TRANSLATING NAME LABELS IN COMICS FROM ENGLISH TO BAHASA MALAYSIA

CHAN JIN-VEI

FACULTY OF LANGUAGES AND LINGUISTICS

UNIVERSITI OF MALAYA

KUALA LUMPUR

2014

TRANSLATING NAME LABELS IN COMICS

FROM ENGLISH TO BAHASA MALAYSIA

CHAN JIN-VEI

SUBMITTED TO THE FACULTY OF LANGUAGES AND LINGUISTICS, UNIVERSITY OF MALAYA, IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTERS OF LINGUISTICS

2014

UNIVERSITY OF MALAYA

ORIGINAL LITERARY WORK DECLARATION

Name of Candidate: **Chan Jin-Vei** IC No: **860825-49-6099**

Registration/Matric No: **TGC 090040**

Name of Degree: **Master of Linguistics**

Title of ~~Project Paper~~/Research Report~~Dissertation/Thesis~~ ("this Work"):

Translating Name Labels in Comics from English to Bahasa Malaysia

Field of Study: **Translation Studies**

I do solemnly and sincerely declare that:

(1) I am the sole author/writer of this Work;

(2) This Work is original;

(3) Any use of any work in which copyright exists was done by way of fair dealing and for permitted purposes and any excerpt or extract from, or reference to or reproduction of any copyright work has been disclosed expressly and sufficiently and the title of the Work and its authorship have been acknowledged in this Work;

(4) I do not have any actual knowledge nor do I ought reasonably to know that the making of this work constitutes an infringement of any copyright work;

(5) I hereby assign all and every rights in the copyright to this Work to the University of Malaya ("UM"), who henceforth shall be owner of the copyright in this Work and that any reproduction or use in any form or by any means whatsoever is prohibited without the written consent of UM having been first had and obtained;

(6) I am fully aware that if in the course of making this Work I have infringed any copyright whether intentionally or otherwise, I may be subject to legal action or any other action as may be determined by UM

Candidate's Signature Date: 15 May 2014

Subscribed and solemnly declared before,

Witness's Signature Date: 15 May 2014
Name: Dr. Krishnavanie Shunmugam
Designation: Lecturer/Supervisor

ABSTRACT

This research aims mainly to identify and describe the strategies used in the translation of name labels in the Spider-Man comic series from English to Bahasa Malaysia. This study will also assess the quality of the translation of the name labels given to the characters in the comics.

The identification of the translation strategies will be based on Mona Baker's (2011) list of strategies which are, translation by using a more general word, translation by using a less expressive word, translation by using loan words, translation by paraphrasing using related words, translation by paraphrasing using unrelated words, translation by omission and translation using cultural substitution. The assessment of the translation quality will be based on Juliane House's translation quality assessment model where the target text is compared to the source text to see if the meaning of words in the source text are retained, lost or enhanced in the target text.

The results showed that the three most frequently used strategies for translation of name labels in comics based on the data of this study are translation by paraphrasing using related words, translation by omission of words and translation by using a less expressive word. It was also discovered after comparing the target text with the source text that most of the name labels have lost their original meaning in the target text and although some words had their meanings retained, the impact of these words felt in the source text has been reduced and only one example from the data was discovered to have gained a new level of meaning in comparison to its source text counterpart.

ABSTRAK

Tujuan utama kajian ini adalah untuk mengenalpasti serta menghuraikan strategi penterjemahan yang digunakan untuk menterjemah terma rujukan dalam siri komik Spider-Man dari Bahasa Inggeris ke Bahasa Malaysia.Kajian ini juga `akan membuat penilaian terhadap qualiti terjemahan terma rujukan yang digunakkan untuk watak-watak dalam siri komik Spider-man.

Strategi penterjemahan yang digunakan adalah berasaskan senarai strategi-strategi terjemahan Mona Baker iaitu, penterjemahan dengan menggunakan perkataan yang lebih am, penterjemahan dengan menggunakan perkataan yang kurang ekspresif, penterjemahan dengan menggunakan kata pinjaman, penterjemahan dengan menggunakan perkataan yang berkaitan, penterjemahan dengan menggunakan perkataan yang tidak berkaitan, penterjemahan dengan menggunakan pengguguran dan penterjemahan dengan menggunakan pengantian budaya. Penilaian kualiti penterjemahan pula adalah berdasarkan model penilaian kualiti penterjemahan Julianne House di mana teks sasaran dibandingkan dengan teks sumber untuk mengenalpasti sama ada makna yang terkandung dalam teks sumber telah dikekalkan, hilang atau dikuatkan.

Analisis kajian ini menunjukan bahawa tiga strategi yang paling kerap digunakan untuk menterjemah terma rujukan dalam komik iaitu berdasarkan data yang digunakan ialah penterjemahan dengan menggunakan perkataan yang berkaitan, penterjemahan dengan menggunakan pengguguran dan penterjemahan dengan menggunakan perkataan yang kurang ekspresif. Setelah teks sasaran dibandingkan dengan teks sumber, didapati

bahawa kebanyakkan makna asal terma rujukan dari teks sumber telah hilang dan walaupun ada makna terma rujukan teks sumber yang dikekalkan, tetapi impak makna terma-terma ini telah jadi kurang dan cuma satu contoh dari data dimana terma rujukan diterjemah dengan diberisatu tahap makna yang baru berbanding dengan teks sumber.

ACKNOWLEDGEMENTS

I would like to take this opportunity to sincerely express my gratitude to the following persons for their contribution in helping me to complete this study. Without them, the process of completing this research would not have gone through smoothly.

First and foremost, I would like to thank my supervisor, Dr.Krishnavanie for taking me under her wings and agreeing to become my supervisor despite her busy schedule. I would like to thank her for her time and patience with me for the entire duration of this research. I am really grateful for her guidance whenever I was uncertain about parts of my writing and for her assistance in providing me with the suitable reading materials so that I could have a better understanding of the subject matter of this study.

Secondly, I would also want to thank my parents for their never ending support and their trust in me which they have given throughout my academic journey as a student regardless of my age. Not forgetting also their understanding when I was unable to spend as much time as I wished to with them because of the demands of this research.

Thirdly, I would like to express my gratitude to my boss and colleagues at work for their words of encouragement which made me feel better whenever I felt burdened by my responsibilities at work and at the university. I would like thank my boss, Mr.Tan in particular for his understanding and generosity when he allowed me to take time off from work so that I could finish my data analysis section.

Last but not the least; I would like to thank God for granting me physical, mental and spiritual strength and the necessary knowledge and skills to complete this academic journey. Without His guidance and blessing, I would not be where I am today.

TABLE OF CONTENTS

CHAPTER 1: INTRODUCTION

Comics are defined as a form of reading material with verbal and visual elements where the verbal side which consists of its vocabulary is tightly connected to its visual side. These elements are combined and used in order to convey a story, a narrative or in the case of non-fiction comics, information only. Comics can exist through the use of pictures only; however, its meaning can be added and expanded on with the use of words. This is where the role of the verbal elements comes into play. Comics in the United States emerged as a real mass medium in the early 20th century with the introduction of the newspaper comic strip where it was first serialized in Sunday strips. Due to the positive feedback it got from readers, the newspaper publishers eventually decided to publish them daily in their papers. The combination of word and pictures proved to be popular among readers and the result is the production or birth of the comic book.

Comic books or also known as comic magazines are magazines in which the contents are purely made up of comics. The pages of comic magazines are divided into separate panels and these panels are used to show or represent a different scene. The pictures are often accompanied by dialogue in word bubbles to show what the characters depicted in the comics are saying.

Comic books in the United States first gained popularity and mainstream attention in 1938 after the publication of Action Comics where the ever-popular and iconic superhero known as Superman made his debut. This paved the way for the creation of many other superheroes in what is known as the superhero boom that lasted until the end of World War II. During the Second World War, comics were given an important role as they were

used to instil hope and inspiration among citizens and soldiers alike. For example, superheroes such as Superman and Captain America, the latter who was conceived during that era was often shown engaging, battling and defeating Nazi soldiers in their many early adventures. The depictions of such heroic and patriotic acts were significant as they were a moral and confidence boosting factor for those involved in or affected by the war. After the war the comic book industry continued to grow and expand at a rapid pace as the use of funny-talking animal characters, humour and even romance genres became popular among readers but the superhero genre of comics became marginalized due to television and new censorship laws.

It was not until the 1960's, during the time when America was experiencing a massive social upheaval where the superhero genre made its triumphant revival. This time, superheroes were portrayed differently. They were shown to be more "human" having to deal with failings, deaths, fears and also having to battle their inner demons. In addition, they also had to deal with the issues normal people needed to deal with when the heroes were in their civilian identities such as, balancing their jobs and love life or even struggling to pay the rent of their homes. There were also heroes who showed no hesitation when it came to killing unlike the typical do-gooder portrayal of superheroes prior to all these. This move was welcomed like a breath of fresh air for readers as they were able to relate to what their favourite heroes were going through during that period in contrast to how they were portrayed initially; always perfect in every way, unbeatable and even indestructible specimens. That was the reason why comic books such as the Fantastic Four became so popular. Till today, they are considered to be the first family of superheroes. Not only did they need to battle the forces of evil, they also had to deal with

family issues for instance, facing marriage problems as the characters Mr. Fantastic and the Invisible Woman were husband and wife. Other notable comic book titles were Iron Man who also made his debut in the 1960's as the character was depicted battling his inner-demons which was alcoholism and also the comic book X-Men, which portrayed a group of mutants who had to face the pain of being persecuted, rejected, feared and also being branded as the pariahs of society simply for being different from normal humans.

Finally, there is the superhero known as Spider-Man whose comic books will be used as the data for this research. Spider-Man whose civilian name is Peter Parker is a Marvel Comics superhero who was created by writer-editor Stan Lee and writer-artist Steve Ditko. He made his debut in the comic book "Amazing Fantasy" (issue 15) in 1962. Unlike many other superheroes introduced before, Spider-Man is the first teenage superhero to be the main character of the comic book. Before this, teenage superheroes were often placed in the roles of sidekicks such as Robin in "Batman" and Bucky Barnes in "Captain America". However, Spider-Man was different because he was not a protégé of an adult superhero. He had to cope with the everyday problems of a teenager such as keeping away from bullies, getting a part-time job to support his widowed aunt and even finding a date for Friday and Saturday nights. His superhero character came along with the challenges of a civilian. Spider-Man therefore became very popular as he was wore the shoes of an ordinary teenager whom other teenagers could identify with.

Spider-Man due to the overwhelming and positive feedback from readers was given his own comic title "The Amazing Spider-Man'. As the character became more exposed due to his popularity many other titles such as, "The Spectacular Spider-Man", "Web of Spider-Man" and "Spider-Man" just to name a few were published. However, "The

Amazing Spider-Man" remains as the mother title of the Spider-Man comic book franchise. The success of the character is mirrored by the spawning of numerous movies, cartoons, merchandise, novels and newspaper strips. One of Malaysia's local daily "The Star" publishes this comic daily. The character has gained mainstream and international popularity over the decade which has led him to become the flagship character of Marvel Comics. In Malaysia, Spider-Man is so popular among comic book enthusiasts that a Bahasa Malaysia version of the comic books was sponsored by Pizza Hut and published between the years 1997-2000.

This research focuses on the translation strategies used to translate the name labels used by the different characters in Spider-Man from the English Language to Bahasa Malaysia. This research is based on a close textual analysis as the data for this study are taken and extracted from the Spider-Man comics.

Name labels though can be positive and affirming references to a person are often not so in comic strips. In comics, name labels are predominantly name callings which can be described as, "abusive and insulting language referred to a person or group". In other words, name calling is a form of verbal abuse. In our lives, there have been times when we use name calling on other people and there have also been times when we have been victims of name calling. In addition, depending on the context of how it is used and who we use it on, name calling can imply differing meanings and effects.

For instance, it is very common for close friends to call each other names as a form of friendly jibe. A positive example of a name label among Malaysian men is the use of the word "Macchan" when they address their close friends. However, "Macchan" is a Tamil

word which means brother in-law. So, when someone says "What's up, Macchan?" the meaning resembles the use of "What's up, bro?" a phrase which many Westerners use when they are talking to close friends. On the other hand, name calling is used to hurt, tease and insult other people. Name labels like 'fatso', 'crater-face' and 'moron' for example fall in this category of hurtful name calling.

The use of name labels and name calling is a common feature in language communication in any culture. These are the reasons why this research focuses on the issue or aspect of name labels. Additionally, name labels which are mostly callings in comics are abundant and that is why comics serve as a focus over other types of writing such as thriller novels or sci-fi and fiction books.

