



# Dynamic Equivalence Assessment of Japanese Comic (Manga) “Garasu No Kamen” into Indonesian Language Translation “Topeng Kaca” (The Glass Mask): Using “Combined Model” Assessment Method



Eli Ningsih<sup>a</sup>  
Emzir<sup>b</sup>  
Rahayu Surtiati Hidayat<sup>c</sup>

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## Abstract

The research is aimed at having a deep understanding about the dynamic equivalence of Japanese comics (manga) “Garasu no Kamen” translated into the Indonesian language “Topeng Kaca” (The Glass Mask). This is a qualitative-content analysis research about the dynamic equivalence of translation assessment by using a method of translation assessment that we called “Combined Model” at each unit of translations such as (1) in the unit of semantic and lexical micro-level, which includes mainly morphemes, words; (2) in the unit of phrases, and different kinds of multi-word expressions; (3) in the unit of syntactic and textual macro-level are being assessed; The text samples from the Manga “Garasu no Kamen” and its translation in Indonesian language “Topeng Kaca” (The Glass Mask) comics series volume no.1,3,6 are quoted in the analysis for each level of dynamic equivalence. The result of the study showed that there is three level of Dynamic Equivalence (D-E), those are D-E Adequate, D-E Less adequate, and D-E misleading. The findings are applicable and will be a valuable reference for translation studies in the country particularly in the level of a university student in order to be able to make a good quality of comics translation from Japanese into the Indonesian language.

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## Author correspondence:

Eli Ningsih,  
Japanese Dept. of Pasim University Bandung, West Java, Indonesia  
Email address: [ellytisna@gmail.com](mailto:ellytisna@gmail.com)

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<sup>a</sup> Lecturer of Japanese Department, Pasim University, Bandung, West Java, Indonesia

<sup>b</sup> Chairman of Coordinator of Applied Linguistics Study Program (S3-LT), Jakarta State University, Indonesia  
[emzir.unj@unj.ac.id](mailto:emzir.unj@unj.ac.id)

<sup>c</sup> Lecturer of Postgraduate, Applied Linguistics Study Program (S3-LT), Jakarta State University, Indonesia  
[rahayu.surtiati@gmail.com](mailto:rahayu.surtiati@gmail.com)

## 1. Introduction

Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)[1] There is wide but not universal agreement that the main aim of the translator is to produce the similar effect on his readers as was produced by the readers or the original text. The translating consists in 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. A conscientious translator will want the closest natural equivalent. This is a famous of Dynamic Equivalence (D-E) postulated by Nida. As a basis for judging what should be done in specific instances of translating, it is essential to establish certain fundamental sets of priorities: 1) contextual consistency has priority over verbal consistency (or word-for-word concordance); 2) dynamic equivalence has priority over formal correspondence; 3) the aural (heard) form of language has priority over the written form; 4) forms that are used by and acceptable to the audience for which a translation is intended to have priority over forms that may be traditionally most prestigious [2]. Such kind of concepts showing that dynamic equivalence in a good translation is a must. And it has been recognized broadly. Some journal articles [3][4][5][6][7], graduates [8][9] and undergraduates program researches[10][11]on translation equivalences have been done and well discussed.

It has been a general agreement about the need for a translation to be good, satisfactory or acceptable by complying with the main concept points of dynamic equivalence. However, to have a good dynamic equivalence in a good translation is not a simple thing to do, as a matter of fact, that Indonesian language and Japanese is not in the same group of a language family, and it consists of much different language features and triggers a lot of difficulties in translating[12]. Certainly, this makes the translation process is very complicated particularly in the comic translation which contains many styles of languages and non-formal language expressions.

Comics comprise pictorial and other images juxtaposed in deliberate sequence, intended to convey information and/or to produce an aesthetic response in the viewer[13]. *Manga* has a plenty of wording and language variations that may give a challenge for a translator to make good translation products.

Currently, translation studies in Indonesia in the university level mostly emphasize to have a formal text bases translation teaching material curriculum prepared by the teacher who took the teaching material from the formal expressions and more emphasized to the grammatical focus [14]. To have more factual and realistic teaching approaches, it is understandable to have more innovative translation teaching material such as comic translation. The comic translation in Indonesia definitely done by human translation. And the evaluation of translation is very important for multi purposes of translation studies such as improving the critical and analytical skill of student to have a view to being a professional interpreter in their carrier, indeed improving and make the human translation better. Many efforts to improve the human translation is emergently done since the human translation to a certain extent never being taken place by the machine's translation [15]. The result of the research will be applicable to reach the above multi purposes.

Depend on needs and purposes, the translation by the professionals as well as the trainee of translation job need to have the evaluation and assessment on translation result [16]. There is the most ancient theory of translation evaluation and assessment as Larson's theory, which has the main concepts such as accuracy, clarity, and naturalness criterion of translation evaluation [17]. It is impossible to set up a single series of the tests for all translations[2]. Since then, there are many theories, concepts, and papers on translation evaluations done for examples: error evaluation procedures research by Elmgrab[18], Study about the equivalence assessment among PISA Countries [19]. Translation evaluation across the language of Russian to Kyzrig language by Devendorf [20]. ATA Error making scales in translation teaching by Koby[21]. Translation evaluation checklist in comparing two texts [22]. Evaluation of human translation also ever made by Koponen [23]. Coherence Scale translation from English text into Chinese by Stacey[24]. Translation evaluation of a surface text by Conde [25]; a critical evaluation of language coherence by Tshuh[26] has been published in many format of journal articles.

