Journal of Language and Literature
Vol. 22 No. 2, October 2022, pp. 490 – 503
DOI: 10.24071/joll.v22i2.4541
Available at https://e-journal.usd.ac.id/index.php/JOLL/index



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License.

Translation Procedures of Harsh Language and Their Correlation to the Visual in *The Life and Times of Scrooge McDuck*

Janis Ramadhanti Saputri & Andika Wijaya
janis.ramadhanti@ui.ac.id & andika.wijaya@ui.ac.id
English Studies Program, Faculty of Humanities, Universitas Indonesia, INDONESIA

Abstract

Comics are media that people of all ages can enjoy, and while some comics have age restriction, The Life and Times of Scrooge McDuck *is a comic that targets both young and old readers. As it is the story of Scrooge McDuck's rise to success, the comic depicts aggressiveness not only physically through violence and facial expression but also verbally through the usage of harsh language. The objective of this research is to analyze (1) the translation procedures that are used in the comic* The Life and Times of Scrooge McDuck *and (2) their correlation with the visual elements of the comic. This research uses Vinay and Darbelnet (1958/1998) theories on translation procedures by basing the utterance of harsh language on theories proposed by Ljung (2011) and Ford (2016). This research uses the qualitative descriptive method, and the data were taken by setting the limitation on the character's facial expression at the time of the utterance of harsh language. From this research, it can be concluded that the translator utilizes many translation procedures to translate the harsh language, in particular the reduction procedure. This research also shows that translation procedures are utilized to reduce the element of verbal aggressiveness, yet the procedures that are used do not influence the intention behind the utterance as the aggressiveness has been presented through the visuals.*

Article information

Received: 12 April 2022

Revised: 16 Agustus 2022

Accepted: 19 Agustus 2022

***Keywords**: translation; translation procedure; comic translation; harsh language*

Introduction

Translation is a process to change a text from its source language (SL) to the target language (TL) while taking the context of the source text (ST) into consideration. Comic is a unique media type for text translation, as it includes not only textual elements but also visual elements. Thus, comic translation can be categorized as multimedia text translation because of practical or commercial limitations, such as the size of text balloons or panels and

their specific objectives (Celotti, 2014). Both these textual elements and visual elements have the embedded cultural aspect of the countries they are made in, and said aspect will also be transferred in a translation (Celotti, 2014; Unsal, 2017). Thus, comic translation involves translating both the textual and visual aspects.

In Indonesia, translated comics are popular among young and old readers. One such comic is the *Paman Gober* series and its spinoff *Kisah Hidup Paman Gober*, originally titled *The Life and Times of Scrooge McDuck* which was first released in the United States in 1998. The comic tells the tale of Scrooge McDuck's journey to glory starting from his childhood days in Scotland to his reunion with his nephew Donald and grandchildren Huey, Dewey, and Louis. Although it is a series that is primarily targeted to young readers, due to the heavier topics compared to the original series and characters' circumstances, there are many harsh words such as insults, curses, and derogatory remarks.

Harsh words in the comic can be said to be harsh language, as it is a language that can be said to be a face-threatening language that threatens the self-image, emotional, and social sense of self of another person (Yule, 2005). So it can be said that the harsh language in the comic is used to attack someone's sense of self, including words deemed offensive or derogatory. In addition to insults and threats, swearing that also appears in the comic can also be seen as a form of harsh language. However, the comic mostly used euphemism as it can be accepted easily because it can be considered as a way to avoid stronger profanities (Jdetawy, 2019; Ljung, 2011; Bowers, Playdell-Pierce, 2011; Ford 2016). Other ways the comic avoids taboo, swear words, and profanities other than euphemism and milder swear words are (1) using grawlixes or strings of symbols, (2) changing the spelling, (3) contracting the phrase, (4) using minced oaths or replacement words, (5) inventing replacement words or phrases, homophones and others, and (6) avoiding swear words (Ford, 2016; Bednarek, 2019). An example of euphemism is how the threat *"I'll kill you"* can be translated. To avoid the Indonesian word "*bunuh" ("kill")*, the threat can be softened by using the expression *"aku singkirkan kau"* (lit. *"I'll get rid of you"*), making it less direct and more ambiguous.