The target audience for comics are usually teenagers and young adults, the group of people who has the tendency to use name labels and name calling in their daily conversations. Thus, the form of language used in comics usually reflects the language these groups of people use. Teenagers and young adults are therefore able to relate to the settings and characters in the comics they read.

The Spider-Man comic franchise and its other titles are chosen as data for this research for several reasons. Firstly, the title character is a young adult created to behave and speak like a young adult of his time. The use of language, expressions and slang words in his conversations allow young readers to relate and identify with him. Being light-hearted and witty, he often uses name labels for his opponents to insult and taunt them during a fight scene. The villains as well as the supporting characters also use name labels depending on the setting, situation and context. For example, villains use name labels to

insult others or as a form of verbal retaliation when they are insulted by the hero while the supporting characters use name labels when they are socializing. Such name labels used by members of a group highlight the bond, sense of belonging and solidarity that exists among the members.

Secondly, the Spider-Man comic franchise is selected because it is the only American superhero comic that was translated into Bahasa Malaysia in the late nineties. Due to this reason, the data for this research consists of the use of name labels by heroes, villains and supporting characters in both the English language and Bahasa Malaysia. These labels will then be compared and contrasted to see if the translated versions of these forms of address are able to evoke the similar impact or effectiveness of its English language counterpart.

The objectives of this research are firstly to identify the translation strategies used in translating name labels from English to Bahasa Malaysia in a selection of the Spiderman comic series. Secondly, this research also aims to assess the quality of the translated work in order to find out if the impact and effect of the original English version has been preserved in its Bahasa Malaysia counterpart. The translation strategies which are used for this research are translation by using a more general word, translation by using a less expressive word, translation by using loan words, translation by paraphrasing using related words, translation by paraphrasing using unrelated words, translation by omission and translation by using cultural substitution. In order to assess the effectiveness of the translation, the target text is analysed and compared to the source text using the translation quality assessment model by House. Therefore, this research answers the following two questions:

1) What are the strategies used in translating name labels from English into Bahasa Malaysia in the Spider-man comic series?

2) How far is the effect and impact of the name labels in the source language maintained in the target language?

This study is significant in the area of translation because not many researches on the translation of comics have been conducted. In fact, translation of the comic genre is an area which is often overlooked or understudied unlike research or studies which analyze the translation of novels, poems and other types of expressive, informative or vocative texts. It is therefore rare to find a study which analyzes the translation of comics especially in Malaysia.

CHAPTER 2: LITERATURE REVIEW

2.1. Defining Comics

There have been studies done by researchers in the past regarding the field of translation in the area of comics. A definition of the term "comic" will give a clearer understanding of what it is and how it is viewed by some of these past researchers. Several definitions of what a comic is have been given by people who have conducted their study in the area of comics. McCloud (1994: 9) defines comics as a set of "juxtaposed pictorial and other images in deliberate sequence intended to convey information and/or produce an aesthetic response in the viewer". Kaindl's (1999: 264) definition of a comic is "the narrative forms in which the story is told in a series of two separate pictures". This notion is reinforced by Eisner (2000: 5) who states that comics are a form of "sequential art" where the images or pictures are arranged in a specific way in order to narrate a story or dramatic idea. Kaindl and Eisner's definitions of comics have excluded single panel illustrations because according to them, comics that only consists of one panel is not sequential. It takes at least two panels at the minimum to form a sequence.

In her study of comics, Mackova (2012: 10) recognizes the flaw of these definitions because according to Mackova, single panelled illustrations are generally considered to be works of comics. This statement is based on Harvey's explanation of comics which takes into account single panelled comics as well because according to Harvey (2001: 76), "comics consist of pictorial narratives or expositions in which words (often lettered into the picture area within speech balloons) usually contribute to the meaning of the

pictures and vice versa". However, this statement ignores the existence of wordless comics. Cohn's definition which is quoted by Mackova (2012: 11) takes all these into consideration as he stresses that, "Truly, single panel comics, text-dominated comics, and text absent comics *are all comics* – because their inclusion has nothing to do with their structural makeup... In this light, categorically, comics can only be understood as a sociological, literary, and cultural artefact, independent of the internal structures comprising them". Additionally, Tomasek (2009: 7) observes comics can be understood as a specific form of literature, a form of art which is close to painting and as a form of movie, which is motionless and captured in panels. He adds that comics have never been given the attention and analysis which other media such as movies and literature books have been given due to the reason that comics are often regarded as a genre which mainly focuses on children and teenagers. Furthermore, comics are also considered a part of literature and therefore, are analyzed alongside other literary works. He stresses however, that comics have their own language, narrative strategies and sign systems.

Based on the definitions and explanations given above, not one definition of a comic will be agreeable to everyone. But by combining all the definitions given above, it offers a good and better understanding of what a comic is. In other words, comics can be presented in numerous ways. It can be presented in a sequential manner to tell or dramatize a story, it can be presented through single-panel illustrations accompanied by texts in order to convey the meaning to the viewers and, it can also exist without texts as long the illustrations are clear and the viewer is able to understand it.

2.2. Name Labels

The focus of this research is on name labels, so an understanding of especially the functions or roles of names by other researchers is necessary. Nissila (1962) states that, "[n]ames serve to identify persons by singling them out from other persons". Kiviniemi (1982: 41) says that names can also serve as an indication of an individual's culture and background origins. This is very obvious when it comes to comparing the Western and Eastern naming systems due to their vast difference in culture and traditions. For example, in the West, family names are placed after the first name of an individual like Peter Parker, Ben Parker and May Parker where "Parker" is the family name. On the other hand, the Chinese from the East for instance practice a different style of naming in which the surname comes first before the name of an individual. Here are a few examples, Lee Jun Jie, Lee Ling Hooi and Lee Chee Meng with "Lee" serving as the family name. Names are linguistic markers that function only according to their established denotative function which is the relationship between the name and the object it is referring to regardless whether it is a person or a thing.

Matthews (1997) highlights the concept of proper nouns and common nouns and how they are connected to names. He stresses that, "the special nature of names is often described in terms of the differences between proper nouns and common nouns". In this case, proper nouns are viewed as "the name of a specific individual or of a set of individuals distinguished only by their having that name" whereas common nouns are names where "application is not restricted to arbitrarily distinguished members of a class". For instance, it is more common to address a person should he be a male as "Hey, Mark" or "Hey, John" instead of just simply "Hey, boy". Also, if we are familiar with the culture in question, proper names can tell us if the referent is a male or female, their age

and even geographical origin. Names like "Jack" and "Jill" in the Western culture will help us identify the gender of the referent with Jack being the male and Jill being the female. The form of address given to a person such as "Sir Jack" or "Madam Jill" implies seniority whereas "Little Jack" or "Little Jill" implies otherwise. Additionally, surnames or family names such as O'Connor will indicate a similar geographical community.

Apart from the given names for individual persons, families or communities which are the common and obvious types of names are other expressive name forms and labels which are created by individuals to refer to others in either an affectionate or hostile way. Where hostility is concerned it is referred to as name calling as the descriptive labels often contain abuse, sarcasm or insult. Comics especially those of the action genre aim at teens and young adults and therefore have a higher frequency of using this form of language. This is to entertain this group of readers whose language type is somewhat reflective of the informal, slang-based type of language used in comics. The language of comics is therefore able to capture their interest because they can relate to the type of lingo the characters in the comics use.

The use of name calling is often used in banter between the protagonists and antagonists in comics while they are in battle. It adds on to the impact and effectiveness of the narration because good and bad characters do not normally speak so politely instead, they would usually speak to each other in a very hostile manner and therefore verbal abuse is very common in their conversations.

2.3. Translating Comics

There are certain practical issues when translating a comic such as the limitation of space in speech bubbles and boxes. Tolvanen (1996: 206) acknowledges the fact that text in speech bubbles is meant to represent speech and the translator must translate it in a way in which all words in the translated version fits into the speech bubbles. On a different note, Toivonen (2001: 103-104) points out that "occasionally the speech bubbles or space reserved for narration and detail texts can be modified slightly, but mostly the translator needs to be able to make the translation fit in the space given. This makes it necessary for the text to be as short and concise as possible. Shortening the text is not without complications, as the translator should not leave out any information essential to the smooth progress of the plot, and the shortness of space may cause the loss of certain nuances in the text". This can create complications when translating words from English to Bahasa Malaysia as the Bahasa Malaysia sentences tend to be longer and the translator will have a hard time trying to fit them in the provided speech bubbles. If this occurs, the translator will have to drop certain words and at the same time, maintain the important details originally written in the source text. Paraphrasing and omission will therefore be the most likely method of translating such texts.

Translating proper names in comics can be a challenging task especially in instances where that name exists in both source culture and target culture. Based on Nord's (2003: 5) statement concerning this issue, pronouncing a name in a different way can cause the character's nationality to change. She gives an example of an English *Richard* turning into a German *Richard* and a French *Robert* into an English *Robert* as both are common names in those cultures. "Bicultural" names such as Richard and Robert may interfere

with the process of translation if not done properly as it can cause confusion among readers when it comes to a character's nationality.

Scott (2010) highlights the challenge of translating onomatopoeic words in comics. The term onomatopoeia is defined as , "the use of words that sound like the thing they are describing, for example 'hiss' or 'boom'" in the *Longman Dictionary of Contemporary English*. Another definition is "[o]nomatopoeia is a word that phonetically imitates or suggests the source of the sound it describes". For example, "meow" for cats, "oink" for pigs and "chirp" for a birds. Scott states that in general, onomatopoeia tends to be culture specific since each country has its very own onomatopoeic sound meanings and sources. In the English speaking world, the sound "ribbit" is associated with frogs. However in Japan, frogs are associated with the sound "kero kero". Likewise the English speakers will be more familiar with the dog sound "woof woof" or "arf arf" but in Japan, dogs make the sound "wang wang" In the end, the cultural factor still plays a prominent role in the translation of onomatopoeic words be it in comic strips or other types of texts.

From the brief discussion of the past three studies on comic translation, it is clear that various aspects in the comic genre can pose a challenge in translation. Name labels that abound in comics are among these aspects that need to be explored when found in translation. This study has therefore taken on this task.

CHAPTER 3: METHODOLOGY

Data for this research are the various types of address forms which are used by the protagonists, antagonists as well as the supporting characters from the selected Spider-Man comics. These forms of addresses are used by a character to not only tease, taunt and also insult another but also to show affection and closeness when interacting with a friend or ally. The data for the English language version are extracted from the following issues: *Spider-Man issue 43*, *Spider-Man: Maximum Carnage chapters IV*, *VIII*, and *XII*, *The Amazing Spider-Man the Complete Clone Saga Epic Volume 1* which compiles the issues *Web of Spider-Man 118* and *119* as well as *Spider-Man* issues *52* and *53*, and finally *The Amazing Spider-Man the Complete Clone Saga Epic Volume 2* in the collection of the issues *Web of Spider-Man 120* and *121* and *Spider-Man* issues *54, 55* and *56* are found. On the other hand, data for the translated Bahasa Malaysia version are taken from the issues *Spider-Man 4, 5, 6, 12, 22, 23, 24, 25, 26, 28* and *Amazing Spider-Man* issues *25, 26, 27* and *28*.

All in all, data for the research are extracted from fourteen English language Spider-Man issues of various titles of the comic franchise and fourteen Bahasa Malaysia issues respectively. The issues listed above are selected for the reason that the researcher is able to obtain both the English language and Bahasa Malaysia versions of the comics to analyze. For example, the original English version of the issue *Spider-Man 43* is translated and published as *Spider-Man 12* in Bahasa Malaysia and *Web of Spider-Man issue 120* is *Amazing Spider-Man 25*. The titles are named in such a manner because the

Bahasa Malaysia version are published only in two titles: *Spider-Man* and *Amazing Spider-Man* while the English version compromises *The Amazing Spider-Man*, *Web of Spider-Man* and *Spectacular Spider-Man* to name a few. In addition, issues originally published individually with a central storyline or storyline with a similar theme or continuity are later compiled and published in trade paperbacks such as the *The Amazing Spider-Man the Complete Clone Saga Epic Volumes 1 and 2* or *Spider-Man: Maximum Carnage*. For instance, the storyline "Web of Life" is divided into four parts and told in the issues *Web of Spider-Man 118-119* and *Spider-Man 52-53*. However, the Bahasa Malaysia version made it simpler and less confusing by publishing all four parts under one title; *Amazing Spider-Man* which ran through issues *25-28*. Spider-Man: Maximum Carnage has fourteen chapters but the Bahasa Malaysia version has only three chapters of this storyline in the issues *Spider-Man 4-6* as Issue 7 of the Bahasa Malaysia version turned out to be a different storyline altogether.