However, the evaluation of dynamic equivalence particularly in the comic translation in Indonesia is not available yet. Therefore, the main objective of this Research is to fill in the "empty box" of study on the dynamic equivalence, particularly about comic translation. Indeed, it will make enriching the teaching material of language and translation study in the country particularly at the level of a university student. Comparing with the previous studies on the equivalence of translation, of course, this Research is different from the previous research in term of the research perspectives.

The study reveals the effective assessment method of the "Combined Model" to assess the quality of dynamic equivalence in the Japanese comic (*manga*) "Garasu no Kamen" translation from Japanese into the Indonesian language "Topeng Kaca".

### 1.1 Dynamic Equivalence in Translation

In doing the translation evaluation, of course, we faced two texts one of which is a translation of the other. The concept to produce as nearly as possible the same effect on his readers as was produced on the readers of the original is an essence of the principle of dynamic equivalent which is variously referred to as the principle of similar or equivalent response or effect/functional or dynamic equivalence. The principle demands a considerable imaginative or intuitive effect from the translator since he must not identify himself with the reader of the original but must empathize with him, recognizing that he may have reactions and sympathies alien to his own. This point as shown in the below figure for the intelligibility of translation. Such intelligibility is not, however, to be measured merely in terms of whether the words are understandable and the sentence grammatically constructed, but in terms of the total impact, the message has on the one who receives it. The similar response between the receptor of the message (M1) from its source (S) or R1, must have same with the response of R2 who receives the message (M2) from R1. The translation text reader must have the similar response as the reader of the original text. It is an intelligibility of translation as Nida's theory of dynamic equivalence. Nida himself points out three essential features of dynamic equivalence are: 1) **equivalent**, which points toward source language message; 2) **natural**, which point toward the receptor language; 3) **closest**, which binds the two orientations to raise "the similar response" between the source text readers and the text translation readers. These Three points has been a primarily requirement of a good translation to have a **natural equivalent** and **closest equivalent** [2].

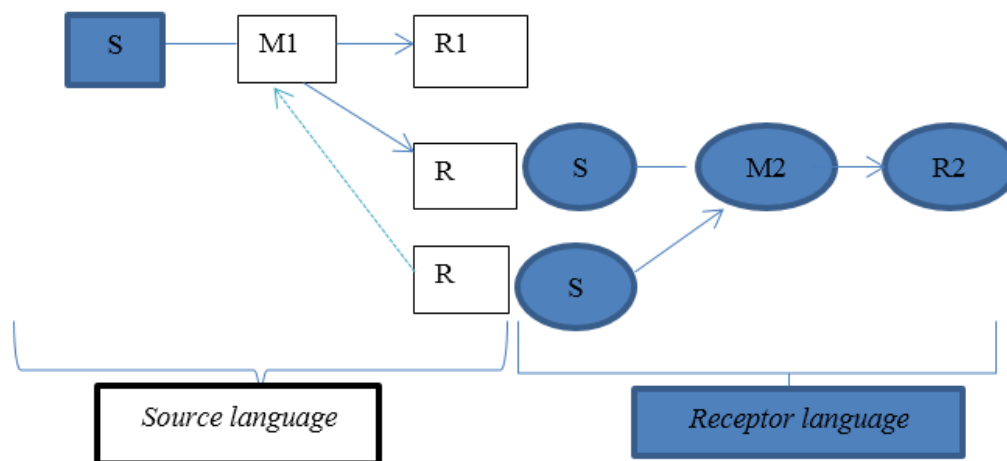


Figure 1. *The Intelligibility of translation (Nida's version)*

### 1.2 The "Combined Model" as a Method of Dynamic Equivalence Assessment of Comic (manga) translation in Indonesia

The "Combined Model" was being named for this dynamic equivalence assessment method because it consists of the combining translation assessment theories from the translation experts such as 1) Larson's theory on the translation evaluation criteria: accuracy, naturalness, and clarity [17]; 2) Nida's postulate on dynamic equivalent concepts : closest, natural, equivalent [2]; 3) Slepchenko (2014) by Emzir about the translation principles: meaning, form, register, the source language influences, style and clarity, idiom [27]; 4) Refsing and Lundquist about the semantic of unit of translation [28]; 5) Hatim and Mason's theory of error categories in translation: inversion of meaning, addition, omission, deviation, modification [29];

The "Combined Model" was designed to be able to assess the two main concepts of equivalent in Dynamic Equivalence. Those are natural equivalent and closest equivalent. The categories and its parameter are as follows:

Table 1  
Natural equivalent category & scale

| Category                  | Indicator<br>(OK score per item is 1 )  | 4<br><i>Flawless</i> | 3<br><i>Good</i> | 2<br><i>Non-native</i> | 1<br><i>Poor</i> |
|---------------------------|---|----------------------|------------------|------------------------|------------------|
| <i>Form</i>               | the ordering of words and ideas in the translation should match the original text as closely as possible (including spelling and punctuation)   |                      |                  |                        |                  |
| Register                  | language often differ greatly in their levels of formality in a given context: is the translation sound too formal over the original? what is the intention of speaker/writer?                      |                      |                  |                        |                  |
| Source language influence | to check the naturalness of text and free from the source language influence by setting the text aside and translate a few sentences aloud, from memory.  |                      |                  |                        |                  |
| Style & clarity           | no changes of style from the original. (however, the changes are allowed to make a reader's sake by improving the defects of original texts such as the defect of full tedious repetitions of text) |                      |                  |                        |                  |

\*) Remarks: to bridge the difference between the source and target language features such as Japanese- Indonesia translation “obligatory“ or “inevitable” types of omission, addition, modification were done. These cases are not included in the above five sense mismatches or error categories. It is different from the “optionally” shifting in the sense of error assessment [29].

In reality, you will often need two (or more) words in the translation to cover the senses a, b, and c or conversely, two (or more) words in the basic text may be covered by one word in the translation. Thus the following possibilities should be included in adequate equivalence [28].

- a) *Obligatory Under- equivalence (obligatory shifting )* □ Y = a, b
- b) *Obligatory Over – equivalence (obligatory shifting )* □ Y = a, b, c, f
- c) *Optionally Under- equivalence (optionally shifting )* □ Y = a, b
- d) *Optionally Over – equivalence (optionally shifting )* □ Y = a, b, c, f
- e) *Obligatory modification (modifikasi wajib )* □ Y = c, d
- f) *Obligatory modification (modifikasi wajib )* □ Y = d,e, f,g
- g) *Optionally modification (modifikasi pilihan )* □ Y = c, d

Table 2  
Closest equivalent category & scale

| Category              | Indicator<br>(OK score each item is 1 )   | 4           | 3           | 2             | 1           |
|-----------------------|---|-------------|-------------|---------------|-------------|
|                       |   | <i>most</i> | <i>Much</i> | <i>little</i> | <i>None</i> |
| Meaning               | <ul style="list-style-type: none"> <li>• None sense mismatching or meaning error category**)           <ul style="list-style-type: none"> <li>• Source text meanings are preserved accurately and precisely.</li> </ul> </li> </ul> |             |             |               |             |
| Idiomatic translation | <ul style="list-style-type: none"> <li>• Are the idiomatic expressions well translated?</li> <li>• The translator able to handle untranslatable idiomatic translation ***)</li> </ul>   |             |             |               |             |

Notes :

\*\*) *sense mismatching and error classifications* [29]:

- *Error I : Inversion meaning*
- *Error II : Omission*
- *Error III : Addition*
- *Error IV : Deviation*
- *Error V : Modification optionally*

For example: if the (X) is a semantic feature of the source text and they are symbolized with a, b, c, thus:

Source text word (X) □ X = a, b, c

When translating into the target word Y, ideally we should get: the source text is translated into the target text with the symbol (Y), then:

- (1) *Level most equivalence* Y= a, b, c
- (2) *Level much equivalence:*
  - *Under- equivalence* Y= a, b, ½ c
  - *Level Over- equivalence* Y= a, b, c + d
- (3) *Level little equivalence* Y= a, b, d
- (4) *Level none equivalence* Y= d, e, f

\*\*\*) idiomatic translation is an idiom expression translation as well as a translation to the closest source text meaning which is formed in the receptor language as natural as possible [28].

### 1.3 The Degree of Dynamic Equivalence

Table 3  
Dynamic equivalence (D-E) scale

| Category             | Indicator  | Score |
|----------------------|--|-------|
| <i>Adequate</i>      | <i>natural equivalent (flawless)+ closest equivalent (most)= meaning closest to the source language text meaning.</i>      | 7-8   |
| <i>Less adequate</i> | <i>natural equivalent (good)+ closest equivalent (much)= meaningless closer to the source language text meaning.</i>       | 4-6   |
| <i>Misleading</i>    | <i>natural equivalent (non-native)+ closest equivalent (little)= meaning is very loose from the original text meaning.</i> | < 4   |

## 1.4 The Total Image of Quality Dynamic Equivalence

Table 4  
The total image of quality dynamic equivalence (D-E)

| <i>D-E Scoring Scale Total<br/>(Text evaluation score)</i> | Excellent | Good | Sufficient | Not sufficient | Poor |
|--|-----------|------|------------|----------------|------|
| <i>Total D-E Adequate<br/>&gt;85%</i>                      | ✓         |      |            |                |      |
| <i>Total D-E Adequate<br/>76 – 85%</i>                     |           | ✓    |            |                |      |
| <i>Total D-E Adequate<br/>61 – 75%</i>                     |           |      | ✓          |                |      |
| <i>Total D-E Adequate<br/>46 – 60%</i>                     |           |      |            | ✓              |      |
| <i>Total D-E Adequate<br/>10 – 45%</i>                     |           |      |            |                | ✓    |