In the comic, the harsh words or harsh language appear as Verbal Trigger Event (VTE), which is "statement(s) that lead to explosive verbal responses" which then can lead to Reactive Verbal Aggression (RVA) and can act as an attack (Wigley III, 2010). Harsh language as VTEs in the comic is used as (1) behavior criticism, (2) blame, (3) character attacks, (4) command, (5) competence attacks, (6) personality attacks, (7) physical appearance attacks, (8) negative comparisons, (9) profanity, and (10) threats among others. However, the harsh language also appears to (1) express the speaker's feelings in certain situations such as fighting and scolding and (2) achieve negative impact such as bring harm to others (Jdetawy, 2019) when characters utter some swear words as swear words can be also used as interjections to express surprise, pain, fear, anger, disappointment, and disagreement (Ljung, 2011). Although the harsh language may result in another character's replying back with another harsh language, or RVA in reply to VTE, in many circumstances violence is also involved and leads to conflict, because it may incite aggressiveness in the speakers and their opponents (Hamplea, Cionea, 2010).

In knowing the context of VTE, RVA, and conflict in the comic, it is crucial to include the visual aspects. Visual elements and the context of the visual alongside the text is needed to know whether the situation can be considered as inciting conflict and aggressiveness or not. Aggressiveness and conflict can be seen not only through the actions of the characters but also from their facial expressions which are still rooted to human expressions, so the readers may easily identify the emotions of the characters as seen by comparing figures 1 and 2. Because of that nature, analyzing the characters' expression through humans' expression cues is doable as the theory of expression by Ekman and Friesen (2003) in particular has been used as the references for Disney.



Figure 1. An expression of anger. Reprinted from *Unmasking the Face* (p. 88), by P. Ekman and W. V. Friesen, 2003, Cambridge, MA: Malor Books. Copyright 2003 by P. Ekman.

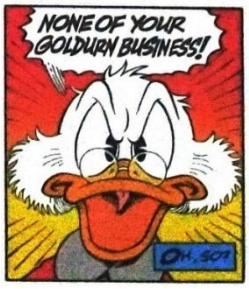


Figure 2. Scrooge's angry expression. Reprinted from *The Complete Life and Times of Scrooge McDuck Volume 1* (p. 1), by D. Rosa, 2021, Seattle, WA: Fantagraphics Books, Inc.. Copyright 2019 by Disney Enterprises, Inc..

Due to American publisher's "Comics Code Authority", the language in the comic does not cross any levels that can be said to be foul or vulgar (Zanettin, 2014). As Indonesian also have swear words that usually refer to things or situations that are deemed disgusting, unpleasant, and forbidden or bad in religions (Wijana & Rohmadi, 2016), the Indonesian publisher of Disney comic also has a guideline they need to abide, such as not including certain words including *"goblok"* (stupid) and *"tolol"* (dumb) (Yuliasri, 2017). Another example is the the word "*pig",* which also appears in the comic, is an insult that was often said to an overweight or unhygienic person. However, the Indonesian insult term "*babi"* (lit. "*pig"*) has more negative connotation due to said animal being taboo to be consumed in a religion. This politeness strategy in translating Disney comics is due to the requirements of deference and appropriateness without threatening the socio-cultural norms of the countries the translated comics are released in and to ensure the parents and adult figures that are interested in children's welfare will accept them, even sacrificing humor as done by Disney publisher in Arab (Zitawi, 2014). There is also a concern that the behavior of children and teenagers can be affected by the harsh language they read, so there is a need to censor media they consume (Ford, 2016). Although there is an emphasis by Disney publishers to tone down the harsh language in the translation, verbal violence such as labels, threats to hurt and kill, humiliation, swearing, and cursing has been depicted in Indonesian original folktales which are traditionally taught to children (Masykuroh, 2016).