A total of 188 examples of name labels have been extracted and tabulated from the issues listed. The data are categorized in tables according to the strategies of translation listed by Baker (2011) from her book, "*In Other Words: A Coursebook on Translation, Second Edition*". Out of the eight strategies listed by Mona Baker, only six are used for this research. The six strategies are: translation by using a more general word, translation by using a less expressive word, translation by using loan words, translation by paraphrasing using related words, translation by paraphrasing using unrelated words and translation by omission of words. The remaining two strategies, translation using cultural substitution and translation by using illustration are not selected because the data is unable to fulfil the requirements of Baker's description of those particular two strategies.

The strategy of translation by using a more general word (super ordinate) is said to be one of the most common strategies for dealing with many types of non-equivalence when translating a text from one language to another. For example, the source text "Shampoo the hair with a mild WELLA-SHAMPOO and lightly towel dry" is translated into Spanish as , "Lavar el cabello con un champu suave de WELLA y frotar ligeramente con una toalla". This is translated back into English as "The hair is washed with 'wella' shampoo, provided that it is a mild shampoo..." . In this case, the verb "shampoo" has been replaced by a more general verb which is "wash". Another example is words like "mountain strongholds" are replaced with "mountain areas" where the word "area" is the more common word compared to "stronghold". Translation by using a more general term or word is used to overcome a relative lack of specificity in the target language compared to the source language.

Translation using a less expressive or neutral word can be seen in the following examples from Baker's book, "The shamanic practices we have investigated are rightly seen as an archaic mysticism" is translated into Japanese where it is translated back into English as "The shamanic behaviour which we have been researching should rightly be considered as ancient mysticism". Here it can be seen that the more expressive "archaic" has been substituted with the more neutral word which is, "ancient". Baker stated that the translator could have used a Japanese phrase which means roughly "behind the times" because it would have been closer to both the propositional and expressive meanings of "archaic". However, this would have been too direct, too openly disapproving by Japanese standards and as a result, the expressive meaning of "archaic" is lost in translation.

Translation using a loan word is the strategy used for dealing with culture-specific items, modern concepts or buzz words. This strategy is sometimes accompanied with an explanation of the loan word in question if that particular word needs to be repeated several times. By using explanations, the loan word can be used on its own as this eliminates the need for further lengthy explanations which may possibly distract the reader. Here is an example, "For maximum effect, cover the hair with a plastic <u>cap</u> or towel" and the translated piece would be, "For obtaining maximum effectiveness, the hair is covered by means of a '<u>cap', that is a plastic hat which covers the hair</u>, or by means of a towel." Loan words are used in cases where the target language has no equivalent word compared to its source text counterpart and therefore, the word which can bring the closest resemblance is used. Based on the example above, "cap" needs to be explained as the source text was translated into Arabic where the term "cap" is not common to their culture. Hence, an explanation of the loan word was provided by the translator.

The next strategy is the translation by paraphrase using a related word. This is used when the concept expressed by the same source item is written and expressed in the target language but in a different form. For instance the source text of "Hot and cold food and drinks can be found in the Hornet's Nest, <u>overlooking</u> the Alexick Hall" is translated into German and when translated back into English would be, "In the Hornet's Nest, <u>which overlooks</u> the Alexick-Hall, you can have hot and cold meals and drinks." Another example is, "The rich and <u>creamy</u> KOLESTRAL-SUPER is easy to apply and has a pleasant fragrance" when translated back into English from Arabic would be "Kolestral-super is rich and concentrated in its make-up which gives a product <u>that resembles cream</u>..."

The strategy of translation by paraphrase using unrelated words is used provided the concept expressed by the source text is not lexicalized at all in the target language. Paraphrase by modifying a super ordinate or simply unpacking the meaning of the source item is done instead of using a related word in the translation. The following examples will illustrate what Mona Baker means by paraphrasing using unrelated words. The source text of "In the words of a Lonrho <u>affidavit</u> dated 2 November 1988, the allegations...) is paraphrased as "According to the text of a <u>written communication supported by an oath</u> presented by the Lonrho organization and dated 2 November 1988, the allegations...". Likewise, "They have a totally <u>integrated </u>operation from the preparation of the yarn through to the weaving process." Is paraphrased as "<u>The company carries out all steps of production in its factories</u>, from preparing the yarn to weaving it..."

The next strategy used for this research is the strategy of translation by omission. This is basically done by omitting or taking out certain lexical items or words from the source text when translating it into the target language. According to Mona Baker, this is carried out if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question. For instance, the source text of "This is your chance to remember the way things were, and for younger visitors to see <u>in real-life detail</u> the way their parents, and their parents before them lived and travelled" when translated into French would omit the word "in real-life detail". When translated back into English it would be "Here is the chance to rediscover your youth (who knows?) and for the younger ones to see how their parent and grandparents used to live and travel."

Finally, translation using cultural substitution is the strategy which involves the replacement of a culture-specific item or expression from the source text with something within the target language so that the target audience would be able to relate to that item or expression. This strategy's main advantage is that it gives the readers something they can identify as what they read is something familiar and appealing to them.

The remaining translation strategy which is translation using illustration is not included because this strategy will not be appropriate for this research as the material and data for this research are comics which are already filled with pictures and illustration. The focus of the research is on the aspect of address forms and name calling, not what the pictures are trying to tell us and hence, this strategy would not be appropriate.

Translation methods from the book, "A Textbook of Translation" by Newmark (1988) will be used in cases where Baker's methods are inadequate in the categorization or explanation of the data. The following are the various translation procedures proposed by Newmark (1988: 81-91): Transference, Naturalization, Cultural equivalent, Functional equivalent, Descriptive equivalent, Componential analysis, Synonymy, Through-translation, Shifts or transpositions, Modulation, Recognized translation, Compensation, Paraphrase, Couplets and finally, Notes. Only strategies which are appropriate are utilized as Newmark's strategies act to serve as backup in analyzing the translation strategies.

The explanation and description of Newmark's translation procedures are based and taken from Ordudari's (Translation procedures, strategies and methods, 2007) summary of Newmark's work. Transference is the procedure of transferring Source Language (SL)

to a Target Language (TL) text. This involves the use of loan words and the retaining of original names of people and places. Naturalization adapts the SL word first to the normal pronunciation, then to normal morphology of TL. Cultural equivalent is the process of replacing a cultural word in SL with a TL one. Functional equivalent requires the use of a culture-free word, sometimes with a new specific term so that it neutralises or generalises the SL word. Descriptive equivalent is a procedure which describes a translated item by using several words.

Synonymy is the use of synonyms or a "near TL equivalent" to an SL word in a situation where an accurate equivalent may or may not exist. This is procedure used for a SL word when there is no clear one-to-one equivalent in the TL. Through translation is described as the literal translation of organization names, common collocations, components of compounds and phrases. It is known as *calque* or loan translation. Shifts or transpositions involve the change of grammar from SL to TL. For instance, the change from singular in SL to plural in TL as shown in this example, "furniture" to "des meubles". Additionally, there is a second type of shift is required when the SL grammatical structure does not exist in TL. And, a third type is where literal translation is grammatically possible but does not come off as natural in the TL. Modulation is divided into two categories, standard and free. Standard modulation is recorded in bilingual dictionaries for example, "water tower" and "chateau d'eau". Free modulations on the other hand are used when "the TL rejects literal translation".

Recognized translation is the procedure of translating by using the official or generally accepted form of translation of any institutional term. Compensation occurs when loss of meaning in one part of a sentence is compensated in another part. Paraphrase is described

as an amplification or explanation of the meaning of a segment of the text. Couplets is a process of combining two different procedures for translating a text and finally, Notes are simply additional information given in a translation and it can appear in the form of "footnotes".

The effectiveness of the translation is assessed based on three factors which are; what words were lost, gained and also preserved in the target text when compared to the source text. All these are taken into account and discussed in order to find out if the effectiveness and impact of the meaning conveyed in the target text is similar to how it is in the source text. Furthermore, the section of quality assessment is discussed immediately after the section of the translation strategies analysis. Therefore, the discussions of both research questions are answered together category by category and are not done separately. For instance, under the category of translation by using a more general word, the analysis of this particular strategy is discussed first and followed by the discussion regarding effectiveness and quality assessment.

Translation assessment is not a simplistic process and one has to look at many studies which have been conducted in the past in order to gain sufficient understanding as to what criteria and aspects of a translation should be assessed in order to find out if the translated work is a good one or not.

According to Nida (1964: 159), the response generated from the target text audience should be similar to the source text audience. But it remains uncertain if this criterion can be empirically tested to produce objective quality statements. Newmark (1988: 12) states two points that should be taken into account when analyzing a text which are the

intention of the text and the intention of the translator. According to Newmark, "the intention of the text represents the source language (SL) writer's attitude to the subject matter". This means that the source text is used as an outlet for the writer to represent his or her set of beliefs, ideology and ideas to the readers. When it comes to the subject of the translator's intention, he stresses that the intention of the translator is usually identical with that of the SL author's intention. However, the translator may be influenced to meet the standards and requirements needed by the client or target readers who want a text to be translated in a particular way to suit a certain purpose. As a result, this can affect the intention of how the translator would like to translate a text originally. If the target audience is a group of people who may be less educated and not proficient in a certain language, the translator has to translate the source text in a way where the resulting piece of translation can be understandable by this group of readers. To meet this purpose, the translator may need to use simple word forms and replace complex terms with less complex ones for the translation process. As a result, the more simple translated work can still be considered a good work of translation because it has achieved its purpose in being understandable to the readers.

The product of a translation is commonly perceived by most people as the only material for scrutiny when it comes to subject of assessing the quality of a translation (al-Qinai, 2000: 2). The process involved when doing a translation such as decision making as to what words can be used or what words can be added or dropped in order to create a text which can be understood by the target audience is often overlooked and ignored in quality assessment. Parameters such as nature of source text message, purpose and intent

of source text producer and target audience are also factors that should be taken into account.

This study is using Juliane House's translation quality assessment model as its framework in order to assess the standard and quality of the translated comics in Bahasa Malaysia. It focuses on the aspect of equivalence. According to House (1997: 6), "a non-professionally trained person in translation will think of translation as a text that is some sort of "representation" or "reproduction" of another text originally produced in another language with the "reproduction being of comparable value, i.e, equivalence". She stresses that "equivalence" is the fundamental criterion of the quality for translation. Equivalence cannot be linked to formal, syntactic and lexical similarities due to differences between the language of the source and target text. This is the reason why House (1997: 6) states that the most suitable type of equivalence to describe and compare the relation between the original and translated text is pragmatic equivalence. It is used in her functional pragmatic model where it is related to the preservation of "meaning" across two different languages and cultures.

The idea of pragmatic equivalence can be further understood by looking at Mona Baker's definition of it. According to Baker (1992: 217), pragmatic equivalence is, "the study of the language in use, the study of meaning, not as generated by the linguistic system but as conveyed and manipulated by participants in a communicative situation" and in regards to this issue, is more concerned on how utterances are used in communicative situations and how they are interpreted within the context they are used in. Her focus is on the concept of "Coherence" and "Implicature". Coherence is described as a network of conceptual relations which underlie the surface text. It is a result of the interaction

between knowledge presented in the text and the reader's own knowledge and experience. Implicature is the understanding beyond what is actually said and meant in the text literally. In America, if a person gets an invitation and replies "Can I take a rain check on that?", it means that he is declining the invitation and it has nothing to do with the weather whatsoever.

House (1997: 4) also highlights the "skopos" or translation purpose in her study and the importance of this factor in determining and judging the quality of a translation. It was understood that certain issues such as who are the target audience, the age of the target audience and cultural norms of the target audience can come into play and affect the purpose of a translation and how a translator would conduct his translating method. One cannot judge the translated work as bad or as of lower standard just because the translator uses simpler word forms in the target text compared to the source text. The translator may use simple and less complex forms of words if his target audience is children and teenagers in order for it to be understandable and appealing to them. If this group of target audience understands and relates to what they are reading, the purpose or "skopos" of the translation has been achieved and therefore, it can be considered a good piece of work despite the use of simple word forms which may not carry the same impact as the source text.

To add on, House (1997: 4) also highlights the issue of literature-oriented approaches in assessing translation. According to House, this approach should be oriented around the translated text. It is stated that, "A translation is evaluated predominantly in terms of its forms and functions inside the system of the receiving culture and literature". The main idea of this approach is to "neutrally" describe the characteristics of that text in relation to

the culture of the language it is translated in and also the knowledge and expectations of the target audience from that culture. Translators may opt to drop certain words that will not be relatable for the target audience or may add culture specific words which were not originally present in the source text but can be relatable and appear natural in the context of the target text. Despite losing certain original items, the translated piece may still be considered effective since it conforms to the culture of the targeted language.