## 2. Research Methods

The study was designed as a narrative – descriptive with qualitative – content analysis as the research approach. Main data picked up around 615 samples are taken randomly as sampling from volume 1,3,9 of comics series “*Garasu no Kamen*” (from the total of 49 series) written by Suzue Miuchi [30]. Text interpretation was done by reading and getting access to the information contained in them, translating them with a **hermeneutic circle** - proceeds both bottom-up and top-down, up and down, back and forth way of understanding.[28] The study on dynamic equivalence was done by following the functional line, namely the language to be used in texts which are determined by a specific context, as its unit of translation at different level such as 1) in the level of semantic and lexical micro-level, which includes mainly units at semes and morphemes, lexemes; 2) in the level of phrases and different kind of words expression; 3) in the level of syntactic and textual macro-level, which suggests general principles for presenting information via units such as sentence structure, i.e. syntax and combination of sentences into texts in the two languages were discussed; it comprises units such as function, genre and text type conventions, intertextuality and socio-cultural norms prevailing in the two languages and their speech communities [30].

In order to have the effective and more efficient in doing the text assessment, “Combined Model” was designed by combining and formulating some of the theory and concept of dynamic equivalence level optimally[33]. And then, compare the source text and its translation to have more detail some shiftings, equivalences, and discrepancies as its concept by William and Chesterman [34]. With referring to the concept of dynamic equivalence in Chinese practice as quoted in the journal article by Yinhua, I tried to adapt the concept to digest the data analyses.[35]

## 3. Results and Analysis

Adapting the Qualitative – Content Analysis procedures, systematically the data and its analysis formulated and resumed as follows:

Table 5  
Translation units and dynamic equivalence (D-E) levels

Dynamic Equivalence Score Result:

| No  | Unit of translation                  | Category                               | Total Sample | <i>D-E adequate</i> | <i>D-E less adequate</i> | <i>D-E misleading</i> | Remarks    |
|---|--------------------------------------|--|--------------|---------------------|--------------------------|-----------------------|------------|
| 1   | Semantic and textual micro level)    | Proper Noun                            | 39           | 13                  | 13                       | 13                    | Worst      |
|   |                                      | Loan Word                              | 48           | 36                  | 6                        | 2                     | Good       |
| 2   | Phrase level                         | <i>Ateji</i>                           | 34           | 32                  | 6                        | -                     | Excellent  |
|   |                                      | Syntactic Phrase                       | 63           | 46                  | 7                        | 10                    | Sufficient |
|   |                                      | Idiom                                  | 40           | 32                  | 1                        | 7                     | Good       |
|   |                                      | word play (jokes)                      | 11           | 7                   | 4                        | -                     | Sufficient |
|   |                                      | Non regular expression                 | 11           | 9                   | 1                        | 1                     | Good       |
| 3   | Syntactical and tekstual macro level | Cultural terms                         | 9            | 9                   | -                        | -                     | Excellent  |
|   |                                      | Ellipsis sentence                      | 24           | 19                  | 5                        | -                     | Good       |
|   |                                      | Sentence with Conversational strategic | 20           | 14                  | 2                        | 3                     | Sufficient |
|   |                                      | Adverbial sentence                     | 15           | 10                  | 3                        | 2                     | Sufficient |
|   |                                      | Sentence with onomatopoea/ Mimetic     | 71           | 61                  | 9                        | -                     | Good       |
|   |                                      | Sentence with <i>conjunctionl</i>      | 23           | 18                  | 9                        | -                     | Good       |
|   |                                      | Sentence with language variation       | 89           | 77                  | 10                       | -                     | Excellent  |
| <i>Sentence wih gender related issues</i> | 118                                  | 109                                    | 9            | -                   | Excellent                |                       |            |

As a result of analysis of 615 samples taken from the Manga translation volume 1,3,9 in “*Topeng Kaca*” (Glass Mask) compared to its original Japanese manga “*Garasu no Kamen*”, the total image of the dynamic equivalence quality as follows:

Table 6  
The total image of dynamic equivalence (D-E)

| D-E Scoring Scale Total (Text evaluation score) | Excellent | Good | Sufficient | Not sufficient | Poor |
|---|-----------|------|------------|----------------|------|
| Total D-E Adequate<br>76 – 85%                  |           | ✓    |            |                |      |

### Analysis

The degree of translation equivalence was very possible to be evaluated as Zakhir stated [3]. The difference of this research with Zakhir’s was about the type of equivalence to be emphasized more to the dynamic equivalence and its level. The features of dynamic equivalence and its merits also were discussed deeper in this research as done in

the research of Chinese translation by Xiang [35]. The features of dynamic equivalence were not being connected to the level of translation quality. Thus, the findings of this study were discussed as follows:

a) Semantic and Lexical (Micro level):

