

Dynamic Equivalence in *Manga* (Japanese Comics): Translation into Indonesian from the Cultural Context

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Keywords: *Manga*, Cross Culture, Translation, Dynamic Equivalence

Abstract: The study was focused on dynamic equivalence in *Manga* (Japanese Comics) that have been translated into Indonesian. One of the significant activities in dealing with the high rapid of electronic information is translation. In the recent years, artifacts of Japanese culture that have spread worldwide was *Manga* translation. It has been heralded that *manga* translation has influenced the development of youth culture so that a research was necessary. The objective of this study was to gain an in-depth knowledge of how to get the proper dynamic equivalence of translation. It was particularly from the point of view cultural context to get more proper translation result by comparing the source text with its translation. The methodology of this research was a qualitative content analysis. The 135 data were taken from the comic dialogue translation of *Topeng Kaca* which was translated from Japanese *Manga* “*Garasu no Kamen*”. From the data analysis, the research was found that proper dynamic equivalence was taken from three important dynamic equivalence principles: 1) to deal with the underlying meaning, it was not about the simplicity but about the complexity of language; 2) to get the deep understanding of cultural aspect both source text and target text since the message of a text was determined by both cultural and situational factors; 3) dynamic equivalence in translation was an accommodation for linguistic and cultural differences; it was a relationship between the surface and the deep structures of a language. This research concluded that misunderstanding of cultural aspects would lead the translator to the wrong dynamic equivalent in the target language. The incorrect in doing translation by the translator might lead comic translation young readers to make mistake of Japanese cross-cultural understanding.

1 INTRODUCTION

In recent years artifact of Japanese popular culture have spread worldwide, creating a global youth culture that was attracting research interests. In addition, it is one of the current diffusion information and culture across borders nowadays “global information society”. One of the most interesting artifacts of Japanese culture is *Manga* (Japanese comics) translation that have been translated worldwide including Indonesia in the early 1990s. *Manga* is associated with target audiences, for example: *Seinen* (*Manga* genre for men), *Josei* (*Manga* genre for women), *Shounen* (*Manga* genre for boys), *Shoujo* (*Manga* genre for girls). Main *Manga* themes may include romance, sword fights, and intrigue, but the essential element is about the importance of friendship amidst the confusion and challenges of life. Most of the *Manga* genre is

fiction, only a few of *Manga* tell historical stories, for example about survivors of the atomic bombing of Hiroshima as Keiji Nakazawa, *Barefoot Gen: A Cartoon Story of Hiroshima* (published 1974) and Fumiyo Kouno, *Town of Evening Calm, Country of Cherry Blossoms* (published in 2004) (Donovan, 2010).

Manga translation is appealing and accessible to elementary school and college students. We may see the phenomenon of *Manga fans* clubs everywhere. For example: “*Doraemon*” fans club, “*Naruto*” lovers, “*Sailor Moon*” maniac, “*Topeng Kaca*” fans club etc. The “*Manga maniac*” in community of “*Sanggar Baca*” in Jakarta are frequently found. With thousands of *Manga* volumes published in the Indonesian language over the past decades, teenagers may enjoy the plenty of entertainment by reading it. However, there is also a cultural distortion in the diffusion of *Manga fiction* translation for those

Indonesian teenagers. *Manga* has just merely influenced the fans in a negative way against the original culture's common sense. Moreover, the worst case is the teenagers themselves never realized of the tendency for themselves – the cultural immerse by its *Manga* reading, for example imitating the fashion of the *Manga* characters such as “*harajuku style*”, “*sailor moon*”, or “*pinion-mimi hair style*” etc. In this way, teenagers have been the “central object” of *Manga* translation into the fashion industry as well. Furthermore, *Manga* on the market may be inappropriate for their young age. For example *Josei Manga* is for women (adult) purposes only, it is frequently consumed by teenager readers. (Donovan, 2010) This situation requires a quicker improvement in reversing the negative impact of reading *Manga* translations to produce more results for fans or readers especially for young *Manga* lovers. This background has influenced me to conduct further research on the impact of *Manga's* translation into Japanese cross-cultural understanding well. By highlighting the dynamic equivalence of translation, this research is expected to contribute to the improvement of translation material to provide a thorough and accurate understanding of aspects of Japanese culture. The choice of dynamic equality of translations as my research topic is due to the important role of dynamic equality in handling translated and untranslated translation material for cultural context. Then the efforts of translator to apply the proper dynamic equivalence in their translation works need a professional skill level of translation. (Puspitasari, 2014) The Nida's concept of intelligibility of translation has been worldwide adopted particularly in dealing with the cultural text and religious textual translation. (Toury, 2013; Farghani, 2014) This study may differ from previous relevant studies in terms of perspective viewpoints in taking advantage of the concept of dynamic equality of translation in a cultural context to accelerate the solution of cross-cultural issues. This study tried to elaborate the dynamic equivalence concept to be more applicable in translation practices to enhance the theoretical concept to be more practical purposed. This study tried to propose three principal points of dynamic equivalence to guide the translator to enhance the quality of their translation result.