There has been much research about comic translation and of harsh language in it in Indonesia. One of them is done by Nurlaila, Purwaningsih, and Firmawan (2015) about the politeness degrees and translation techniques of directive utterances in *Donald Duck* comic and its Indonesian translation. The finding of that research is that most directive utterances that are found in the comics are impolite, and are closely related to culture. Anggraini and Himawati (2017) conducted research about swear word translation of *The Walking Dead* comic that focuses on the translation techniques which are censorship, substitution, taboo for taboo, and euphemism. However, the swear words that are analyzed are crass and vulgar profanities which are not suitable for young readers. Another research is done by Wafa and Tjahyadi (2017) who analyzes the techniques, methods, and ideologies that are used in a bilingual comic *Baby Blues Siaga Satu Anak Pertama*, and the result is that the techniques that are used lean more towards the ST. The last research which is by Yuliasri (2017) is about the censorship through translation techniques in translating humorous texts in *Donald Duck* comics and the reasons underlying the translators' choices. It is found that censorship is done through reduction and generalization techniques, and has distorted some of the meanings by reducing or losing the humor in the original text. While there is research about swearwords and censorship, the former analyzes words that are not suitable for young readers while the latter focuses on the effect of translation choices on humor.

Although there is much research that has been done to analyze translation procedures in

comic translation from English to Indonesian, the visual itself has not been analyzed alongside the text. As has been previously mentioned, translating multimedia texts such as comics needs to take all the elements of the media to be translated. Furthermore, the correlation between the translation procedures and their effect to the visual has not been researched extensively.

Harsh language is particularly focused on this study since there are different degree of acceptability between different cultures that prompt publishers such as Disney to issue translation guidelines in some countries (Yuliasri, 2017; Zitawi, 2014). In dealing with this kind of language in children's comics, not only translators must adhere with the translation guidelines, but they also need to consider the narration, visual aspects and the characterization of the speaker. Understanding how the translator applied the official standards Disney publisher has placed to translate harsh language in their children's comic books with consideration to such other aspects of the books may help translators and researchers alike in understanding how harsh language in children's comic books is typically translated in Indonesia. It may also shed a light on what kind of harsh language is acceptable in a media consumed by children in Indonesia, as has been previously explored in the case of translating Disney comic books in Arab countries (Ford, 2016; Zitawi, 2014). The object of this study is *The Life and Times of Scrooge McDuck,* and this study focuses on whether the translation procedures that are used affect the context of the dialogues and the visual in *The Life and Times of Scrooge McDuck*.

Methodology

The ST for this research was the comic series *The Life and Times of Scrooge McDuck* which was written and illustrated by Don Rosa. This research used the third reprint of published final edition of the series, titled *The Complete Life and Times of Scrooge McDuck* printed by Fantagraphic Books in 2021. The TT of this research was the limited edition of *Kisah Hidup Paman Gober* volume 1 to 7 which were released biweekly from July to September 2009 by Kompas Gramedia. The data of this research were the dialogues of the characters in the ST and TT, specifically when harsh language was used.

First, in collecting the data, the harsh language as VTEs that triggered RVAs were identified according to Wigley (2010). Said VTEs include other workarounds for common swear words and profanities as described by Ford (2016) and Bednarek (2019). Using the theories that Ljung (2011) and Ford (2016) proposed, the data would be analyzed in the qualitative method.

Next, by using the theories of facial expression by Ekman and Friesen (2003), the limitation was set on the expressions of the characters as harsh language could be used both in positive and negative situations. The data limitation were specifically the visuals of negative emotions such as contempt and anger by front-views and side-views. For contempt, the character's expression showed: 1) raised upper lip and raised or lowered lower lip, 2) wrinkled nose, and 3) pushed-up lowered eyelids and lowered eyebrows. As for anger, the facial expression showed: 1) drawn-together, lowered eyebrows, 2) tensed eyelids, 3) hard-staring eyes, and 4) tightly-pressed-together or parted-in-a-square-shape lips. As the limitations were set on the characters' expressions, panels where the expressions were unobservable such as being covered by face masks or silhouettes and did not correspond to the limitations were omitted. In addition, the negativity of the utterance of harsh language was emphasized when it was related to conflict and physical aggression.

After establishing limitations on the visual cues, the next step was documenting any harsh language that could be found by those limitations and was done by using tables to classify the finding. The classification was not only the type of harsh language but also noting the existence of physical aggressiveness. The next step was to analyze and classify the translation procedures that were used by referring to Vinay-Darbelnet's translation procedure theory and Davoodi's taboo translation theory. The classification of the procedures are 1) borrowing, 2) calque, 3) literal, 4) transposition, 5) modulation, 6) equivalence, 7) adaptation, 8) reduction, and 9) addition (Vinay, et. al, 1958/1995).