- 1) Proper Noun: as a single word, Proper Noun can be translated out of context, in particular, the names of countries, river, town, many of technical and scientific terms [16]. The problem of proper noun translation from Japanese into the Indonesian language is the referent and lexical problem of Kanji letters which has any possibilities to be multi-interpretation. One Kanji character may have more than one and more referent and reading. To deal with source text in Kanji or other Japanese characters such as Hiragana and Katakana. The knowledge deeper about the Japanese proper noun. led you to get misleading dynamic equivalence, as shown in the Research findings as listed below:

| Source Text -Japanese                         | Target Text -Indonesian language                       |
|---|--|
| 1) 万福軒(Manfukuken)                            | 1) <i>Restoran Hanayama</i> (Hanayama Restoran)        |
| 2) 月影劇団 <i>Tsukikage gekidan</i>              | 2) <i>Sanggar Mayuko</i> (Mayuko Theatre group)        |
| 3) 歌姫 <i>Uta hime</i>                         | 3) <i>Penyanyi</i> (singer)                            |
| 4) 月影さん <i>Tsukikage san</i>                  | 4) <i>Nyonya Mayuko</i> (Mrs.Mayuko)                   |
| 5) オンでイン劇団 <i>ondin gekidan</i>               | 5) <i>Sanggar Masumi</i> (Masumi Theatre group)        |
| 6) オンでイン劇団 <i>Ondin gekidan</i>               | 6) <i>Sekolah akting Hayami</i> (Hayami theatre group) |
| 7) お正月 <i>oshogatsu</i>                       | 7) - (nil)   |
| 8) 新春特別大公演 <i>Shinshun Tokubetsu Daikouen</i> | 8) - (nil)   |
| 9) 東京都渋谷区白水3-25                               | 9) - (nil)   |
| 10) 黒夫人 <i>kuro fujin</i>                     | 10) <i>Nyonya</i> (Mrs.)                               |
| 11) 大都芸能 <i>Daito geinou</i>                  | 11) <i>Perusahaan</i> (Company)                        |

The above proper noun translation list is the samples of D-E Misleading level. Which is not idiomatic translation and have a problem with intertextuality. Some reasons may be the factor of this D-E misleading. First, the optional modification on the translation of proper noun. One of the D-E concepts is about the emergent of idiomatic translation. Free translation technique is not recommended in D-E concept. Moreover, the problem of intertextuality happened due to failing in maintaining the consistency of proper noun translation for example in the manga translation Volume 1 to call name a women in black dress “Tsukikage Chigusa” in original Japanese text, it was translated into Indonesian language “*Nyonya Tsukikage*” (Mrs.Tsukikage), however, in the comic volume 2, volume 9, to call the name for the same person (still a women in black dress), it was translated to become “*Nyonya Mayuko*” (Mrs.Mayuko) without any notice of changes for the readers about the story character naming modification or changed. The inconsistency of naming frequently occurred in the comic translation “*Topeng Kaca*” (Glass Mask).

- 2) Loan Word: A word is borrowed into another language, the pronunciation of the word is inevitably altered because of the sounds making up the word may not all exist in the language that borrows it. For example when Japanese words borrowed from English みんなライバルですよ。ライバル (*raibaru = rival*). The loanword is translated into the translation strategy borrowing or naturalization into the Indonesian language because people in Indonesia have been familiar with “rival” as its original English word. The different case in the next sample: ラーメンにぎょうざ早く持ってかないと。 (*raamen ni gyouza hayaku motte ikanaito...*) It must be translated “*You should deliver Gyouza Ramen in a hurry!...*”. Rather than translate it, The Translator chooses to omit “gyouza ramen”. It leads to being a misleading translation. The technique of translation such as omission in this case is wrong since “raamen” has its equivalent word in