Manga by combining pictures and words will be very easy to read in the same way as children's picture books. It might employ sophisticated narrative techniques and cover complex subjects that are essential in developing information about the real world. With this particular characteristic of *Manga*, I

do believe it must be something to do with *Manga* to be explored more rather than just for ‘entertainment reading’ itself. Instead of keeping away the young reader from *Manga* fictions, it is more wise to exploit Fiction of *Manga* to be ‘something’ that will enrich the perspectives of the young readers. (Tourance and Donovan, 2008) “Viewing translated text as a system in their own right creates the opportunity to recognize something different, wonder about something that baffles, meet someone interesting, learn something new, or see something beautiful” (Venuti, 2013). All of these are about the real world. The entity of real world is the realm the most attractive world. The real world is rich, fascinating, and compelling (Muller, 2017). And fiction will be the best genre that let children explore and understand the real world (Jhonson, 2017).

To make the ‘fiction’ become part of the young *Manga* fans ‘understanding’ of the real world, this needs more effort to outline the research into the current state of *Manga* fiction translators and their current practices. This spotlight is focused on teenagers who translate reading material as one source. This is so young teenagers who translate *manga* readers get information about Japanese culture. As an object of research, I took one of the well-known *Manga* comics that has become Indonesian titled *TopengKaca* (The Glass Mask). In point of fact, the fans of this *manga's* translation were not only teenagers (Marsellia, 2012).

The journey of exploration of the *manga's* translation book “*TopengKaca*” volume 1 is beginning, but several errors in the translation have been identified. The errors of translation were suspected to lead the young teenager readers to have wrong interpretation about the translated content of the book. In this condition, this will lead them to the wrong interpretation of their respective cross-Japanese cultures.

2 LITERATURE REVIEW

The dynamic equivalence is the concept of translation which is introduced by Nida in the first time. The essence of the concept is the intelligibility of translation. Such intelligibility is not, however, to be measured merely in terms of whether the words are understandable and the grammatically constructed, but in terms of the total impact the message has on the one who receives it. The translator, who is both receptor and source, first receives message (M1), as if he was a Receptor 1 (R1), and then produces in a totally different

historical – cultural context in a new message (M2), which he hopes will be understood by the final receptor (R2). The differences between the two language and the two cultural setting are represented by the different shapes. In other words, dynamic equivalence is the restructuring form in different syntax and lexicon in targeted language to preserve the same meaning of source language. (Nida, 1974; Robert, 2004) The relationship between the intention of the source text and the responds of the first receptors are very strong. The receptor background in the translator's mind needs to prepare the message in such a way as to obtain the highest level of understanding. (Petrochiin,2014). The Nida's concept of intelligibility of translation has been worldwide adopted particularly in dealing with the cultural text and religious textual translation. (Toury, 2013; Farghani, 2014)

3 RESEARCH METHOD

The study used Qualitative – Content Analysis research methodology. Qualitative research is a research that investigate the quality of relationships, activities, situations, or materials. (Fraenkel et al., 2015) Furthermore, qualitative research is best suited to address a research problem in which the variables are unknown and need to be explored. Literature might yield little information about the phenomenon of study, and you need to learn more from participants through exploration (Creswell, 2002) The research methodology was related by researchers as participants to have a more comprehensive perspective (Sugiono, 2011). The procedure of qualitative content analysis adopted six steps qualitative research as Myring version such as 1) set up the research focus; 2) investigate the study theory and concepts; 3) make categorizing and coding of data; 4) set up summative test data checking; 5) set up reliability checking; 6) analyze and evaluate data (Emzir, 2011).