Meanwhile, Davoodi's theories was used to identify the usage of the previously mentioned procedures in terms of translating taboo words, which are 1) translating directly if ST is not deemed taboo in TL, 2) using censorship to remove the taboo word entirely, 3) substituting the taboo word with a non-taboo term, 4) replacing the taboo word with another taboo term, and 5) applying euphemism or non-offensive term. As multiple translation procedures could be used in one sentence, the usage of multiple procedures was also noted in the tables.

The last step was analyzing the usage of the translation procedures along with the visual cues to find the relationship between visual elements and the chosen translation procedures. To analyze the translation, Oxford Advanced Learner's Dictionary 7th Edition, Merriam-Webster.com Dictionary, Vocabulary.com, Online Etymology Dictionary, and Kamus Besar Bahasa Indonesia (KBBI) Online were used to find and compare the meanings of the words in the SL and the TL. The ST and TT were provided as examples below along with the literal back translation (BT) from the TT to better compare the difference and/or similarity between the ST and TT, as well as whether there is any change in the translation. Words, phrases, or clauses that are categorized as harsh language that was discussed in certain translation methods were in bold.

Results and Discussion

Translation Procedures

The number of harsh language expressions in the twelve chapters *of The Life and Times of Scrooge McDuck* that are found using the parameter of the characters' facial expression is 167. The following table breaks down the translation procedures and the number of times they are used in the translation. Among them, 43 of the harsh language expressions are translated with more than one procedure. Thus, the number of procedures that are listed in the table below may not correspond to the number of harsh language expressions that are found.

Table 1. Translation procedures and their frequency

Translation Procedure	*Frequency*
Reduction	62
Adaptation	36
Modulation	35
Equivalence	26
Transposition	18
Direct	18
Borrowing	10
Addition	2

Reduction

The translation procedure that is mostly used in the translation is reduction. In accordance with Disney's comic translation guideline for Indonesian publishers, the usage of harsh language is significantly reduced through the reduction translation procedure, which is a form of censorship by removing the harsh language.

All harsh language expressions which function as interjections are untranslated from SL to TL across the twelve chapters. Because interjections are adjectives or adverbs, deleting them do not change the message of the utterance in the SL. Furthermore, there is no interjection adjective to emphasize a noun in the TL. In approaching the matter, the data show that the translator approaches the interjection adjectives as emphasis, thus leaving them untranslated.

ST: None of your **goldurn** business! *(Vol.1, p.1, panel 5)*
TT: *Bukan urusanmu! (Vol.1, p.22, panel 5)*
BT: Not your business!
(Chapter 1)

"Goldurn" is not a lexical word, but a euphemism of the swear word *"goddamn"* in the form of homophone which also doubles as a pun because of Scrooge's obsession with wealth and his history of being a gold prospector. Although the interjection is untranslated, due to the character's expression and the rest of the translated phrase, the intention behind his dialogue is unaltered. The same also applies to other untranslated

Journal of Language and Literature
ISSN: 1410-5691 (print); 2580-5878 (online)

adjectives as interjections because the visuals such as the characters' facial expressions and actions make the intentions of the characters clear enough.

Another example of reduction is in translating insults which can vary from nouns that are deemed offensive in TL to phrases of creative insults with various degrees of offensiveness. While omitting offensive nouns is possible without changing the whole sentence, omitting creative insults means that the whole sentence needs to be rewritten in the TT. However, these omissions may result in the loss of the intention behind the utterance, such as in the following example;

ST: Have at you, **cur**! *(Vol.1, p.83, panel 8)*
TT: *Siap! (Vol.3, p.12, panel 8)*
BT: Ready!
(Chapter 5)

In the above utterance, Scrooge is talking to one of the Whiskervilles, his family's nemesis, before they start dueling each other. According to Oxford Dictionary (2010), *"cur"* is a dated word containing contempt to call an aggressive dog and is used to insult someone as a "lowly, despicable, and low-bred man" (Harper, n.d.; "Cur", n.d.). In the comic, other than a way to offend his opponent, it also refers to the Whiskervilles themselves as dogs in contrast to the McDucks who are ducks. In addition, the usage of the word *"cur"* can be found multiple times directed only at anthropomorphic dog characters or characters with physical attributes of dogs such as the Whiskervilles and the Beagle Boys in the ST. Because the insult is never directed at human-type characters or other anthropomorphic characters except dogs, it can be considered to be a racial slur. Thus, the insult in this instance works two-fold by calling the Whiskerville as literally and figuratively an aggressive dog.