- Indonesian language “mie” (kind of noodle) .Another loan word translation あれはベスのセリフ. . . ! (*are wa besu no serifu...!*). It should be translated “it’s beth script”. The word “**besu**” in the dictionary has a lot of choice. It may Beth, Vest, Veth. By contextual analysis , you may make a proper choice of word equivalence into the Indonesian language.
- 3) Ateji: A word in *kanji* frequently are rented in *hiragana* for its reading. The problem occurs when there is a difference between the spelling and reading. For example : 禁足地の女神<sup>めがみ</sup>... (Vol.2) めがみ(*megami*) is to represent おんな(*onna* = female), かみ (*kami* = divinity/god). However, there is no different in meaning that refers to a female god; Another sample of Ateji 阿古夜<sup>あごや</sup>の演技 (*agoya no engi*) (*drama* “*Agoya*”) is representing a borrowing word to represent a name of drama title ; Further example is 正々堂々北島マヤと紅天女<sup>くれないてんじょ</sup>をたたかおう. . . ! (*sei sei dou dou Kitazima Maya to* “*Kurenai Tenjo*” *o tatakaou...*). The word “*Kurenai Tenjo*” is a sample of Ateji. By the translation technique “Compensation”, “functional equivalent”, the translator succeed in achieved D-E adequate.
- 4) Syntactical Phrase: It is very clear that the Japanese and Indonesian language has a different system of syntactical phrase structure. Modifier of a noun is coming earlier than a noun. [14] For example 映画館の出前 (*eigakan no demae*) translated into the Indonesian language is “*pesanan dari bioskop*” (food order from the movie), however, the translator was doing an optional shifting by translating to be “*pesanan ke sana*” (going food order Three). It made the translation to be D-E misleading category because the translator shifted the word “movie” to become “there”. To get an adequate D-E, the translation technique such as recognized translation, established translation, through translation is recommended.
- 5) Word Play: The phenomenon of wordplay in *Manga*, in fact, inseparably linked to humor which in turn is linked to laughter. [36] The most frequent in *manga* such as wordplay of naming somebody, reduplicating word, word game etc. For example 禁足地の女神にきらわれたんだオレ達 (*we were being hated by this place divinity*). In this example “*ore*” represent in *Katakana* letters instead of using *Hiragana* letters in common to show an intention of the Author; The next example: ベス役をさやか<sup>く</sup>くんに変更させていただきます。 (*Beth will be transferred play to Sayaka*) . Wordplay on the naming of characters is one of the main humorous elements in *Manga* “*Garasu no Kamen*”. “*Sayaka*” is a girl name, but often was called with “*kun*” as if she is a boy and then *させていただきます* is a polite permission phrase which is contra statement with the naming “*kun*”; Rhyming or reduplicating in comics frequently used as wordplay to make a particular sense of story for example あと一日. . . あと一日でベスの一週間がおわる. . . *ato ichi nichi...ato ichi nichi.....(only one day left, one week has gone for Beth Audience)*. The different sense of humor between Japanese culture and Indonesian culture makes the challenge in making the equivalence of this wordplay. Recognized translation, functional equivalent, paraphrase are recommended as the translation techniques.
- 6) Cultural – specific jokes: for example 国一番のきりょうよし (*kuni ichiban kiryou yo shi*) (*The most attractive in the country ...*). This is a sample how’s Japanese sense of humor packaging. To praise yourself is not a common way that something will make you ashamed unless in-jokes [37]; another sample ほんと！一緒にけいこしていたら主役の瀬川さんかすんじゃうみたい. . . (*Honto! Ishou ni keiko shite itara shuyaku no segawasan sunjau mitai*) (*Really! when I practice with Segawa san, she seems to disappear*). The fashionable trend such as mentioning a popular actor or actress to be your rival also is one of the jokes in Japanese. The feel of joking, in this case, will not be reached unless the Reader knows who is *Segawa san*. Modulation, cultural equivalent, recognized translation are recommended translation technique to reach D-E adequate.
- 7) Cultural Terms: for example ただいま ! *tadaima* (*I am home!*) お帰りなさい *okaerinasai* (*well come home!*); another sample よく遅れていましたね. . . *yoku okureteimasu ne...* (*it’s so long...*). The cultural term such as “*tadaima*” or “*okaerinasai*” relatively not founded in Indonesian culture. It is very common to use religion term based – greeting when we are leaving or returning home. To have a comprehensive understanding, relatively be a “dilemma” example おばあちゃんも うれしい加減にしてください ! *obaa chan mo ii kagen ni shitekudasai*. (*Grandma, that’s enough!*). The expression “*ii kagen*” relatively an expression hard to be understood by a

foreigner. The techniques of translation to cope the different cultural sense by using cultural equivalent, recognized translation, modulation etc.

- 8) Collocation and fixed idiom: fixed idiom or collocation in comic should be analyzed by identifying the types of implications that are brought on by idioms or collocation in different cases [37] for example やれやれ天下泰平だ (vol. 1) *yareyare tenka bouhei da* ( *finally, it is very peaceful* ). The “*tenka bouhei*” is a sample fixed expression.; Another example ただの凡人なのか. . . *tada no hanjin na no ka* ( *just an ordinary people*); Another sample is いつもうわの空だ *itsumo uwa no sora da* ( *As always absent minded !* ). To find out the equivalence of idiom in the target language is one of the techniques in doing a translation of the cultural term, idiom, or other fixed expressions. [36]

b) Syntactic and Textual Level (Macro Level) :