4 FINDINGS

This research is focused on the dialogue translation in *Topeng Kaca* (The Glass Mask) comics Volume 1. From the analysis outcomes of 135 data of dynamic equivalence translation, it was found that poor dynamic equivalence of translation occurred in several dialogues. Each interpretation of incorrect data is categorized and grouped according to each

potential misinterpretation of the content and its misunderstanding about Japanese culture by the comic translation readers, which can be seen as follows:

4.1 Incorrect Translation of Japanese Cultural Materials

- 1)ST client:
ラーメンろ届けに... そうですかどうぞ
こちらへ
TT (Ind) : *Mengantarmie, ya!?*
Silakankesini...(pp.45)
TT (Eng) : Are you delivering the noodle? Please come here.. (pp.45)
- 2)ST client : *ちわ! 注文の年越しそばです*
TT (Ind) : *Itumiepasananku!* (pp.23)
TT (Eng) : That is the noodle that I order! (pp.23)
- 3)ST Maya: *あ でも よその出前の途中だっけ*
ラーメンにぎょうざ早く持ってかないと
TT(Ind) : *Tapikan, lagimengantarmie..*
kalautakcepatdiantar.. (pp.15)
TT (Eng) : But, I am delivering the noodles.. if it is not delivered quickly.. (pp.15)
- 4)ST Maya's friend : *あつ*
好物のノリマキノ..... リマキ食べる
TT (Ind) : *Asyik, makanankesukaan! Mau makanbekalku?* (pp.83)
TT (Eng) : Huray, my favorite food! Do you want to eat my lunch? (pp.83)

4.2 Incorrect Translation of Japanese Cultural symbols

- 5) ST dramaleaflet : *デュマ フィス*
・作椿姫新春特別大公演. (主演) 椿姫
姫川歌子
アルフレッド
黒木善郎その他豪華キャスト東京 大都劇場
TT (Ind): *KaryaDumavisch "Putri Bunga Kacapiring" PagelaranpesialMusim Semi. PemeranUtama :UtakoHimekawa. Alfred : Yoshiro Kuroki. GedungKesenianTokyo(pp.40)*

TT. (Eng) : By Dumavisch “ *Kacaping Flower Princess* ” the Special Spring Show. Main actor: UtakoHimekawa. Alfred : Yoshiro Kuroki. Tokyo Art Building (pp.40)

6)ST Alfred

:白い椿をつけていたらその日はあなたのお相手を.....

TT(Ind) :*Kalauakumemakaibungakacapingputih. Akujadipasangmu. (pp.54)*

TT (Eng.) : If I wear the white Gardenia, I become your pair (pp.54)

ST Alfred :赤い椿はだめというしるし

私達の合図よ わかって

TT (Ind) : *Kalauakumemakaikacapingmerah, berartikitatak bisa. (pp.54)*

TT (Eng) : If I use the red Gardenia, it means that we cannot.

ST Alfred :おお ビオレッタ ビオレッタ

愛しているよ 愛している . . .

TT (Ind) : *Oh, Violetta..violetta..aku cinta padamu..(pp.54)*

TT (Eng) : Oh, Violetta.. Violetta.. I love you.. (pp. 54)

4.3 Incorrect Linguistic and Story Logic Translation

7) ST woman

:みて！主演の姫川歌子の姫川監督とその娘の姫川亜弓よ！

TT (Ind) : *Lihat! Itupemeranutamanya, UtakoHimekawadengansuaminya, SutradaraHimekawa.Ituanakperempuannya, Ayumi!(pp.51)*

TT (Eng) : Look! The main role, UtakoHimekawa with here husband, Director Himekawa. And also his daughter, Ayumi!

4.4 Incorrect Translation of Japanese Currency

8) ST Receptionist:

入学会は15万円月謝は月2万上半期と下半期にわけていただくことになっております上半期はで

すから6ヶ月で12万入学会ともあわせて27万入団後にお支払いいただくことになっています

TT(Ind) : *UangmasukRp 150,000,-! untukiuranbulanandibagidua, semester awaldan semester akhir! Semester awalselamaenambulan, Rp 120,000,- jadi, biayakeseluruhanRp 270,000 untuktahappertama (pp.102)*

TT (Eng) : The entrance fee is Rp. 150.000,- and for the monthly charge will be divided by two, at the early semester and final semester. The early semester for 6 months will cost Rp. 120.000,-. So, the total cost would be Rp.270.000,- for the initial step (pp.102)

ST Maya :

27万！?27万そんなに...だめだとしてもだめう

ちにそんな大金あるわけない270,000? 270,000...