Finally, a table for the category of mistranslated words is prepared should the need for it arises. All data for this research are counted according to strategy in another table. This step is carried out in order to see which strategy of translation has the highest frequency and most often used in order to translate the name labels in comics from the English language into Bahasa Malaysia.

CHAPTER 4: ANALYSIS OF DATA

For the analysis, the data have been tabulated according to the translation strategies by Mona Baker which are: translation by using a more general word, translation by using a less expressive word, translation by using loan words, translation by paraphrasing using related words, translation by paraphrasing using unrelated words and translation by omitting words. For cases where Baker's explanations are inadequate, Newmark's translation strategies will be used to further support her list of strategies. Following the analysis of the strategies will be the discussion related to the assessment of the translation quality category by category.

4.1. Translation by using a more general word.

	English	BM
1	And the power of my Iron Fist has long reached its new limits, **old friend**...	Dan kekuatan Iron Fist telah lama mencapai tahapnya, **kawan**...
2	The **freak's** down for the count!	**Orang gila** itu telah tewas.
3	...I've got to hunt down that **maniac**.	Aku mesti memburu **orang gila** itu.
4	Home sweet home, **my fellow outcasts**...!	Selamat pulang, **kawan-kawan**.

TABLE 4.1

From the data accumulated and categorized under this translation strategy, it is obvious that certain words from the English language have to be translated into a more general term in order to make sense and sound natural in Bahasa Malaysia. An example is the Bahasa Malaysia phrase "orang gila". This phrase is used on two different occasions when translating two different words which were "freak" and "maniac". *The Longman Dictionary of Contemporary English* defines the term "freak" as someone who is considered to be very strange because of the way they look, behave or think and it defines "maniac" as someone who behaves in a stupid or dangerous way. Thus, it can be seen that both these words carry different meanings. The word "freak" is used to describe an individual's appearance whereas maniac is used to describe action. However, both are translated into the more general Bahasa Malaysia word, "orang gila" which literally means a mad person. This strategy of translating such terms is appropriate because in Malaysia, people often use the term "orang gila" to refer to a person who dresses or looks strange as well as for someone who behaves stupidly or weirdly.

Another expressive phrase which is; "my fellow outcasts" is translated into a general word in Bahasa Malaysia, "kawan-kawan". "My fellow outcasts", spoken by the villain to refer to his group of villainous allies who he considers as outcasts since they are evil-doers and hence, shunned away by society. "Kawan-kawan" which simply means friends in Bahasa Malaysia is used since this group of villains are considered as buddies as they are on the same side.

The English language is a language which thrives on adjectival compounds and as seen from the data, these are difficult to retain in the neat and tight order of the source language as Bahasa Malaysia hardly operates on such lexical levels and it can result in a

translation that appears to be unnatural and clumsy. Therefore, it is better to use a more general word or phrase to translate such compound phrases. When the target text is analyzed and compared to the source text, it can be seen that the meaning of the words have mostly been lost. Examples of meaning of words lost are "my fellow outcasts", and "old friend" to "kawan-kawan", and "kawan" respectively. The tone of smugness and camaraderie in crime expressed in phrases like "my fellow outcasts" is lost in the general pluralized repetition of "kawan-kawan". The translator also drops the adjective "old" from the word "old friend" and translates it into "kawan" instead of "kawan lama". This is probably carried out because although there is the word "kawan lama" in Bahasa Malaysia, it is used in such a way it does not fit the sentence of the target language. It sounds better when the sentence, "This is Peter, an old friend of mine" to, "Ini Peter, kawan lamaku" instead of translating the sentence, "We have won the battle, old friend" to "Kami sudah menang perlawanan ini, kawan lama" or "Kawan lama, kami sudah menang perlawanan ini". If the word "old friend" is used as a figure of speech similar to how it was used in the data, it would be difficult to literally translate it and use it in a sentence.

Although certain phrases under this category retain their forms literally when they are translated, the impact of the meaning of the words or phrases in the source text has been reduced in the target text. Words like "freak" and "maniac" retain their forms literally as they are translated as "orang gila". But, the impact in meaning lessens since "freak" and "maniac" carry a deeper level of description for someone being crazy, dangerous or different from normal people compared to the literal and best option for translation in this case, "orang gila" which is translated back into "madman". Although the meaning

transfers on a denotative level, the intensity of these words and phrases is lost and the nuances not fully represented if viewed from a connotative perspective.

4.2.   Translation by using a less expressive word.

	English	BM
1	...Have actually managed to drive the **armored invaders** back to the very edge of the bridge.	...telah Berjaya membawa **angkatan Platoon** kembali ke penghujung jambatan.
2	You know, **the little guy** is right.	Apa yang **Jack** katakan itu betul.
3	...so the rest of the **splatoons** overload each other on contact.	Hmm...dan **Platoon** di bawah runtuhan, ia mudah akibat tekanan.
4	The clone of Peter Parker, **The Amazing Spider-Man**	...menjadi klon kepada Peter Parker, **Spider-Man yang sebenarnya.**
5	Good move, **soldier boy**.	Gerakan yang menarik, **budak**.
6	You leave **my baby girl** alone!	Jangan engkau apa-apakan **anak perempuan aku**
7	Now, Kaine **old buddy**...	**Kawanku** Kaine.
8	No problemo, **Honeylips**.	Tiada masalah, **kawanku**!
9	When you and your **foul companions** lie in pieces...	Bila kau dan **rakan-rakan** kau hancur...

10	...Searching for the **scum** responsible for her death!	Mencari **samseng** yang bertanggungjawab di atas kematiannya.
11	Fat chance, **Sparky**!	Jangan beranganlah, **kawan**!
12	When brutal serial killer, Cletus Kasady a.k.a **the super-psycho Carnage** first made his bloody escape from Ravencroft Hospital	Apabila Cletus Kasady seorang pembunuh kejam atau nama lainnya, **Carnage** berjaya melepaskan diri dari Hospital Ravencroft.
13	...Save the dismal city from Carnage and **his twisted family**.	...menyelamatkan kota yang hina ini dari Carnage dan **keluarganya**.
14	...There's still three of us left against this **one lousy, tough guy**.	Kita bertiga dan dia hanya **seorang.**
15	...But my trusty Spider-Doppelganger and even the **stray Carrion...**	...tetapi Spider-Doppelganger yang setia ini dan juga **Carrion...**
16	Any chance of a magically-malicous mystery tour, **Big C**?	Bila kita akan keluar membunuh lagi **Carnage**?
17	Prepare to follow your **warped warlord** for the last time, Demogoblin.	Bersedia untuk mengikut **ketua** kau untuk kali yang terakhir, Demogoblin!
18	Way too late to rescue their **formerly**	Dah terlewat untuk menyelamatkan

	fearless leader!	**bekas ketua** mereka!
19	**Big bad killer Kasady** is just another scoop of face meat.	**Pembunuh kejam ini** hanya sekeping daging mentah.
20	We've reached our limit with you, **Spider-Sap**	Kami sudah hilang sabar dengan kau, **Spider**...
21	Speak up "**Daddy Dearest**". I can't hear you...	Kuatlah sikit "**ayah**". Aku tak dapat dengar.
22	Torture you till you're even more of a **whimpering wreck** than you are now...	Menyeksa kau sehingga kau menjadi **lebih teruk** dari sekarang.
23	What's going on... You **pitiful fool**?	Apa halnya? Kau memang **bodoh**!
24	I'm nothing more than a clone... **a freak genetic counterfeit** of the genuine article...	Aku hanya sebuah klon... **sebuah tiruan** daripada artikel yang asal.
25	...**Those two goons** triggered my Spider Sense	Deria lelabah aku mengesan sesuatu mengenai **dua orang itu**.
26	**The bloodthirsty Carnage** is our personal obligation.	**Carnage** adalah sasaran utama kami.
27	Don't be sending me out in the rain	Jangan memaksa aku merempuh hujan untuk maklumat yang tidak berguna,

	for nothing, **Tommy Boy**.	**Tommy**.
28	The **costumed criminal** known as Venom	**Penjahat** yang digelar Venom...
29-31	...Looks like **Petey's** really coming up in the world. No sign of **Pete**... Isn't that how it goes, **Petey**?	...nampaknya **Peter** hidup dengan bahagia. Tiada kesan **Peter** di... Betul tak, **Peter**?
32	Not even the **delicious redhead**.	**Si rambut merahnya** pun tiada juga...
33	We may not be **high priced specialists** like you are...	Mungkin kami bukan **pembunuh yang mahir** seperti engkau...
34	**Witch** took off after her little super-tantrum.	**Wanita** itu sudah pergi.
35-36	Hope you've enjoyed your rest, **Little Spider**. Because... So get a move on, **Little Spider**.	**Spider**, aku berharap kau dah cukup berehat, kerana... Cepat pilihlah**, Spider.**
37	The Guardian's got the **kid** on the ropes and he's not lettin' up!	Si Guardian sedang mengejarkan **Spider-Man** dan akan terus menewaskannya.

TABLE 4.2

English Language is very vibrant in its expressiveness in a variety of contexts like in name labelling. Therefore, translating from the English Language into a language that is not equally expressive in a particular situation can prove to be rather challenging. Hence, the method of translation by using a less expressive word is usually used to overcome problems in finding an equal form of expression when translating texts in English into Bahasa Malaysia.

The first example of how an expressive phrase is translated with an unequally expressive reference is "angkatan Platoon" in Bahasa Malaysia for "armored invaders" in English. In the comics, "angkatan Platoon" is used to refer to Spider-Man's group of enemies who are led by the villain named Platoon. Although the "armored villains" refers to the group led by Platoon, the English phrase expresses more in that it directly highlights the army's villainy, i.e. their characteristic nature which is not immediately felt in the proper name, Platoon.

Another example of how a less expressive word is used to translate can be found in this sentence, "…so the rest of the splatoons overload each other on contact". The word "splatoon" made-up word by combining the name of the villain, Platoon and the sound "splat" and is spoken by the protagonist as the villain's army is defeated in a manner are they were tricked into colliding with one another. The word "splat" is a common comic sound effect and is used in such manner or to create a comical effect although the protagonist is in a serious predicament. The resulting translated sentence is, "Hmm…dan Platoon di bawah runtuhan, ia mudah akibat tekanan". Not only has the meaning of the sentence been altered but the individual or group which was being referred to by the protagonist as well. In the source text, the protagonist is referring to the villain, Platoon's

army. However in the translated text, it appears that due to the use of a less expressive word, the protagonist refers to the villain himself as there is no indication of an army in that sentence.

The use of adjectives to make the subject of the sentence appear to be more expressive are also replaced with less expressive or neutral words. Examples can be seen in the following sentences and words, "The clone of Peter Parker, the Amazing Spider-Man" is translated as, "…menjadi klon Peter Parker, Spider-Man yang sebenarnya" and "When you and your foul companions lie in pieces…" is translated as, "Bila kau dan rakan-rakan kau hancur…". As shown in the latter example, "foul companions" simply become "rakan-rakan" which literally means friends in Bahasa Malaysia. Many more terms are translated following this pattern among them are, "seorang" for "one, lousy tough guy", "ketua" for "warped warlord", "bekas ketua" for "formerly fearless leader","sebuah tiruan" for "a freak genetic counterfeit" and "ayah" for "Daddy dearest". Translating words from a language which offers so many possibilities by allowing the combination of different adjectives with nouns in order to give more expression and added impact to the context of a situation within the text can be difficult and that is why neutral and less expressive words are used instead.

Name calling regardless if it is being used to show affection or used to taunt another person can also be tough to translate due to the difference in culture between America and Malaysia. "Good move, soldier boy" is translated as, "Gerakan yang menarik, budak". In the American culture, people would sometimes address another when speaking in an informal situation. For instance, a person who is good in dancing may be called "dancer-boy" or "dancer-girl" by their peers or couples may call their partners

"lover-boy" or "lover-girl" as a sign of affection. In Malaysia, the term "budak askar" which is the direct translation for "soldier boy" would have sounded odd. Other examples of losing expressive words when replaced is the shortened form of names for example Peter being called "Pete" or "Petey" by his close friends remains unchanged in the translated version where the name "Peter" is maintained. Likewise, the more affectionate "Tommy Boy" is just "Tommy" when translated.

The term "Honeylips" from the data was simply translated as "kawanku". In this case, the term has lost its original expressive impact as "Honeylips" signifies closeness or playful flirtation between a man and woman but "kawanku" just means "my friend". Another example is seen in the translation of the term, "pitiful fool" to "bodoh". Again, the impact of the original word has been greatly reduced as "bodoh" would simply mean stupid but pitiful fool brings a sense of someone being pathetic and miserable and at the same time holding the weight of the meaning stupid as well. While translating using less expressive words may be the best course of strategy when dealing with such words from the source text, sometimes the intended and original impact of these words are unfortunately reduced or completely lost.