- 1) Ellipsis sentence: In fact, what may be expressed semantically or lexically in one language may be expressed via grammar or syntax, by the use of inflected forms, for instance, or by the arrangement of words within phrases, clauses, and sentences. The syntactic arrangement yields meaning relations on its own. Japanese and Indonesian language exhibit important differences in their way of presenting information within sentences and linking it across sentences. [38] For example あきれたこんな時までまだ編み物を ....(Vol.2) *Akireta konna toki made mada amimono o..* ( *she was not give up still continuing doing knitting....* ). This is the sample of Sentence ellipsis in Japanese. To understand the vocabulary “*akireta*” in this sentence have to be referred to the whole of the sentence. This sentence in Indonesian language is sentence fragments, because they don’t have subject – that is, they do not say who is doing the action, or what is being described or identified and a native Indonesian speaker who spoke this way would rather silly, in Japanese, though, sentence like these sound perfectly normal. It often sounds quite unnatural to include the subject when it is already obvious from what came before in the conversation or simply from the situations.[37] Another sample is ちわ！注文の年越しそば...*chiwa , chuumon no to toshikoshi soba* ( *Good afternoon ! new year eve noodle delivery coming !* ). *to get an adequate D-E, some translation technique is recommended i.e.Modulation, transposition, substitution, paraphrase*
- 2) Sentence with Linguistical ambiguity: もうけいこがはじめてるわよ！*mou keiko ga hajimateru wa yo* ( *exercise just starting ...* ). Linguistically feature in comics speech seems to be more flexible はじめてる (*hajimateru..*) was composed grammatically loose; Another sample ちさな声だぜ...*chisana koe daze* ( *so low voice...* ). The word “*chisana*” seems to be *ambigu*.
- 3) Sentence with Interjection and conversation variation: Interjections often occur at the beginning of a sentence, and they can telegraph a great deal about the speaker’s frame of mind and where the sentence is going for example なんだ、あの人がだ。*Nanda, ano hito da* ( *What a matter with that guy?* ). The speaker said “*nanda, ano hito da..*” can be used either she wondered like “eagerness” or feeling “unhappy” with the action somebody. In real life, much of what an interjection conveys is in the speaker’s tone and inflection, so you can often get an instant feel for what the word means even if it’s your first encounter. In a comic book, where you can’t hear the speaker’s voice, you have to rely on the rest of the sentence and the context to help you get a feel for the word’s usage and tone [37]; another example だって...ほら例の子,,,適役テストがあるんだろ *datte..hora rei no ko... tekiyaku tesuto ga aru n daro* ( *there is an actress audience, isn’t it ?* ).
- 4) Adverbially sentence: A specific type of semantic coherence relation to the one created in the first sentence of a sentence pair by an argumentative marker such as in following examples ベス役として適役どうかのテストまであと3日しかないっていうのに. . . (Vol.2) *Besu yaku to shite tekiyaku douka no tesuto made ato mikka shika naitte iu noni...* ( *only three days left for Beth performance text anyway* ). This is the sample of adverb どうか (*douka*) in a sentence, indicating a polite yet very strong request.[38] As they are playing a fundamental role in conveying an overall argumentative coherence to a text; Another example そろそろはじまる頃だ何してんだろあの子 *soro soro hajimaru koro da nani shite n daro ano ko* ( *What’s is Maya doing..time will come anyway.* ).
- 5) Sentence with Onomatopoea and mimetic word: Their occurrence in *Manga* is a must in order to create the effect of reading. It is because these expressions are used very extensively in Japanese conversation. In *Manga*, It may in the text box or within the text and being part of text or outsides dialog box or in the background as part of the picture.[38] In order to have the D-E adequate, There is some recommended

translation method such as 1) translate it with the equivalence onomatopoeia in the target language; 2) translate it with nononomatopoeia in the target language; 3) translate it with paraphrase technique in the target language. The onomatopoeic in the text box for example コトンコトンコトン (*the sound to express a knocking of the door*); ゾロゾロ、ザザ *ssst ssst* (the sound effect of rainy sound), onomatopoeia was the sound effect as a background sound effect out of the text dialogue. Depending on different situations, different expressions can be created to imitate the sound or describe a particular condition since comics can only rely on pictures and a limited number of words to express a message or feeling, onomatopoeic and mimetic words, which is usually given a vivid and lively image to Readers, serve as a useful tool to help in the expression or strengthening the effect that the Author wishes to convey to the Readers.

- 6) Sentence with Conjunction: The sequencing of sentences in a specific order does not suffice to imply which relates to establishing between them. In order to specify what type of semantic relation is to be created, the sender of a text can resort to the use of connectors. The connectors in Japanese build the kind of relationship that they specify between one sentence and others such as additive, contrastive, causal, consequential, temporal, text structuring, and conditional[36] for example わたしこそ死んでしまいたい (vol.1) *watashi koso shinde shimaitai* ( *I just want to die*). In the example **こそ(koso)** is a conjunction in the sentence that emphasized a reason; another example **もしかしたら** *moshikashitara* **誰も** *dare mo* **はいれない** *hairenai* **自分だけの世界をもっている** *jibun dake no sekai o motte ite* ( *is it possible that nobody other than me in this world ?*); Other example **からかって** *karakatte* **声をかけたんだけど** *koe o kaketan dakedo*....( *she just laughing for teasing*).
- 7) Moods - final particle in sentence: one of the grammatical characters of Japanese is the use of postpositions or particle in the end of the sentence for modding expressions, for example, **よ(yo)**, **ね(ne)**, **な(na)**, **かな(kana)**, **かしら(kashira)**, **わ(wa)**, **ぜ(ze)**, **ぞ(zo)**. [38] Since the appearance are in conversations to express or emphasize the immediate emotional status of the speaker, the comics use them a lot. For example, **そうよ** *sou yo* ... ( *that it was!*); Other example **だから内気ではずかしがりやで人みしりするんだね**... ( *therefore becoming shameful and silent*). In this case, the particle – end mood sentence “*wa*” may show the producer of utterance; Another example is **若草物語のベスはね**... ( *Beth in “Young Girl” story*). An example is “*ne*”, which is expressed in the form of a rhetorical sentence in Japanese when it implies a request for consent from the listener. End Sentence - mood particle to mark in writing to express great anger, surprise, joy or other strong emotion. The creative speech of Learner in using the sentence with final particles is required otherwise the mood of the sentence may be lost.
- 8) Vernacular language: One of the language variations in Japanese is vernacular language. The terminology of vernacular language is used to indicate that a language is used for everyday interaction, without implying that it is appropriate only in informal domains. There are three components of the meaning of the term vernacular, then, the most basic refers to the fact that a vernacular is an uncodified or unstandardized variety. The second refers to the way it is acquired in the home, as a first variety. The third is the fact that it is used for relatively circumscribed functions. The term also refers to any language which is not the official language of the country.[39] Japanese is not exempt from this vernacular language for example **そんなバカなあの子は与えられたこの一週間ベス役の演技練習はおろか台本すら読んでないの** *sonna baka na ano ko wa ataerateta* ... ( *how's idiot that girl! one week to exercise the play, the script never been read at all*), the noun-phrase *sonna baka na*... **そんなバカなあの子は** was shifted to become imperative sentence in natural speech ; Another example **なんだこのアマ!** *nanda to kono ama* ( *what did you say ?*). The word “*ama*” **アマ**( *bitch/cunt/bad girl*) this dialogue occurred when a group of a young man was shouting addressed to a poor girl when the girl was doing a thing that the group of young man did not expect to do that.
- 9) Register language: To handle the translation of register language, The translator must have some knowledge in the perspective of language function in the society, the variation language such as register language, colloquial etc. must be analyzed and described from the very basic components why we don't all speak in the same way, and why we don't all speak in the same way all of the time. The social dimension: a) the solidarity – social distance scale; b) the status scale; c) the formality scale; d) two