TT (Ind) : *Rp 270.000 ???takmungkinsebesaritu! Akutakmungkinmendapatkanuangsebesar itu...(pp.102)*

TT (Eng) :Rp 270.000?? It cannot be that expensive! I can not get that much amount of money. (pp.102)

4.5 Incorrect Translation of Japanese Daily Life Customs

9) ST Woman 1: おや

万福軒のマヤちゃんお風呂からあがって一時間も

TT (Ind) : *Itu Maya dariestoranHanayamasudahsatu jam takkeluaribakmandi..(p.78)*

TT (Eng) : That Maya from Hanamaya Restaurant hasn't been back from the bathroom since an hour ago (pp. 78)

ST Woman 2 : 湯冷めしちゃうよ マヤちゃん

TT (Ind) : *Maya, nanti masuk angin, lho!(pp. 78)*

TT (Eng) : Maya, you will get cold!

4.6 Incorrect Translation of Japanese Politeness and Manner

10) STMaya's mother: ええですから

行きがけにちょっとよってわたしてやってくださいね

TT (Ind) :*Kalau begitu, tolong mampirsebentar, ya... (pp. 84)*

TT (Eng) : If so, please stop by for a moment..

ST Sugiko: やあね

おばさんたら どうして自分でいかないの？

TT (Ind) :*Bagaimana, sih!*

Kenapanggakbawasendiri? (pp. 84)

TT (Eng) : How dare you! Why don't you bring it by yourself?

4.7 Incorrect Translation of Japanese Woman Tradition

11) ST Maya : あいた !

TT (Ind) :*aduuhsakit ! (pp.8)*

TT (Eng) : Ouch, it hurts! ??????????????????

ST Maya's mother

: まったく不器用な子だね エボタンひとつ満足に

つけられないのかい !

TT (Ind) :*Dasar, anakceroboh !*

tidakpuasdengansatukancing , ya ! (pp. 8)

TT (Eng) : What a clumsy kid person you are! Arent you satisfied with one button?

5 DISCUSSION

Dynamic Equivalence in the translated version of "TopengKaca" was not achieved properly. Based on the analysis of the patterns of formation of misinterpretations made by translator. It can be said that the mistakes are caused by the neglect of dynamic equivalence translation concept. As stated by Nida's dynamic equivalence theory, if the accuracy to be judged, the dynamic equivalent translation will be not only more meaningful to the receptors but also more accurate. Translator is the informing agent of a translation. Mechanism of meaning translation is a concept in which the translator is the first person who got the information (M1) in the form of text from the source language (R2) which was delivered to R2 in the form of M2 without distortion of word interpreting problems. The translator must follow these three main principles of dynamic equivalence of translation in order not to make the translation mistakes as the translator made. The elaboration of these three principles as follow:

5.1 Principle no. 1: Translation to deal with the underlying meaning

Every word has its own meaning which refers to certain referent. It must be avoided to give randomly uncertain meaning to a word because it potentially influenced misinterpretation by the translated text readers. Example of these mistakes will bring negative impacts to all of the readers, for instance reducing the potential of reader to get the actual and realistic information about Japanese culture, such as: culture assets which are formed in various traditions, authentic food, seasonal symbols, expression of love, and others. The discussion about the neglect of no.1 dynamic equivalence principles and its errors in translation, followed by the risky misunderstanding potentials impact to the readers were explained below:

5.1.1 Incorrect Translation of Japanese Cultural Materials

The dialogue sample number (1) – (4) are the samples of wrong translation of Japanese cultural materials. The mistake was translating the name of Japanese food like *raamen*, *gyoza*, *toshikoshi soba*, *norimaki* and *hambaaga bento*. These Japanese foods are popularly known outside Japan. In this case, the translation of *norimaki* as a "makanankesukaan" (favorite food), same as *hambagaa bento* which is translated as "bekalku" (my lunch) which is completely wrong. The introduction of Japanese food is not only measured by that. The experience of enjoying Japanese food and knowing the names like *norimaki*, *hanbagaa bento*, *gyouza*, *raamen*, *soba* and others for people others for people other than Japanese gives a deep impression about Japanese characters. For those who have not gotten the experience of it, they will be very happy to know about Japanese food and soon they will have the opportunity to try it. Hopefully, after reading the comics, the cross-cultural sense will be created to know the other nation's cultural food and brings the inspiration to introduce Indonesian food through a story.