However, the reason this insult is untranslated in the TT can be attributed to the culture of the target country. In Indonesia, calling people with the word *"anjing"* (lit. *"dog"*) is deemed highly offensive, as dogs have negative characteristics and are thought to be impure in Islam (Putra, 2012). The negative connotation of the word *"dog"* can also be traced back to the colonial era, in which planks with words "inlanders and dogs are prohibited to enter" could be found in public places exclusive for Dutchmen, Japanese, or Europeans (Kusno, 2015). Although it can be reasoned that the Whiskervilles species is canine and thus it is appropriate to call them as such, the polite culture that target readers have does not allow the usage. Other name-calling that refers to animals, such as *"pig"* and *"monkey''*, is also left untranslated because of the same reason. There is an exception to the erasure of name-calling which is *"duck"* (lit *"bebek"* in TT) because it is not used as an insult in everyday use. In conclusion, the reduction procedure is used to remove interjections and name-callings, insults, and creative insults that are too offensive in TL.

Adaptation

Adaptation is used to translate phrases or sentences so they sound natural in TL. This freedom in translating certain phrases and sentences allows the translator to convey the intention of the utterance in the SL to an understandable one for target readers. Although the translation is not constrained to what is written on the ST, the nuance and intention of the original utterance need to be maintained. This procedure can be said to replace the harsh language in the ST to another harsh language in the TL.

Adaptation is mostly used in translating the creative insults and threats that Scrooge and other characters make. As they are not orthodox or common to use, the translator has a choice to either preserve the lexical elements present in the ST or approach them through cultural values and intrinsic intention. By approaching them to be closer to the TL culture, the translator can translate them to what the target readers are familiar with as in the case with the following example;

ST: I'll **eat little nobodies like you for afternoon tea**! *(Vol.1, p.106, panel 1)*
TT: *Kamu akan kujadikan mainanku! (Vol.3, p.37, panel 1)*
BT: I will **make you my toy**!
(Chapter 6)

The above threat is spoken by Flintheart Glomgold, who later becomes Scrooge's rival.

The threat *"eat (little nobodies like you) for afternoon tea"* can be traced back to his origin as a Boer, which is a South African who originates from Netherlands ("Boer", 2010). The practice of afternoon tea was a social activity for the English upper-class in the 19th century (Marks, 2020), and has also been done by the Boer dwellers regardless of class as a result of the Dutch and British colonialism in South Africa (Skinner, 2019). However, the significance of afternoon tea may be unrecognizable to TL readers because the practice is mostly adapted due to the influence of British colonialism (Skinner, 2019). Due to the difference in culture, the translator adapts the threat into something simpler and easily recognizable for the target readers by changing the activity. Both activities in the text, which are afternoon tea and playing with toys, are done as pastimes. In the translation, Scrooge is compared to a toy to imply he is not threatening and will not be significant, and as such has the same implication as in the ST. Thus, both insults work as Flintheart belittles Scrooge by not considering him as a big threat.

For translating creative insults which rely heavily on cultural values, the adaptation procedure allows the translator to use other idioms or phrases that are similar in meaning as they may be tricky to translate. Although the meaning may not be similar, the intention behind the utterance can be preserved as in the following example;



Figure 3. A villager insulting Scrooge. Reprinted from *The Complete Life and Times of Scrooge McDuck Volume 1* (p. 154), by D. Rosa, 2021, Seattle, WA: Fantagraphics Books, Inc.. Copyright 2019 by Disney Enterprises, Inc..



Figure 4. A villager insulting Scrooge. Reprinted from *Kisah Hidup Paman Gober Seri 5* (p. 55), by D. Rosa, 2009, Jakarta, Indonesia: Kompas Gramedia.