A final example of using a less expressive word to translate can be found in the example, "The Guardian's got the kid on the ropes and his not lettin' up". In America, the word "kid" is not necessarily only used for toddlers and children but it is also often used when referring to someone who is young and green or even someone who is new in performing a work or, someone who has just started a job like a rookie policeman. The literal translation of "kid" is "budak" and in the Malaysian context but "budak" only refers to young children. If immaturity or childishness is to be expressed, then the word "kebudak-

budakan" will be used. That is why the translation for "kid" in English is translated to "Spider-Man" instead of "budak" as Spider-Man is the "kid" being referred to by the character uttering these words.

Under this category, there are a lot of examples in which the impact of the target text is reduced compared to its original counterpart. Affectionate names used for a lover such as "Honeylips" or someone close or on good terms with such as "Pete" or "Petey" are translated using neutral words. "Pete" and "Petey" are translated as "Peter" and as a result, eliminate any weight of affection in the translated version of the comic. Interestingly, "Honeylips" is translated to "kawanku" and as a result, alters the relationship between the characters to the readers of the target text. Characters who are actually lovers in the source text appear to be normal friends to the target audience. These are obvious examples of how translation of affectionate names and terms can affect the relationship of characters and if their relationship is changed from the source text, it indicates that the translator is not fully equipped with the knowledge and understanding of the characters or the text he or she translates.

Other examples of phrases from source text losing their impact are, "warped warlord", simply translated as "ketua" and "delicious redhead" as "si rambut merahnya". Both the translated forms are very neutral words and the impact of the original phrases is lost. This is because the word "warped" carrying the implication of someone who is crazy and of pure evil is not carried over. Likewise, the term "delicious redhead" used by a villain to refer to Spider-Man's wife, evokes the image of someone who is sexy and gorgeous but is replaced with a less expressive phrase ("si rambut merahnya"/his redhead) which only conjures the colour of the wife's hair.

Additionally, the impact of calling someone "witch" which carries negative connotations is also neutralized by using the term, "wanita" which simply means "woman". The translator clearly does not preserve the negative connotations in the source text.

4.3.   Translation by using loan words.

	English	BM
1	...can't hold them past the end of the month, **Comrade**.	Pengeluaran tidak boleh ditangguhkan, **Komrad**.
2	C'mon **Hunter**...Step into my parlour...	Mari **Hunter.**..Mari ke sini.
3	C'mon in, **Gang**!	Jom, **geng**!
4	Sounds great, **Carny**.	Bagus tu, **Carny**.
5	He's a **psychotic murderer**!	Dia **pembunuh psikotik**!
6	And **the clever Spider's** all caught up in his own tangled-web.	Sekarang, **Spider yang bijak sangat ini** terperangkap di dalam sarang lelabahnya, sendiri!
7	Not quite yet, **pussycat**...!	Belum lagi, **pussycat**...!
8	I'm giving it my best, **Cap**.	Aku sedang mencuba sedaya-upaya **Captain**.
9	Thought you were indestructible didn't you, **James Dean**?	Kau ingat kau kebal sangat, **James Dean**?

10	Whatever it takes, **Doc...**	Apa-apa sajalah, **doc**...
11	Save it for Venom, **psycho**...	Selamatkan tenaga engkau untuk Venom, **psiko**.
12	Like a **modern Venus**, she emerges from the swirling mists of a high-tech capsule.	Seolah-olah **Venus moden**, dia keluar dari lingkaran kabus sebuah kapsul yang berteknologi tinggi.
13	Just go kill him... He's nothing...a clone... **a genetic mistake**.	Pergilah bunuh dia... dia cuma klon saja...**kesilapan genetik**.
14	You're the **real McCoy**, Peter.	Kau adalah **McCoy yang sebenar**, Peter.

TABLE 4.3

The method of using loan words to translate is also required due to certain cultural-specific terms or phrases which cannot be translated as they are not found in the targeted language's vocabulary. Vinay and Darbelnet (1958) state that loan words are used to add a local colour of the source text in the translation. It is also used to fill in semantic gaps which otherwise could not be filled if the target language lacks the necessary words in its vocabulary in order to translate a particular word from the source text.

Examples of such words are found in sentences where a phrase used to refer to a person is shortened like "Doc" for a doctor. This is a common form of addressing people who are working in a specific profession or holding a specific position in America. For example, teachers are shortened to "teach" or "Prez" for President. Such forms of address

are not common in Malaysia because Malaysians do not use shortened forms when addressing a person working in his or her respective profession. In this case, using loan words is the most appropriate translating method.

Furthermore, pet names to show affection between speakers are also loaned over into Bahasa Malaysia although only one example is extracted from the data. The villain's name "Carnage" is affectionately shortened as "Carny" by his lover. The use of such forms of address is usually spoken by people who have a close relationship in the American culture and it is difficult to find an equal form of translation.

Forms of address to taunt and make fun of people are also loaned from the source text when translating. For instance in the sentence, "not quite yet, pussycat", the name pussycat is maintained in the translated work, "belum lagi, pussycat". The sarcastic manner of taunting someone by calling them using a name of a well known person is found in this sentence, "Thought you were indestructible didn't you, James Dean?" was translated as, "Kau ingat kau kebal sangat, James Dean?". James Dean was an American actor and was well known for being a cultural icon for teenage disillusionment during the 50's. He was viewed as a rebel but to teenagers who were living during that era, he was the epitome of someone who is cool and suave, a person, teenagers looked up to as many of them wanted to be like him. The use of his name to taunt someone else is actually an act of sarcasm spoken by the villain who is about to beat up a strong hero who is now weakened in front of him. The metaphor or idiom, "real McCoy" is translated as "mcCoy sebenar" where it remains largely unchanged due to similar reasons for being a culture specific term. The strategy of loaning have to be used since this is a culture specific term and an equivalent term cannot be found in the Malaysian culture.

Also, the term "psycho" is also loaned into the Bahasa Malaysia version albeit using a different spelling, "psiko". The word, "psychotic murderer" which is found in another sentence follows this pattern of using the word, "pembunuh psikotik". Other examples are, "kesilapan genetic" for "genetic mistake", "geng" for "gang" and "Komrad" for "Comrade". Loan words can be used in translation and even though the spelling of the words is changed to suit the Malaysian language system of spelling, the source from where these words originate from cannot be denied.

The effectiveness in the meaning and impact of the source text is mostly preserved under translation using this strategy. This is mostly attributed to the fact when loan words are used, not much is changed and the meaning of these culture specific words can be carried over as well into the target text. It is easy to use loan words in Bahasa Malaysia since the language has absorbed many English words into its vocabulary. For example, words such as "komrad", "psikotik" from the term "pembunuh psikotik" and also "genetik" from "kesilapan genetik". To add on, certain order of words is changed also such as shown in the sentences, "Venus moden" which is originally "modern Venus" and "Spider yang bijak sangat ini" from "the clever Spider's...". The only aspect that requires change in this category is the repositioning of word structure in sentences in order to follow the grammatical rules of the target language such as "psychotic killer" to "pembunuh psikotik" instead of "psikotik pembunuh". This is known as obligatory transpositions which are absolutely necessary to ensure grammatical correctness.

4.4. Translation by paraphrasing using related words.

	English	BM
1	Congratulations, **Heroes**...	Tahniah, **Wira**...
2	Took all we had to short-circuit the first platoon, **buddy**...	Kerja yang sungguh berat untuk musnahkan satu platoon, **kawan**...
3	Against all odds, the tide is clearly turning in favour of **New York's never-say-die defenders.**	Pertarungkan kini sedang menyebelahi **wira New York yang tidak pernah mengaku kalah**.
4	Don't count up the points too soon, **tin men**.	Jangan terlalu mengharapkan, **orang besi...**
5	Not that it matters to me. I love crushing **Do-Gooders**.	Bukannya ia menjadi masalah kepadaku kerana aku suka membelasah **orang yang sering membuat baik.**
6	**Chalk face.**	**Muka kapur.**
7	Big talk, **Coward**...	Cakap besar **pengecut**.
8	What's going up there, **Sarge**?	Apa yang sedang berlaku, **Sarjan**?

9	Not the first time I've had to save an **idiot** from a moron.	Bukannya kali pertama aku menyelamatkan **seorang yang bodoh** dari kumpulan yang bengap.
10	Thanks, **Sis**. It's called family.	Terima kasih, **Dik**. Ia dipanggil keluarga.
11	And most people know I don't trust any of you **masked 'heroes'**.	Aku tak percayakan sebarang **hero bertopeng** seperti kau ni!
12-13	The scent of **the coward** lead me to the apartment of a young woman last night. It matters not **coward**!	Semalam, bau **si pengecut** itu telah membawa ke pangsapuri seorang gadis. Tak apalah, **pengecut!**
14	Seward Trainer is a scientist... **A man of vision.**	Muncul seorang **saintis yang berwawasan**, Seward Trainer.
15	You interfere with destiny here, **Stranger**.	Engkau telah menganggu takdir, **orang asing**.
16	You are a **wild one**...	Kau ni memang **liar**...
17	It's good to see **a familiar...a friendly...face.**	Legalah aku bertemu dengan **wajah mesra yang ku kenali.**

18	Nice costume, **young man**.	Hebat betul kostum kau...**adik**.
19	You look terrible, **kid**.	Kau kelihatan dahsyat, **dik**.
20	Now you are like a **wounded great beast.**	Kini, kau seperti **makhluk yang cedera parah.**
21	...He witnesses **the two predators** circling each other.	...dia melihat **kedua-dua pemangsa itu** saling bertentangan.
22	Venom, the **homicidal maniac** who's life goal is to kill you!	Venom! **Pembunuh gila** yang tujuan hidupnya hanya mahu membunuh kau!
23	Get real, pops! I almost scrubbed you and the **Spider-Guy** before...	Sedarlah diri kau! Aku hampir berjaya memusnahkan kau dan **Spider-Man** sebelum ini.
24	When **brutal serial killer**, Cletus Kasady a.k.a the super-psycho Carnage first made his bloody escape from Ravencroft Hospital	Apabila Cletus Kasady **seorang pembunuh kejam** atau nama lainnya, Carnage berjaya melepaskan diri dari Hospital Ravencroft.
25	Venom...**a ruthless killer**. Black Cat... **a glorified burglar**.	Venom; **pembunuh tidak berhati perut**. Black Cat; **pencuri terkenal**.
26	And Firestar and Cloak are nothing more than **common vigilantes**.	Firestar dan Cloak juga **penjenayah**.

27	...But **my trusty Spider-Doppelganger** and even the stray Carrion...	...tetapi **Spider-Doppelganger yang setia** ini dan juga Carrion...
28	**This fallen hero's** plight appeared to require the skills of Iron fist, **my friend...**	Keadaan menyedihkan **wira malang** ini memerlukan penumbuk bersiku, **kawan**...
29	Without **this clown's cowardly second-rate symbiote wannabe**...	Tanpa **hidupan asing di dalam tubuh manusia tidak berguna ini!**
30	Big bad killer Kasady is just another **scoop of face meat**.	Pembunuh kejam ini hanya **sekeping daging mentah.**
31	...Turning hundreds of New Yorkers into **bloodthirsty lunatics**.	Menukarkan berates-ratus penduduk New York menjadi **manusia dahagakan darah.**
32	Y'know something, "**Pop**"?	Tahu tak, "**pak**"?
33	...**Daddy's little symbiote** is still alive and kicking!	**Hidupan asing ayah** masih hidup dan bergerak!
34	You're **the pathetic crybaby** in this family, little boy...not us!	Kaulah **budak mentah yang menyedihkan** dalam keluarga ini, bukan kami.
35	...**Gallant knights**...So determined to	**Satria-satria gagah berani**...

	see wrongs righted...	membaiki keadaan konon.
36-37	Closing time, **son...** Four more stitches to go, **son**.	Waktu untuk tutup, **nak...** Lagi empat jahitan, **nak**...
38	A **maniac** like Cletus Kasady is too dangerous to let live.	**Orang gila** seperti Cletus Kasady amat merbahaya dibiarkan hidup.
39	Must have been at the right place at the right time, **young man**...	...telah berada pada tempat dan waktu yang betul **anak muda**.
40	What is this **Spidey-Old Pal**. A new costume?	Apa ini, **Spider-kawan lamaku**, pakaian barukah?
41	If we go... we're taking you with us, **Lady**!	Kalau kami pergi... kami akan membawa engkau bersama, **Wanita**!
42	...but **doc** wants another look...	...tapi **doktor** mahu memeriksa...
43-44	Sorry, **pal**. Save your breath, **buddy**.	Maafkan aku, **kawan**. Jangan bersusah-payah, **kawan**.
45	Can't believe that Spider-Man would let **a monster like this** loose on the streets...	...**makhluk yang kejam**...
46	**The Spiders** will never be far from	**Kedua-dua Spider-Man** tidak akan

	each other.	berada jauh dari diri masing-masing.
47	It's all done with mirrors, **kid**.	Ianya dilakukan dengan cermin, **adik**.
48	But the **science-spawned atrocity** known as Morbius, The Living Vampire...	Tetapi **makhluk yang dicipta melalui kepakaran sains** bernama Morbius...
49	Right you are,**Scarlet m'lad**!	Baiklah, **Scarlet anakku**!