The mistakes in translating *raamen*, *gyouza ramen*, *toshikoshi soba* as noodles, are definitely not accepted. Especially, *toshikoshi soba* is *specialy* served only at new year. In worldwide, there are various noodle types with different taste and name. The connotation of noodles in Japan and Indonesia are definitely different. In Indonesia, the rice cake tradition in Lebaran day has been an authentic characteristic as compulsory food that must be

served by every Moslem family who celebrate IedFitri. The same case goes to *toshikoshi soba*, in which this noodle is specially served and eaten by the family during the new year eve. It is better for *toshikoshi soba* to be translated as it is with translating technique called pure borrowings, so the culture understanding elements will not be ruined (O'Loughan, 2013). The tradition of enjoying *toshikoshi soba* during New Year's eve will improve the cultural knowledge of reader to know that Japan as a developed country is still keeping their traditions. Cultural diversity of a nation can be represented by variations in food and certain cultural traditions can be an asset of a nation. The translator who sustain a pure borrowing translation technique has one mission for effective cross-cultural distribution and helps the reader to get the experiences and knowledge of Japanese culture by reading.

5.1.2 Incorrect Translation of Japanese cultural symbols

The dialogue text (5) – (6) is the example of wrong translation of Japanese cultural symbols. The mistake was caused due to negative aspects of the cultural aspects in the word translate like flower plantations which are very related to the season when flowers are grown up. The translation of *TsubakiHime* to become *Puteri Kacapiring* in Indonesian is wrong. Because, the usage of *Tsubaki* in this *manga* has the meaning to popularize the Japanese culture which is known as *Hanakotoba*. Beside the distinctive symbols of the country, Japan use the flowers such as *sakura* and other flowers to determine the soft meaning to trigger the heart feelings and emotions towards Japan stronger. Because of this, Japan is known as *Hanakotoba* (flower word) which is often displayed as popular modern Japanese culture such as Manga and anime. Japan has 17 flowers which are included in *Hanakotoba*. One of it is the *Tsubaki* which grows in the end of winter season. and indicates the entrance of spring season. There are three different types of *Tsubaki* flowers, such as: *akaitsubaki* (Red Camelia), *hanakotoba* meaning: love. Another type of *Tsubaki* flowers are *kiiroitsubaki* (Yellow Camelia) *hanakotoba* meaning: longing, and *shiroitsubaki* (White Camelia), *hanakotoba* meaning: faithfully waiting for love (Kurniawan, 2016)

5.2 Principle no.2: To get the Deep Understanding of Cultural Aspects both Source Text and Target Text

Word meaning are bounding relation between text and context. The context which attached to a word appears because there is a supporting situation and condition (Baker, 1991). The translator disobeys this no.2 of dynamic equivalence principle. Because, It has founded some mistakes within the translated text such as mistakes in translating a cultural show habit in Japan and the mistakes in currency translation. The potential misunderstanding impacted to the readers shown as follows:

5.3 Incorrect Linguistic and Story Logic Translation

Examples of dialog texts translated (7) are linguistic translations and incorrect story logic. This is because it is very disturbing understanding of this story. The dialogue appears when Maya is in the theatre building and going to watch a colossal drama titled "*TsubakiHime*" with the main actress was Utako Himekawa. However, one of the audience sitting behind Maya suddenly shouts loudly *みて！主演の姫川歌子の姫川監督とその娘の姫川壺弓よ！* Look! The main drama player, Utako Himekawa with her husband, Director Himekawa. And also his daughter, Ayumi! (pp. 51). This dialogue is said by one of the audiences in the drama show as stated in text (7) about the *Tsubaki Hime Colossal Drama Show* leaflet with the main actress Utako Himekawa. There is a logical reverse between text no. 7 and text no. 5 In the text no. 5, it is stated that the colossal drama main actor will be shown in the night when Maya Kitajima is watching Utako Himekawa. Meanwhile, it is stated in the translated text no.7, Utako Himekawa was also present as an audience to watch the drama, attending with her husband, Mr. Himekawa and her daughter Ms. Ayumi. This is the most disturbing misinterpretation of dialogue text to the logical understanding of the story. And will lead the understanding of the reader about Japanese theatre performance. This misinterpretation should be corrected as:

Correction :
みて！主演の姫川歌子の姫川監督とその娘の姫川壺弓よ！

Look! That is the husband of this drama main actress Utako Himekawa, The movie Director, Mr.