functional scale – the purpose of the topic of interaction and referential /affective function scale.[39] for example *ごらんなさいあの子毎日ああやって遊んでばかりgorannasai ano ko mainichi aa yatte asonde bakari*( look ! the girl just having played every day). The speaker can also show politeness and respect toward someone else by using the verbs that humble the speaker’s own actions such as “*gorannasai* “ (please look at...). This word in the category either humbling the speaker or exalt anyone else. Further, they represent a more general quality of politeness, formality and refinement. It can help the interpretation of who is the speaker and listener, what is the relation of them. When it was reflected into the Indonesian language, there is no utterance marker to show the level of social dimension as described above; for example *底知れぬ才能の持ち主なのかずぶとだけの* ( is she aware that she is talented or just a matter of her brave ? ); Other example *おさっしのとおりズブのしろうとですわ.* ( As you can guess, I am totally the beginner); Another example *おう！てめえなめちやあいけねエゼ！* don't underestimate me!. Some of the samples of register language occurred, they are not a common expression for regular conversation.

- 10) Gender-related issues: One thing that makes Japanese translation to the Indonesian language never been absolutely equivalence or just being an approximate level in translation equivalence is the factor that Japanese, certainly, has a particular language is said to have a gender system as an aspect of the norms of propositional linguistic structural. The problems encountered can be approached initially from three points of views; structural (grammatical) perspective, pragmatical perspective, and ideological perspective.[36][39] In the structural realm, it may obvious that a norm of categories of the linguistic form as these interact in a system of Japanese grammar, on the other hand in Indonesian language grammatical system is not available. In the pragmatical perspective, the particularities of an intersubjective communicative context and how “effective” linguistic form occurs in an actual situation of communication in Japanese language function is very clear, not as in Indonesian language function. As for the ideological perspective, it considers the distinctness of purposivity in language use from indexical value and meaningfulness. In Japanese society explicitly formulate language use as a means to an end in interaction indicates that understanding of pragmatics (as of structure) can be at least implicitly reconstructed as a rationalization in the paradigm of interested human social action. A great proportion of words or language forms are neutral. The use of different tones which help show femininity and masculinity in conversation. For example *だめだよ おまえさん。。。* *dame da yo...omaesan..* ( It's not allowable for you .....). or the sample such as *こんにちはちよっとおたずねしますが。 . .* (sorry, may ask the question). We should mention that there are advantages to the status and formality markings as well in Japanese, in so far as they give us a good indication of who is the speaker (or addressee) in sentences where the subject has been left out. “*Omaesan*” is second person pronoun which means “*kamu*” in Indonesian language or “*you*” in English used to address someone in casual conversation, men often use to address their peers or Juniors, however, women do not use in general. In the second sample “*o*” in “*otajune..*” as a marker polite or formal style of female speech form in Japanese. however, women do not use in general.

#### 4. Conclusion

The new method of dynamic equivalence assessment “Combined Model” has proven very effective to assess the quality of dynamic equivalence (D-E) in Manga translation from Japanese into the Indonesian language. There is three degrees of dynamic equivalence in each unit of translation, those are D-E adequate level, D-E less adequate level, D-E misleading level. From the comic series volume 1, 3, 9 of manga Indonesian language translation “*Topeng Kaca*” (Glass Mask), which has been analysed as the main source of research data, the level quality of D-E of these three series comic books are GOOD which the total percentage of D-E adequate level 76 – 85%. It failed to reach the highest level of EXCELLENT category because the translation has some D-E misleading categories particularly in the unit translations of a word such as in the level of a proper noun; in the level phrase such as idiom, or cultural terms; and the problems in dealing with strategical conversation sentences and adverbial sentences. The parameter of D-E assessment are the closest equivalent and natural equivalent, therefore translator does not only learn words but acquires the concepts of its understanding and needs particular skills in applying specific techniques, strategies or procedures to deal with the comics translation in order to reach D-E adequate.

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*Statement of authorship*

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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**Biography of Author**

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|---|---|
|  | <p>Eli Ningsih is a Japanese Department Lecturer in Pasim University, Bandung, West Java Indonesia.</p> |
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