TABLE 4.4

Translation by paraphrasing using related words is a strategy where the source text is translated into the target text by writing it in a different way yet, retaining the original meaning and impact of the source text. This strategy is used regularly as a close word for word translation from the source text. It is also used when the target language contains the same grammatical or lexical items with the original language. One can say it is a direct translation as seen from the data in the table above.

The word "chalk face" is used by the protagonist when battling a super-villain named Tombstone whose stand out feature is his brute strength and white chalk-like skin colour. For this phrase, the term "chalk face" is directly translated as "muka kapur". Another example is the translation of "tin men" into "orang besi" for its Bahasa Malaysia version. In cases like these, most of the resulting translation turns out relatable and understandable to the audience in Malaysia since they are directly translated. Other examples which illustrates this point are the translation of words like, "coward", "bloodthirsty lunatics",

"gallant knights", and "the pathetic crybaby" to, "pengecut", "manusia dahagakan darah", "satria-satria gagah berani" and "budak mentah yang menyedihkan" respectively.

Examples of how phrases are translated by the strategy of paraphrasing by using related words are shown in the following sentences. The first example is, "Without this clown's cowardly second-rate symbiote wannabe…" being paraphrased and translated as , "Tanpa hidupan asing di dalam tubuh manusia yang tidak berguna ini". Here it can be seen that the sentence is paraphrased as the translated version largely maintains the original meaning conveyed in the source text and only the word "clown" is curiously dropped since it has a Bahasa Malaysia counterpart which is "badut" and replaced with "manusia" which means "human". The second example is the translation of the sentence, "Against all odds, the tide is clearly turning in favour of New York's never-say-die defenders" where the phrase "New York's never-say-die defenders" is translated as, "wira New York and tidak pernah mengaku kalah". This is a good and clear example of paraphrasing a sentence with related words as nothing is dropped and each item in the phrase was retained. The third example reinforces this method through the translation of the phrase, "my trusty Spider Doppleganger" as "Spider-Doppleganger yang setia".

Similar to the strategy of translation by using loan words, the strategy of translation by paraphrasing using related words also produces words in the target text which preserve the quality of impact and meaning of the source text. The following examples highlight this statement. The translation of the words, "buddy", "Do-gooders", "coward", "stranger" and "young man" are "kawan", "orang yang sering membuat baik", "pengecut", "orang asing", and "anak muda" respectively. Literal translation by using

related words in this case does not only retain the meaning of the original words but also the impact it brings to the target text.

Interestingly, the words "muka kapur" although sounding odd in Bahasa Malaysia carries the same impact as its English version, "chalk face" since the villain battling the Scarlet Spider has a chalk white countenance. This is the same case for "orang besi" which is the term chosen by the translator to translate "tin men". While these seem odd at first glance as these words are not found or commonly used in Bahasa Malaysia, it can still be considered an effective translation when read together with the illustration which are used with these words in the comics. What may not work in the translation of such words for other reading mediums may work for comics due to the use of pictures to accompany these words.

Phrases translated using this strategy on the whole yield the same results. For instance, "wira New York yang tidak pernah mengaku kalah" for "New York's never-say-die defenders", "makhluk yang cedera parah" for "wounded great beast", "manusia dahagakan darah" for "bloodthirsty lunatics", "seorang pembunuh kejam" for "brutal serial killer". Also, the impact in the term "science-spawned atrocity known as Morbius" is also retained by translating it as, "makhluk yang dicipta melalui kepakaran sains bernama Morbius" which mostly uses related words. Although the impact and meaning of these phrases are preserved and the quality of the translated text is not diminished in comparison to the source text, not all name labels can lend themselves to be translated literally or with related words as they might be very culture-bound and therefore need to be adapted or modulated for the understanding of the target reader.

4.5.   Translation by paraphrasing using unrelated words.

	English	BM
1	Out of my way, **little man**.	Berambus kau dari sini, **budak hingusan.**
2	Does Spider-Man know you're running around loose trying to outdo him, **bug boy**?	Adakah Spider-Man tahu yang kau cuba mengatasinya, **budak hingusan?**
3	Hoped those **lunatics** would do way less damage out here over the water, Pal...	Kita ingatkan **Platoon** akan melakukan kerosakan yang minima di sungai...
4	Not the first time I've had to save an idiot from a **moron**.	Bukannya kali pertama aku menyelamatkan seorang yang bodoh dari **kumpulan yang bengap**.
5	What a bunch of **losers**.	Mereka ini semua memang **bodoh** betul.
6	A real **Do-Gooder**, huh?	Jadi kau benar-benar seorang **hero**?
7	And it's not the only thing, **Gruesome**.	Dan bukan itu sahaja, **Venom**.

8	...invaded by **Super-Powered Freaks** spouting demands.	...dicerebohi oleh **kumpulan samseng** dan diunguti.
9	This dance is getting old real fast, **Harpy.**..!	Cara kau ni dah lapuk la, **mulut tempayan!**
10	...Joined forces with several other **costumed psychotics**.	Lalu berganding bahu dengan beberapa **psikotik kejam** yang lain.
11	...While those **devils** run loose...	Sementara **samseng-samseng** itu bebas!
12	But tell me this, **My Little Spider**	Tapi beritahu padaku, **saying**
13	Don't beg, **Spawn o' mine**.	Jangan merayu **ahli aku**...
14	Let's move out **boys n' girls**.	Mari bergerak, **geng**.

15-19	Never should have gotten in my way, **you fake**.	Kau tidak sepatutnya menganggu aku, **penyamar**!
	Looks like **little phony**...	Nampaknya **Si Penyamar**...
	Nice move, **Little Faker**!	Langkah yang bijak, **Si Penyamar**!
	I don't like this new webbing, **you fraud!**	Cis! **Si Penyamar**, aku bencikan jarring ini.
	Time to say Nitey-Nite, **Little Faker**!	Tibalah masa untuk kau, **Si Penyamar.**

TABLE 4.5

When the target language lacks the sufficient lexical item or vocabulary to accommodate the translation of the source text, words can be paraphrased by using unrelated words which do not carry literal or direct meaning of the source text. However, these words and their meaning may closely resemble the source text.

The sentences, "Out of my way, little man" and "Does Spider-Man know you're running around loose trying to outdo him, bug boy?" in which the terms "little man" and "bug boy" are translated using the word "budak hingusan" which has unrelated meaning to the source text. "Budak hingusan" roughly means a kid or young person who is usually

viewed by others as being unimportant due to his inexperience in life or in a situation. Although this phrase is not directly related to the source text meaning, it does carry similar impact because of the manner it is used as the resulting translated sentences were, "Berambus kau dari sini, budak hingusan" and "Adakah Spider-Man tahu yang kau cuba mengatasinya, budak hingusan?"

Another example is the use of the term, "Super-Powered Freaks" which is used to refer to a group of super-villains being translated into, "kumpulan samseng". From this example, the impact of the source text is lessened as the super-villains are simply being referred to as a bunch of thugs in Bahasa Malaysia.

In another utterance: "Let's move out, Boys n' girls" the Bahasa Malaysia translation is, "Mari bergerak, geng". Despite not being literally translated as "budak lelaki dan perempuan", the phrase in English carries the meaning of a group of people and thus, the meaning and impact of the source text is partially preserved in the use of the term "geng" in Bahasa Malaysia which refers to a group of people which could be of a mixed gender or of just one gender. Using the word "geng" is perhaps the best option for the translator as there is no natural equivalent in Bahasa Malaysia for "Boys n' girls".

It is also noticeable as to how the word "Si Penyamar" or "Penyamar" are used to refer to Spider-Man's clone, the Scarlet Spider by his adversary who know he is not the real Spider-Man. "Penyamar" means a person in disguise and this word is not the most suitable word to use and is considered as unrelated word when compared to the words were used in these source text sentences, "Never should have gotten in my way, you

fake", "Looks like little phony…", "Nice move, little faker" and "I don't like this new webbing you fraud!" The terms "you fake" is translated as "penyamar" whereas "Si Penyamar" is used for "little phony", "little faker" and "fraud".

The quality of effectiveness of translation using this strategy can be summarized from the explanations given. As highlighted from the examples above, it can be said that the meaning and impact of the source text is mostly lost and altered in the translated text. Something which is originally meant to be negative is changed into a positive meaning as seen from the translation of "costume vigilantes" to "sukarelawan berkostum". Impact is also reduced in the translation of "Super-Powered Freaks" to simply "kumpulan samseng" because the potential threat posed by super-villains is lessened.

Another example not discussed above of how this strategy produces words in which the meaning is changed and also reduced in terms of impact is the use of the term "mulut tempayan" to translate "Harpy". A harpy is mythological Greek creature and this term is often metaphorically used to refer to nasty and annoying women in works of literature. "Mulut tempayan" in Bahasa Malaysia is a term used to describe people who cannot keep secrets. Therefore, it can be seen that both these words have no relationship at all in terms of meaning and due to this reason, the translation is not effective in preserving the original meaning and impact of the source text word.

On the other hand, there is an example which illustrates how the meaning of the target text is enhanced when compared to the source text under this translation strategy. This is found in the data, "A real Do-Gooder, huh?" and its translation, "Jadi kau benar-benar seorang, hero?". The word "hero" is used to translate "Do-Gooder" and this helps in

increasing the effectiveness and impact of this particular piece of translation in the target text. When someone calls you a "hero", it carries a higher significance in what you have done and achieved compared to being called a "Do-Gooder" which is totally applicable in this case. The reason is in this comic issue, the clone of Spider-Man, the Scarlet Spider is battling a villain and saving the lives of the hostages. Initially, the public did not know how to react to this new superhero on the scene as they do not know if he can be trusted. After the battle ends, he is referred to by a reporter as a "Do-Gooder". However, the translated version in which he is called a "Hero" by the reporter is more significant especially after surviving a battle with a deadly villain and risking his life to save the hostages. The term "Hero" is better suited for his act of heroism and bravery.

4.6. Translation by omission of words

	English	BM
1	Wrong, **chumps**...	Salah tu...
2	No more playing around, **Chumps**.	Tiada masa untuk bermain kata.
3	I'll see you buried under the rock you crawled out from, **Pest...**!	Aku akan pastikan kau terkubur ke tempat asal kau...!
4	Hoped those lunatics would do way less damage out here over the water, **Pal**...	Kita ingatkan Platoon akan melakukan kerosakan yang minima di sungai...
5	...The valiant efforts of the **battered heroes** have given the police enough time to evacuate the already quiet streets nearby...	...setelah pihak berkuasa mengosongkan kawasan berhampiran daripada orang awam.
6	Not from there, **chuckles**...	Mungkin... tetapi tidak dari situ.
7	The night is yours, **Red**.	Malam ini kepunyaan mu.
8	Ben? Is that you, **Boy**?	Ben? Adakah itu kau?
9	The clock's a piece A'Junk **YaOld**	Jam loceng ini sudah buruk.

	Hag!	
10	That's enough, **Freak**!	Cukup!
11	Glad to hear it, **young fella**.	Baiklah kalau begitu...
12	Why do you seek your death, **Man**?	Kenapa kau ni asyik mencari MAUT?
13	Ya done good, **Babe**.	Kau lakukannya dengan baik sekali.
14	You're always welcome, **Dear**! Come in!	Pintu selalu terbuka untuk kau! Masuklah!
15	I'll just lasso that **Halloween wannabe** with some costume tendrils, and...	Aku hanya perlu mengikatnya dan...
16	But until then, think of what a **dandy little blood letter** he'll make.	Tetapi sebelum itu, fikirkan apa yang boleh dilakukannya!
17	Th-that **freak's** webline!	Tali labah-labahnya!
18	Get real, **pops**! I almost scrubbed you and the Spider-Guy before...	Sedarlah diri kau! Aku hampir berjaya memusnahkan kau dan Spider-Man sebelum ini.
19	Thompson and the Parkers are friends of the family, **punks**...	Thompson dan keluarga Parker adalah kawan kepadaku.