Himekawa, with his daughter, Ayumi Himekawa are watching the drama!

5.4 Incorrect Translation of Japanese Currency

The dialogue text sample (8) is the dialogue between a drama class receptionist and Maya, 13 years old, a young girl, who is interested in enrolling into the popular drama class in Tokyo. Meanwhile, Maya was coming from a small village in Yokohama. She was very surprised to get the explanation from the drama class receptionist about the high cost of drama class tuition fee amounted to JPY 270,000. The dialogue was wrongly translated. It has a wrong translation and error terms matching because there is no clear statement about the translating ideology which referred the translating orientation of this "TopengKaca" comic translation book. The wrong domestication of translating ideology was created by the translator by translating source language text of the Japanese Yen currency to become Indonesian Rupiah currency in the target language text without doing the currency amount conversion. The mistakes were placed at stating the nominal amount which makes the logic of this story become a mess.

In fact, Newmark recommends translation strategies related to culture including currency to use the ideology of domestic translation. This is included with some responsibilities and more consider, where the currency will be adjusted (Newmark, 1981). In this case, the translation of Japanese currency into Indonesian in the year of 2019 which is 100 Japanese Yen equals to 12.300 Indonesian Rupiah. So, when the source language text states JPY 270,000, it must be translated and converted to the currency of Indonesian Rupiahs. When the foreignization translation ideology is valid, the currency will be kept as JPY and will not get converted to Rupiahs in the target language text.

Error in currency translation from JPY 270,000 to Rp. 270,000 is clearly a total error. Indonesian reader who considers that Rp. 270.000 is a small amount of money will think that there must be something wrong with the living cost in Japan. From the source text, it was stated that JPY 270.000 is a high price for a drama class registration fee in Tokyo. This money can be used for one whole Japanese family's living cost consisting of 4 persons in a month. Averagely, the monthly salary of company's manager in Japan is JPY 270.000. If the text needs to be translated to Rupiah, the currency needs to be converted from Japanese currency to Indonesian currency, such as JPY 270,000 X Rp123= Rp33.210.000 (thirty three

million and two hundred ten thousand rupiah). By this, it can be defined that this amount of money is certainly high for a drama class registration fee in Indonesia as its high cost in Tokyo. So, the dynamic equivalent is acceptable in translation logic.

5.5 Principle no.3: Dynamic Equivalence in Translation was Relationship between the Surface and Deep Structure of a Language

Language relates to the language rules and knowledge of a nation's culture. The translator needs to master the language rules and culture of the source language or the target language to avoid various mistakes as shown below:

5.5.1 Incorrect Translation of Japanese Daily Life Custom

Dialogue Text no. 9 is an example of wrong translation of Japanese daily life custom. The Dialogue happens in a common bathing area which uses *ofuro*. A lady who is bathing in an *ofuro* gives comment about Maya, the character of this comic who works as a servant in a noodle restaurant, Hanayama. This lady was confused about how Maya can be able to bathe inside *ofuro* for more than one hour. She is worried that Maya will get cold if she keeps bathing. In this dialogue text, the term of *ofuro* is translated as bathtub. The translated sentence is not correct. This is because the statement is expressed as a meaningless expression and reduces the meaning of the actual source language of sentences intended to express a moment between *ofuro* customer. In Japan, bathing in *ofuro* is different to the term of using bathtub to take bath custom in Indonesia. It is better to make *ofuro* as it is, not being translated as "bakmandi" (bathtub) because it will cause misinterpretation of Indonesian reader who doesn't have a clue about Japanese bathing culture by using *ofuro*. It is advised that the translation was kept to be, "That Maya from Hanamaya Restaurant hasn't get out *ofuro* since an hour ago (pp.78). The worry of that woman about Maya getting cold were being expressed clearly. In Japanese culture, the friendly moment between surroundings is formed naturally while using the *ofuro* together. For young readers in Indonesia, it will be difficult for them to imagine about the culture of using *ofuro* as they will find difficulties to understand the meaning of togetherness in Japan.