ST: Mister big mucky-muck! *(Vol.1, p.154, panel 3)*
TT: *Mulut besar! (Vol.5, p.55, panel 3)*
BT: Big mouth!
(Chapter 9)

The sentence in the SL is informal, as it is said by a villager to Scrooge. Merriam-Webster (n.d.) defines *"mucky-muck"* as an important and often arrogant person, which is her opinion of Scrooge. By calling Scrooge as *"mister big mucky-muck"*, she is doubling down on Scrooge's importance and arrogance. In the TT, the translator changes the sentence entirely to *"mulut besar"*, as *"bermulut besar"* means a person who likes to brag about him/herself ("Bermulut", n.d.). While the meaning does not exactly align with the ST, they have the same nuance as she insults Scrooge by directly calling him an arrogant person in the ST or implying it in the TT. To conclude, adaptation is necessary as it is used to alter insults and threats to be more familiar to TT readers.

Modulation

The flexible uses of modulations that occur in the translation have different functions according to the intention of the translator. The use of modulation of a different scope from specific to broad makes insults in the ST become nonexistent in the TT, as many of Scrooge's pointed name-callings lost their intentions because they are reduced to the generic *"you"*.

Journal of Language and Literature
ISSN: 1410-5691 (print); 2580-5878 (online)

ST: That explains why there's more of **you curs** than ever! *(Vol.1, p.218, panel 2)*
TT: *Itu sebabnya **kalian** ada banyak! (Vol.7, p.14, panel 2)*
BT: That's why there are a lot of **you**!
(Chapter 12)

The phrase *"you curs"* is said by Scrooge to the Beagle Boys, and as has been previously mentioned *"cur"* contains contempt and doubles as a racial slur as it is directed to anthropomorphic dog characters as suggested by the name Beagle Boys. However, the translation standardized the aggressive *"you curs"* to the neutral *"you"* as a form of censorship.

On the other hand, scope modulation from broad to specific also helps the translator clarifies the intention of the speakers as in the following example;

ST: Stand still so's I can **bash ya**, ya twerp! *(Vol.1, p.32, panel 5)*
TT: *Berhenti agar aku bisa **menamparmu**! (Vol.1, p.53, panel 5)*
BT: Stop so I can **slap you**!
(Chapter 2)

The above utterance is said by one of the Beagles as he fights with young Scrooge. There is a scope modulation from broad to specific by translating the word *"bash"* to *"menampar"*. The word *"bash"* means to hit someone/something very hard, while the word *"menampar"* is more specific than *"bash"* as it means hitting someone/something with the palm of the hand. However, the Beagle's crude nature is toned down in the TT due to the use of the more common *"slap"* rather than the informal *"bash"*.

Another example of clarifying the speaker's intention can also be seen in the following example by using modulation of a different point of view.

ST: I'm gonna **run him down**! *(Vol.1 p.117, panel 4)*
TT: *Akan aku **kejar dia**! (Vol.4, p.16, panel 4)*
BT: I will **chase after him**!
(Chapter 7)

The above utterance is said by Scrooge when he takes off on an emu's back to find a thief. In the translation, there is a point of view modulation from *"run him down"* to *"kejar dia"*. The phrase *"running someone/something down"* has multiple meanings ("Run", 2010), which are (1) hit someone/something with a vehicle and knock them to the ground and (2) to find someone/something after a search. Meanwhile, the word *"kejar"* in SL means (1) chasing after someone/something and (2) chasing someone/somebody down. While *"run him down"* has the ambiguousness of Scrooge possibly hitting the thief with his emu due to his annoyance, the TT makes it clear that Scrooge has no intention to do so. In later panels, it is shown that Scrooge only ties the thief up when he finds the criminal. Here it can be concluded that modulation has a wide range from toning down the harsh language to specifying the speakers' intentions.