20	So welcome to my nightmare, **boy-toys and ghouls!**	Jadi selamat datang ke mimpi ngeriku!
21	Count on it **Chumps**!	Percayalah...!
22	First blood's ours, **Crew**...!	Kemenangan pertama untuk kita!
23	But the science-spawned atrocity known as Morbius, **The Living Vampire...**	Tetapi makhluk yang dicipta melalui kepakaran sains bernama Morbius...
24	So you will be the next **prattling pest** to die, **witch**!	Jadi kaulah yang akan mati dulu!
25	He's really terrified, **poor guy**...	Dia betul ketakutan.
26	You're the pathetic crybaby in this family, **little boy**...not us!	Kaulah budak mentah yang menyedihkan dalam keluarga ini, bukan kami.
27	Neither will we, **sucker**...	Kami juga begitu...
28	I need a stretcher over here fast, **folks**...	Wanita ini perlu rawatan segera...
29	Then...Time to DIE, **Bunky**!	Jadi... masa untuk bertemu ajal!
30	Put down the paper and do your job, **Freak**!	Letakkan akhbar itu ke tepi dan pergi laksanakan tugas engkau!

31	Don't believe everything you read in the papers, **blondie**..	Jangan mempercayai apa yang engkau baca dalam akhbar...
32	How about the privacy of your own padded cell, **sister?**	Bagaimana pula jika di dalam penjara?
33	That's what you think, **cuz**.	Itu apa yang engkau fikir.
34	Guess again, **Jaws**.	Silap tu.
35	DIE, **IMPOSTER**!	Mampuslah kau!
36	Don't sweat it, **kid**.	Janganlah kerja terlalu kuat.
37	Just stay objective, **son**. Don't let the story consume you.	Tapi ingatlah, jangan sampai cerita itu menguasai diri kau.
38	You've had me very worried, **young man.**	Aku risau tentang kau.
39	Try to tone down the enthusiasm, **Tiger**.	Jangan terlalu memuji aku...
40	Are you alright, **son**?	Kau tiada apa-apa?
41	And this looks like it might be it, **Folks**.	Nampaknya ia tamatlah secara begini.
42	Oh **boys**! I say...BOYS!	Her, dengar tak?! Kau semua dengar

		tak?
43	You and I are going to have to have a chat, **young man**.	Aku nak bincang sesuatu dengan kau.
44	There they go...**My boys**...	Mereka dah pergi.

TABLE 4.6

When an equal term of expression in the targeted text cannot be found or when found, does not sound appropriate due to the context of how it is used, sometimes it is better to just omit that term in translated piece. The table above illustrates the examples of such situations.

Based on the data collected, the act of calling names negatively to taunt someone else is omitted from the translated text. The term "chumps" which has negative connotation is omitted as there is no equal term of this word in Bahasa Malaysia. The sentences, "Wrong, chumps…" and "No more playing around, chumps" is translated as, "Salah tu…" and "Tiada masa untuk bermain kata." Other examples of names which carry negative connotation omitted are, "Pest", "Old Hag", "dandy little blood letter", "prattling pest", "witch", "boy toys and ghouls", "punks" and "sucker". All these words are omitted as there is no equivalent form in Bahasa Malaysia which can carry the same impact of the English words.

Due to the American culture of speaking where the elders address younger people as "young man" "son", "boy", and "young fella", such terms are also omitted as this is not a common practice in the Malaysian culture. In America, a younger person is called "kid"

or "son" by a person who is older even though they are not related. A direct translation of these words into Bahasa Malaysia would have definitely created confusion among Malaysian readers. Likewise, the words "sister" which in this context is not spoken by relatives is also omitted since in America, girls normally use that term to address another fellow female. The example of how this word is used is shown in the sentence, "How about the privacy of your own padded cell, sister?" which is spoken by a heroine who is Spider-Man's ally to a villainess. The Bahasa Malaysia version omitted the "sister" word and the sentence is translated as, "Bagaimana pula jika di dalam penjara?"

If there are cultural specific terms which cannot be translated, it is better to just omit them altogether as omission does not harm the translation of a word or expression as long the meaning of the context is not affected drastically by being totally lost.

While the strategy of omitting words does not really change the meaning of the target text, it does however reduce the impact of the translated version based on what is discovered from the data. In the translated text, the lack of names which are both used by heroes and villains to taunt their adversaries has lessens the impact of the dialogue spoken by these very characters. Something hostile in the source text appears to be not as hostile or less threatening in the target text. In fact, the degree of animosity or hatred between two adversaries is reduced as well with the omission of the terms and names they refer to each other.

This is shown through the translation of the following examples; "That's enough, freak" to "Cukup!", "So you will be the next prattling pest to die, witch!" to "Jadi kaulah yang akan mati dulu!", "Neither will we, sucker…" to "Kami juga begitu…", "Put down the

paper and do your job, Freak!" to "Letakkan akhbar itu ke tepi dan pergi laksanakan tugas engkau!" and "The clock' a piece A' junk Ya Old Hag!" to "Jam loceng ini sudah buruk". Due to the omission of words such as "freak", "witch" and "Ya Old Hag", the impact of the source text has been lost because the translated version offered a tamer version of the dialogue which was spoken by the characters.

Not only does the strategy of omission influence the hostile nature of relationship between the protagonists and antagonists through the words they use to refer to each other, it also affects the relationship in terms of the affection level and intimacy between two characters. The first example is a dialogue spoken by Spider-Man's wife Mary Jane to him, "Try to tone down the enthusiasm, Tiger" where the term "Tiger" which is her special name of affection for him only is omitted as shown in the target text, "Jangan terlalu memuji aku". As a result, the quality of the dialogue between husband and wife becomes less intimate as it does not hold the same impact of affection found in the source text. The other examples are the dialogues spoken by a supporting character named, Seward Trainer who acts as a father figure to the Scarlet Spider, "You've had me very worried, young man" and "Are you alright, son?" where the words "son" and "young man" have been omitted. It can be seen that the level of affection between the characters has been reduced and has become more neutral from the resulting utterances which are, "Aku risau tentang kau" and "Kau tiada apa-apa?" respectively.

4.7.   Translation by using cultural substitution

	ENGLISH	BM
1	Like **lambs to slaughter**	**Seperti ayam disembileh**
2-5	C'mon **sweetheart,** jump for it! B-but, **sweetheart**. Shake a leg, **Lover**. Fine, **Honey**	Mari **sayang**-lompat! T...tapi **sayang**...! Lekas sikit, **sayang** Cantik, **sayang**

TABLE 4.7

An interesting example found from the data for this strategy is the translation of the phrase, "Like lambs to slaughter" from the source text to "Macam ayam disembelih" in the target text. This translated piece brings similar meaning and impact despite using a different word to translate as lambs have been substituted with "ayam" which is chicken in Bahasa Malaysia. This is done perhaps because in Malaysia, it is more common to find people of different social standings and religious background eating chicken meat in their daily meals as opposed to lamb. Thus, the phrase "sembelih ayam" would sound more natural than "sembelih kambing" as this will be a phrase the local readers can relate to.

The term "sayang" in Bahasa Malaysia is usually spoken to a loved one, more specifically by lovers for example, from a husband to his wife or a boyfriend to his girlfriend and vice-versa and therefore, it is used to translate terms of affection from the

source text such as, "Sweetheart", "Honey", and "Lover". In fact, this term has become such a common way of addressing a loved one for not only the Malays are using it but also people from other cultures in Malaysia. In Bahasa Malaysia, "sayang" is the most well known way of affectionate address spoken among lovers and hence, it is the best option to translate the terms stated above.

Both examples above show that despite changing certain words or terms which are culture specific in the target text, the initial meaning conveyed in the source text is retained and preserved.

4.8.   Mistranslated Words

	ENGLISH	BM
1	I'm not a fan of **costumed vigilantes**.	Dan aku memang tak menyanjungi **sukarelawan yang berkostum**
2	Carrion's **a flying plague** and his corrosive acids burn through my webbing as fast as...	Carrion **mampu terbang** dan asidnya pula membakar sarang lelabahku!
3	First and foremost, **the tainted offspring** that brought us home.	Mula-mula, **gereja** ini yang membawa kami pulang
4	So Parker's our best bet for a lead on the **pseudo-Spider** that's prowling his beat	...nampaknya Parker sahaja yang dapat member maklumat mengenai **Spider-Man yang satu lagi**.

TABLE 4.8

The examples from the table above are examples from the data that do not fit in into any of the strategies for translation as they are words which have been mistranslated. In other words, words from the source text have been completely altered in meaning when translated. On a different note, while the strategy of translation by using unrelated words can get the job done, there are words or phrases in which their meaning has been altered from the source text. Here is an example seen in this sentence, "I'm not a fan of costumed

vigilantes" where "costumed vigilantes" have been translated into "sukarelawan yang berkostum". Obviously, the meaning of this phrase has been changed since "sukarelawan" meaning volunteers which has positive meaning in English has been used to replace vigilantes which carries a more negative meaning.

Another glaring example of a translation losing its meaning completely can be seen in the next sentence which is spoken by the protagonist in reference to his enemy who goes by the name Carrion in which he said, "Carrion's a flying plague and his corrosive acids burn through my webbing as fast as…" being translated to, "Carrion mampu terbang dan asidnya pula membakar sarang lelabahku!". In this example, "Carrion's a flying plague" has been simply translated as "Carrion mampu terbang". This super-villain has the ability to fly and whatever he touches with his hands will decay. That is why he is described by the protagonist as a flying plague. However, the Bahasa Malaysia version sees him as being able to fly. Not only is the description of the villain totally changed but the threat of his powers has been reduced as well in the Bahasa Malaysia version.

Another instance in which a sentence completely has its meaning changed is, "First and foremost, the tainted offspring that brought us home" became, "Mula-mula, gereja ini yang membawa kami pulang". "The tainted offspring" is actually being used to refer to a villain and therefore an individual instead of a location. Perhaps due to the lack of understanding of the context for this particular sentence, the word "gereja" which is church is used because this sentence is spoken during a conversation in church.

Translators can end up mistranslating certain sentences or words could be due to their lack of understanding with regard to the background of this comic series plus the relationship between characters.

4.9. Words from ST substituted with pronouns

	ENGLISH	BM
1	...But there are too many **metal-heads** now to...	...tetapi kini, **mereka** terlalu ramai...
2	Oh boys! I say...**BOYS**!	Her, dengar tak?! **Kau** semua dengar tak?
3	And if **you two hot-shot scientists** happen to figure out a solution...	Jika **kau berdua** dapat mencari penyelesaian...
4	Get back **you maniacs**, before I...	Berundur **kamu semua,** sebelum aku...
5	I think it's time to go boys, these **ridiculous heroes** haven't got a chance.	Aku rasa lebih baik kita balik dulu, **mereka** tidak berpeluang untuk menang langsung.
6	Seems that while **you jerks** were going at each other...	Nasib baik **kamu semua** bergaduh.
7	Doesn't look anything like the **wide-eyed innocent** I like to remember.	Tidak seperti **dirinya** yang aku ingat suatu masa dahulu.
8	Let's let the **two costumes** duke it out.	Mari kita biarkan **mereka** berdua menyelesaikannya.

9	What's happened to the **Typical American Family?**	Apa telah terjadi kepada **mereka** ini?
10	Nurse said **my pigeon** checked in as 'John Smith'...Right...	Jururawat memberitahu **dia** menggunakan nama "John Smith".
11	...before the **Spider Special**.	...dan aku kini akan menjamah **engkau!**

TABLE 4.9

The table above lists words which are simply translated using pronouns. The phrase "metal heads" is translated as "mereka" which simply means "them" in Bahasa Malaysia. This phrase is spoken by the heroes because they are up against a group of enemies who are covered in metallic body armour from head to toe. Using the word "kepala besi" which is the direct translation of metal heads in Bahasa Malaysia will result in the sentence, "tetapi kini, kepala besi terlalu ramai" or "tetapi kini, kepala-kepala besi terlalu ramai" since the phrase metal heads is written in plural form. The resulting sentence sounds odd and incorrect. Hence, the pronoun "mereka" was used instead.

Additionally, "you two hot shot scientists" is spoken by a supporting character to Spider-Man and the Scarlet Spider as Spider-Man is characterized as having a brilliant scientific mind. This characterization applies to the Scarlet Spider as well since he is the clone of Spider-Man. The word "kau berdua" which means "the both of you" is used and the words "hot shot" and even "scientists" are dropped.

In both of these cases, pronouns were used because the adjective for scientist which is "two hot shot" does not have a literal equivalent in Bahasa Malaysia. Likewise, the term

"metal-heads" which are used to refer to an army of enemies in armour by one of the heroes is translated by using the pronoun "mereka". It can be inferred that the translator or translators decide to use pronouns to substitute such words in order to avoid confusion and complications in their process of translating in finding the right word which carries an equal weight of meaning of the source language that fits into the target language.

