to21% and 22% respectively. It is because children have a lack of understanding regarding the terms, compared to teenagers/adults. As a result, translators must adjust some cultural terms from the source language to familiar terms to the target language. As stated that cultural substitution strategy is classified as target language-oriented translation ideology (Hoed B H, 2006).

4 CONCLUSIONS

There wasa lot of strategies thatcan be used in translating documents one of which is cultural substitution strategy. By using this strategy, the translation will be easily understandable to the target language reader because the terms from the source language will be translated into familiar terms in the target language with similar meaning. Therefore, the translation ideology will be inclined to target ideology.

After analyzing 6 comics from 3 different genres: comedy, *shonen* and *shojo*, it is found that most translation of using the cultural substitution strategy is used incomedy comics, which is mostly read by children (58%), instead of *shonen* (20%) and *shojo* (21%) comics which are read by teenagers. This is because the translation with cultural substitution strategy will help children, who have less knowledge about cultural terms compared to teenagers or adults, to understand the eventsin the comics.

This research was conducted in several steps that leads to sustain in the next few years. One the first step of the research, it is known that comic translation around 1980s is using cultural substitution strategy. This is, allegedly, for the readers to understand the meaning although Japan and Indonesia has different culture and customs. Next research will be focusing on Japanese-Indonesian comic translation data from 1990s to 2000s, so that the translation style changes could be . As the translation style is changing, we can keep trying to find the factors that effected the translation style, so the change on this era's Indonesian language identity can be identified. We hope that the final results of this ongoing research can contribute to some targets on United Nation's Sustainable Development Goals. This research will show the most recommended translation style to Indonesian language and help more foreign literature to be translated into Indonesian language with the intention of development of Indonesia's education, which is appropriate with 4thSustainable Factors, Quality Education (United Nations, 2015). In addition, a good translation will be a good bridge for two countries to cooperate, which is appropriate with 17thSustainable Factor, Partnerships for The Goals(United Nations, 2015).

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