Equivalence

Like the use of adaptation, equivalence is related to the difference of cultural values between the SL and the TL. A word in the SL may not be directly translated to the SL, and unlike using modulation to translate the word into something similar, using equivalence means the translator uses a synonym or part of the synonym of the word. It is also used to censor words that cannot be used in the TL such as in the following example;

ST: What sort of **stupid** name for a kid is Donald?! *(Vol.1, p.181, panel 6)*
TT: ***Konyol** sekali memberi nama anak Donal! (Vol.6, p.17, panel 6)*
BT: It is very **silly** giving Donald as a kid's name!
(Chapter 10)

According to a previous study about Indonesian Disney's publisher translation guideline, *"bodoh"* in TL which is the direct translation of *"stupid"* in SL is unusable. Thus, the translator chooses a word which can be called an equivalence to said word in this instance of Hortense berating Quackmore. While the rest of the sentence is not directly translated from the ST, the word *"stupid"* is in line with the use of *"konyol"* in the TT. The

translator's decision to use the word *"konyol"* which has the same connotation as *"silly"* can be said to be equivalent. Although both *"stupid"* and *"silly"* refer to lack of thought and judgement, the word *"stupid"* relates to lack of intelligence while *"silly"* relates to ridiculousness ("Silly", 2010; "Stupid", 2010). The same is true for the relation between the word *"bodoh"* and *"konyol"* in the TL as the word *"bodoh"* relates to lack of knowledge while *"konyol"* relates to lack of common sense ("Bodoh", n.d.; "Konyol", n.d.). Thus, the harsh language is still kept with nuance differences.

The following example is the application of using the synonymous meaning of the words as equivalence;

> **ST**: I'll bet he's **a creampuff—a pampered sissyboy**! *(Vol.1, p.212, panel 4)*
> **TT**: *Aku yakin dia **lemah dan cengeng**! (Vol.7, p.8, panel 4)*
> **BT**: I'm sure he's **weak and a crybaby**! *(Chapter 12)*

The above utterance is Donald's spoken opinion of Scrooge. *"Creampuff"*, a type of baked dessert, is also synonymous with *"wimp"* which means someone who is weak and cowardly ("Creampuff", 2010). The word *"sissyboy"* which is used to mock boys or men also has a similar meaning to the former word by implying someone is weak and easily frightened, attributes that are traditionally associated with a girl. While the quality *"weak"* is attributed to both *"creampuff"* and *"sissyboy"*, *"crybaby"* is used because easily crying is also an attribute that is traditionally associated with a girl. Here we can see that equivalence is used to simplify or to replace untranslatable harsh language.

Transposition

The use of transposition or structure shift in the comic is related to grammatical convention and lexical differences of the TL and can also happen due to the translator's word choices. This procedure does not necessarily change the meaning of the harsh language and is accompanied with other types of translation procedures. The following is an example of transposition that is related to grammatical convention;

> **ST**: You **empty-headed youngsters** should be ashamed of yourselves! *(Vol.1, p.225, panel 4)*
> **TT**: *Kalian **pemuda malas** harusnya malu terhadap diri kalian sendiri! (Vol.7, p.21, panel 4)*
> **BT**: You **lazy young men** should have felt ashamed of yourselves! *(Chapter 12)*

The compound noun *"empty-headed youngsters"* undergoes a structure shift. The head noun *"youngsters"* is at the end of the phrase in the ST, while the head noun *"pemuda"* is at the beginning in the TT. This indicates that transposition is typically used due to word choices and grammatical convention.

Direct

The use of the direct translation procedure in the comic is used to translate a word, and when it is combined with other words in a phrase, the procedure that is used to translate that phrase is different. Thus, direct translation cannot be said to be a procedure that can be used by itself in comic translation although it preserves the harsh language that is present in the ST.

> **ST**: Stop talking to that **grubby** workman! *(Vol.1, p.68, panel 9)*
> **TT**: *Jangan bicara dengan pekerja **kotor** itu! (Vol.2, p.55, panel 9)*
> **BT**: Don't talk with that **dirty** worker! *(Chapter 4)*

While "grubby" is more informal than *"kotor"* in terms of usage in their respective languages, both words share similar meaning. To conclude, direct translation retains the original word's semantic meaning, albeit some connotation or register may change during the process.