CHAPTER 5: CONCLUSION

The conclusion discusses the answers to the two research questions in this study which are: (i) What are the strategies used in translating name labels from English into Bahasa Malaysia in the Spider-Man comic series? and, (ii) How far is the effect and impact of the name labels in the source language maintained in the target language?

Of the 188 samples of data collected from the Spider-Man comic series, 173 are tabulated according to the translation strategies by Mona Baker together with how frequently they are used which is converted to a percentage of usage. This is presented in the table below:

Strategy	Frequency of Usage	Percentage
Translation by using a more general word	4	2.31%
Translation by using a less expressive word	38	21.97%
Translation by using loan words	14	8.09%
Translation by paraphrasing using related words	49	28.32%
Translation by paraphrasing using unrelated words	19	10.98%
Translation by omission of words	44	25.43%
Translation by using cultural substitution.	5	2.89%
TOTAL	**173**	**100%**

TABLE 5.1

The remaining 15 data of the total 188 are not included in the above table because 4 of the 15 name labels are mistranslated words/phrases while 11 of the samples are pronoun substitutions for the source language name labels. Firstly, words/phrases which are mistranslated cannot be considered as a translation strategy as these are clearly careless mistakes on the part of the translator/s who have misinterpreted the actual meaning expressed by a name label. Secondly, the table above only aims to tabulate the findings based on the translation strategies by Mona Baker and since translation by substitution of words using pronouns is not in the list of Baker's strategies, this too is excluded from table 5.1

The data analysis has clearly revealed that the three main strategies used in translating name labels in a selection of Spider-Man comic series from the English Language to Bahasa Malaysia are (i) translation by paraphrasing using related words (28.32%), (ii) translation by omission of words (25.43%) and (iii) translation by using a less expressive word (21.97%). Translating by using less expressive or more neutral words is necessary due to the fact that the English Language is abundant in adjectival compounds and it is also a language which flexibly allows for word blends. Such features are a lot less common in Bahasa Malaysia. Phrases such as, "armored invaders" "my fellow outcasts" and "the little guy" are examples of adjectival compound phrases. It would be difficult for the translator to construct a similar compound structure in Bahasa Malaysia which can bring forth an equal impact as the original and which could also be fitted into the context of what is going on in the comic. In the case of blending two words which are the villain's name "Platoon" and the sound effect "splat" to become "Splatoon", it would be difficult to literally translate because this word will not be understood by the target

audience since the sound effect "splat" does not exist in Bahasa Malaysia. Retaining this name label would appear to be unnatural and it would not have made sense to the readers.

The reason behind the use of strategies such as translation with related words is paralleled in another study entitled "Translating Comics" by Tomasek where he studied the translation of the Batman comics in the Czech Republic. Based on his findings, he quotes six rules for translating and two out of the six can be specifically related to this study. Tomasek quotes the first rule as, "the translator should render intention by intention and take into consideration the features and possibilities of source language and target language, in order to provide the same effect in target language (2009: 34)". The strategy of translating or paraphrasing by using related words is used the most at 28.32% since this would be the most effective method of translating the source text into the target text. Using related words skilfully can aid in rendering the intention whilst capturing the impact of the intended meaning.

This study has also shown that literal translation is another effective course of action in some contexts as it helps retain the intended meaning of the original. This can be seen through examples such as the translation of "New York's never-say-die defenders" to "wira New York yang tidak pernah mengaku kalah" and "wounded great beast" to "makhluk yang cedera parah". By literally transferring the descriptive name references, the impact of the original is also preserved.

The other rule by Tomasek is, "the translator should render idiom by idiom and take into consideration the cultural backgrounds of the source and target language (2009: 34) which explains why the strategy of translating by omission of words is also used

frequently in the translation of name labels in comics. Since the English Language contains many lexical items which are unavailable or which may come off as awkward when translated in Bahasa Malaysia such as, "blondie", "sucker" and "Halloween wannabe", the target readers may not be able to understand the meanings of these words as there are hardly any natural blondes in Malaysia and Halloween is also not celebrated by Malaysians. Hence, omitting such words would have been the most appropriate translation measure to take. This clearly relates to the difference in the cultural context between America and Malaysia.

In terms of the quality of translation, most of the translated name labels showcased a reduction or loss of pragmatic impact of the meaning of the name labels in English. Those which are translated by using loan words and paraphrasing by using related words preserved their meaning and only one example from the data can be found where the meaning is enhanced in the translated version. In spite of this, the translated text is still effective in portraying the plot and dialogue of the source text in the target language. House (2001: 9) describes the theory of "covert translation" where, "the translator must attempt to re-create an equivalent speech event" in which, "the original may be manipulated at the levels of language/text and register via "cultural filter" ". Such cases require the elimination of words by translators which would not make sense or be understood by the target audience. Not only that, they could also translate by adding culture specific terms belonging to the target language and by rephrasing or modulating utterances in a way which the target audience can relate to. This is why the meaning of the translated words may not always carry a near equal impact as the expressions in the source language. However, the end product can still be considered to be a translation that

has been responsibly translated because the target audience can most importantly understand the message conveyed. Additionally, House (2001: 4) expresses, "the way target culture norms are heeded or flouted by a translation is a crucial yardstick in evaluating a translation". Since the translation of the Spider-Man comics conforms to the culture of the target language, it can still be considered to be an effective translation.

Newmark (1988: 12-13) states two aspects which a translator must consider when translating. They are (i) the intention of the translator where, "[t]he translator's intention is identical with that of the author of the SL text. But he may be translating an advertisement, a notice, or a set of instructions to show his client how such matters are formulated and written in the source language, rather than how to adapt them in order to persuade or instruct a new TL readership" and (ii) the readership of which he says, "[o]n the basis of the variety of language used in the original, you attempt to characterise the readership of the original and then of the translation, and to decide how much attention you have to pay to the TL readers". In other words, the translator has to choose to translate according to his own intentions or to translate in a way which is based on the needs of the target language readers. For the Bahasa Malaysia version of the Spider-Man comics, the translator has taken into consideration his target audience who are mainly children and teenagers in Malaysia. This also relates to what al-Qinai (2000: 6) states about how the translator needs to simplify words and to also decide on what words to add and drop in the target text through "the specific use of (a) incomplete sentences and loosely structured clauses and (b) particular theme/rheme sequence: Some sentences retain a theme without a rheme or the theme is deleted while the rheme is preserved", so that his target audience will not find what they are reading to be too complicated. He adds

in this way the "TT is less personalized and uses less evocative, figurative language". These must be some of the principles that had motivated the translators of the Spider-Man comic series to frequently use strategies like translating with less expressive words, paraphrasing using related words and even omitting words to avoid aspects incomprehensible to target readers.

This study has also revealed that name labels can be also be represented by using pronouns in order to avoid complications in translation. As shown from the table in the data regarding the use of pronouns, names which come attached with adjectives such as "metal-heads", "you two hot-shot scientists" and "ridiculous heroes" could be just translated using pronouns in Bahasa Malaysia such as "mereka" and "kau berdua". This however comes with the price of reducing the level of affection, hostility and intensity expressed in the relationship of the characters as the pronouns express a neutral tone.

Based on what has been studied and discovered, it can be concluded that the translator or translators of the Bahasa Malaysia version of the Spider-Man comic series are more concerned in conveying the main idea and plot in the comic to the target audience. The impact of the source text is compromised in the process of relaying the main idea; preserving the finer details of creativity of the source author is abandoned in view of a swift narrative/dialogue easily readable to the young teenage/adult audience. The main gist or idea for the target audience is there so that they most importantly understand what is going on in the comic. This is the reason as to why the translated version uses more simplified and straightforward forms of expression. Simplified form of language use to be more specific are neutral words such as using a more general word to translate and

also using pronouns to substitute certain words in English as shown from the data analysis.

In addition, the translator would feel that a simple translation would suffice for action comics as the readers would want to get to the part where the action is taking place instead of reading and processing too many descriptions. The use of simplified language expressions is effective in conveying the meaning of the source text as these words are complimented with graphic illustrations in the comic. As the old saying goes, "A picture is worth a thousand words" by Frank R. Barnard and this is true for the translation of these comics as the target audience can still understand what is going on in the comic despite receiving a much simpler version in terms of word meaning.

Studies of comic translation would be more prominent in the future as the general view of comics has evolved since it was first introduced. The future of comic translation is a promising prospect as seen in the translation of Manga which are Japanese comics. These comics have been translated into English, Mandarin, French, Bahasa Malaysia and German over the years due to the attention they have been gaining from readers all around the globe. Many challenges lie ahead in the translation of comics because they are filled with cultural aspects of language and so translators have the uphill task of deciding on how much to preserve, reduce or omit without destroying the fun in reading comics. As the comic genre is a reading medium that is increasingly being read by people of all ages using simple forms of expressions would not be appealing to adult readers who expect a more sophisticated reading material while at the same time, words which are too complex or advanced would not be comprehensible to younger readers. As a result, it is

the responsibility of the translator to strike a balance in using a range or level of language

which is neither too simplified or overly ornate and unwieldy.

REFERENCES

1) al-Qinai, J. (2000). "Translation Quality Assessment. Strategies, Parameters and Procedures". *Meta: Translators' Journal, vol.45*. Retrieved June 6, 2013 from http://www.erudit.org/revue/meta/2000/v45/n3/001878ar.pdf

2) Baker, M. (1992). *In Other Words: A coursebook on translation*. USA and Canada: Routeledge.

3) Baker, M. (2011). In Other Words: A coursebook of translation, Second edition. USA and Canda: Routeledge.

4) Eisner, W. (2000). *Comics and Sequential Art*. Tamarac: Poorhouse Press.

5) Harvey, R. C. (2001). *Comedy At The Juncture Of Word and Image.TheLanguage of Comics: Word and Image.* Jackson, University Press Mississippi.

6) House, J. (1997). *Translation Quality Assessment: A Model Revisited*. Tubingen: Narr.

7) House, J. (2001). "Translation Quality Assessment: Linguistic Description versus Social Evaluation". *Meta: Translators' Journal, vol.46*. Retrieved May 2, 2013 from http://www.erudit.org/revue/meta/2001/v46/n2/003141ar.pdf

8) Kaindl, K. (1999). Thump, Whizz, Boom: A Framework for the Study of Comics under Translation. *In Target*, vol. 11:2, 263-288

9) Kiviniemi, E. (1982). *Proper Name*. Helsinki: Yliopistopaino.

10) Koponen, M. (2004). Wordplay in Donald Duck comics and their Finnish translations, Department of English, University of Helsinki. Retrieved April 29, 2013from http://ethesis.helsinki.fi/julkaisut/hum/engla/pg/koponen/wordplay.pdf

11) Mackova, M. (2012). Specifics of Comics Translation, Master's Diploma Thesis. Retrieved April 26, 2013 from http://is.muni.cz/th/215574/ff_m/specifics_of_comics_translation-diploma-mackova.pdf

12) Matthews, P.H. (1997). *The Concise Oxford Dictionary of Linguistics*. Oxford University Press.

13) Mizani, S. (2008). Proper Names and Translation. Translation Journal Volume 12, No.3.

14) Retrieved April 26, 2013 from http://www.bokorlang.com/journal/45proper.htm

15) McCloud, S. (1994). *Understanding Comics*. New York: Harper Paperback.

16) Nida, E. (1964). *Toward a Science of Translation*. Leiden: Brill.

17) Nissila, V. (1962). *Finnish Onomastics*. Helsinski: SKS.

18) Newmark, P. (1988). *A Textbook of Translation*. United Kingdom: Pretence Hall International.

19) Nord, C. (2003). "Proper Names in Translation for Children: Alice in Wonderland as Case in Point". Meta: Translators' Journal, vol.48. Retrieved April 26, 2013 from http://www.erudit.org/revue/meta/2003/v/n1-2/006966ar.html

20) Ordudari, M. (2007). Translation procedures, strategies and methods. *Translation Journal, volume 11, no.3*. Retrieved June 6, 2013 from http://www.bokorlang.com/journal/41culture.htm

21) Scott, J. (2010). The Translation of Comic Books, Trusted Translations. Retrieved April 27, 2013 from http://translation-blog.trustedtranslations.com/the-translation-of-comic-books-2010-09-22.html

22) Toivonen, P. (2001). *A Comic Book in Four Languages*. Acta Wasaensia No.88. Vaasa: Vaasan yliopisto.

23) Tolvanen, J. (1996). Ruutujen välissä Näkökulmia sarjakuvaan. Tampere: Tampere University Press. 203-213.

24) Tomasek, O (2009). *Translating Comics*. Brno: Filozoficka fakulta Masarykovy univerzity.

25) Vinay, J.P & Darbelnet, J. 1958). *Comparative Stylistics of French and English: A Methodology for Translation*. Paris: Didier.