5.5.2 Incorrect Translation of Japanese Politeness and Manner

The wrong translation of dialogue text (10) was an example of wrong translation of Japanese politeness and manner. An error occurred with variations of sentences from the source text that did not match the translation in the target language. This dialogue depicts Maya's mother who is talking to Sugiko who goes to the same school as Maya. Maya's mom means to leave the lunch for Maya with Sugiko who is going to the school. In the source text, Maya's mother asks Sugiko's help in the most polite way

ええですから行きがけにちょっとよってわたし

てやってくださいね(pp.84)

"If so, please stop by for a moment." (pp84)... and was being answered by Sugiko by various intimate sentence of a little girl with by calling "obasan" (aunty) so the sentence sounds smoother. But in the translation, it becomes "How dare you! Why don't you bring it by yourself?". By translated this way, Sugiko used various languages where in this rough Indonesian language. The reader will think that Japan has impolite attitude, when a person talk recklessly to the elder.

In fact, Japanese Culture has the high awareness to the hierarchy of politeness. In the society structure, office manner, school hierarchy, and governmental environment, the politeness must be sustained. Younger people need to be vigilant about the way they communicate with the elders, so an employee needs to be more aware when talking with their boss, etc.

5.5.3 Incorrect Translation of Japanese woman tradition

Translated dialogue text (11) was an example of wrong translation of Japanese woman tradition. The translation mistakes occurred in their surface structure and its deep structure. The dialogue was shown when Maya's mom is watching her daughter, Maya, sewing a losing button of her cloth. When Maya's finger was pierced to the sewing needle, the mother gave a comment

まったく不器用な子だねエボタンひとつ満足に

つけられないのかい!, which the source text defined that the mother was disappointed in Maya for not being able to do the simplest thing such as attaching loose button.

The wrong translated text created by the translator stated, "What a clumsy daughter! Aren't

you satisfied with one button?" (pp.8). Linguistic errors are shown in the wrong interpretation of this dialogue which has the potential to influence the misinterpretation of this sentence. The translated text has no meaning to deliver the cultural message which was meant by the creator of the original text in source language. In fact, Japanese culture has a clear family education that every daughter has been taught by her mother to do womanly things such as cooking, washing dishes, washing clothes, sewing by hand and others since five years old.

6 CONCLUSION

To have a proper dynamic equivalence in translation, three points of dynamic equivalence translation principles must be adopted in every translation activities. They are: 1) to deal with the underlying meaning, which is seen as not discussing simplicity but about the complexity of language; 2) to get the deep understanding of cultural aspect both source text and target text since the message of a text was determined by both cultural and situational factors; 3) dynamic equivalence in translation was an accommodation for the linguistic and cultural differences.

Alongside entertainment, another purpose of *Manga* is to be used as a media to introduce more Japanese culture to the reader. With the high amount of findings on deviations of terms matching or wrong translation of text, these are potential to influence the reader to have some misunderstandings upon the background of story and the understanding failure to the actual Japanese culture in real life.

The concept of translation principles proposed in this study was parallel to our emphasis on the importance of practical outcomes which draw our attention to pragmatic questions of practice. It is about the outcomes of the research and its workability, and the process of inquiry and its life enhancing effects.

6.1 Impacting to Human Capital Advancement

The translated *Manga* for pedagogical purposes intends to respond to questions about the purpose of education which is to *enhance understanding*. The concept of understanding is to make *manga* fans to be able to use knowledge, not just knowing about things. Understanding is about making connections among and between things, about deeper, not only the surface knowledge, and about greater

complexity, not simplicity. *Manga* translated books are the ideas to form the young reader of *Manga* to become a critical thinker who have a strong analytical sense. The critical senses were formed by the *Manga* which are being considered as a trigger and stimulus. The wider real applications for all aspects of their environment and their daily activities will automatically make them become great human resources.

6.2 Impacting to Social and Economic Advancement

The translated *Manga* allows us to examine how any translated text is more than only as a transplanted object. Translated *Manga* as a system of its own, which will always be connected to Japan as the country and culture in which it is fully developed, but as a system that can also have an independent momentum within different cultural contexts. Translated *Manga* do more than just adding something to the environment they have been introduced to, they blend with it through overlap and interaction, while they express and contain related cultural information from their original source culture. In other words, nothing wrong with the young reader *Manga* translation to become the part of global culture and make them not being isolated in the jungle. It will be challenges for Indonesian country to become more competitive country in every life sectors.

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