Borrowing

The use of the borrowing in the comic is strictly limited to grawlixes, which are strings of unrelated typographical symbols to

Journal of Language and Literature
ISSN: 1410-5691 (print); 2580-5878 (online)

represent offensive words as a form of censor which can be found in American-produced children comics such as Disney comics. Grawlixes are can be drawn as part of the visual, but sometimes they can be written as dialogue as in the example:

> **ST**: Why, you pack of **@#%&**! *(Vol.1, p.154, panel 4)*
> **TT**: ***@#$%&****! (Vol.5, p.55, panel 4)*
> **BT**: **@#$%&**!
> *(Chapter 9)*

The utterance is spoken by Scrooge as he raises his voice against the villagers who insult and throw tomatoes at him. In the ST, the grawlix is preceded by the phrase *"you pack of"*, implying that the grawlix is a replacement of some wild animals who hunt together such as canines ("Pack", 2010). Thus, it can be inferred that Scrooge likened them as bloodthirsty animals that hunt for his blood. In particular, animals that hunt in packs such as wolves are usually used as a slur in America to denote someone as being less than human due to their untamed animalistic nature (Smith, 2011). Although the phrase *"you pack of"* is reduced in the TT, losing the nuance of the utterance, Scrooge's annoyance at the villagers can still be known from his facial expression.

While grawlixes are usually left as they are in translation, most notably those that are drawn along with the visuals, some undergo a change in the string of symbols.

> **ST**: **@#%*@!** (Vol.1, p.65, panel 6)
> **TT**: ***$%!** (Vol.2, p.52, panel 6)*
> **BT**: ***$%!**
> *(Chapter 4)*

The above grawlix is Scrooge's exclamation of frustration. Although it remains as a grawlix in the TT and thus has no difference in nuance, the string of symbols is changed. It has nothing to do with the translation, so it can be said that the TT borrows the grawlix from the ST. Our data shows that borrowing is strictly used for grawlix and even then some nuance might be lost.

Addition

The use of addition in the comic is rarely found due to the usage of other procedures which better fit the translator's needs which is to tone down the degree of offensiveness of the harsh language. However, as the addition procedure is used to add more nuance to the insults it keeps the harsh language that is present in the ST.

> **ST**: Shaddup and keep movin', **ya little sawed-off pipsqueak**, or I'll squash ya into the snow like a worm! *(Vol.1, p.130, panel 1)*
> **TT**: *Diam dan jalan terus,* ***bebek kecil****! Aku akan benamkan kamu ke dalam salju seperti cacing! (Vol.4, p.31, panel 1)*
> **BT**: Be quiet and keep walking, **little duck**! I will bury you into the snow like a worm!
> *(Chapter 7)*

The word *"bebek"* is not in the ST and is added in the TT. In the ST, the name-calling phrase which is *"little sawed-off pipsqueak"* consists of three words related to lack of height, which is translated as only *"kecil''* to reduce the redundancy of the insult in the TT. The name-calling *"bebek''* is commonly used as a form of name-calling throughout the comic due to Scrooge's race. To replace the superfluous way of calling Scrooge short, the translator added *"bebek"*. However, it also raises a problem that is not present in the ST like the discussed *"cur"* in a previous section as the speaker is depicted as a human, not a duck like Scrooge. Thus, by emphasizing Scrooge as a duck in the TT the speaker's harsh language can be taken as a racial slur which is nonexistent in the ST.

Another reason for the use of addition is due to linguistic convention in TL.

> **ST**: **Tigthwad**! *(Vol.1, p.142, panel 2)*
> **TT**: ***Dasar kikir****! (Vol.4, p.43, panel 2)*
> **ST**: **Stingy**!
> *(Chapter 8)*

The word *"dasar"* is a noun in TL which is classified as an informal word that is used as emphasis or exclamation to something which is deemed as a part of someone or something

according to the KBBI (n.d.). If a noun is preceded by the word *"dasar"*, it becomes an insult due to the nature of the word *"dasar"* as the base for an insult phrase. Although there are also interjection adjectives and adverbs in SL, the word *"dasar"* has no equivalence in nuance in the SL. Similar to some interjection adjectives in SL, some cultures in Indonesia deem this word to be offensive. The translator adds this word to make the speaker sound crude. While the informal aspect of the speaker can be inferred from the word *"tightwad"*, the word *"kikir"* does not have the same degree of informality. These examples show that addition is used to add more nuance to the harsh language in the TT.

The harsh language expressions that can be found in accordance with the research parameter are used as insults, threats, interjections as emphasis, and exclamations. However, not every harsh language in the comic is related to interpersonal conflicts nor physical violence. As verbal aggressiveness or RVA leads to conflicts, it can be concluded that harsh language or EVT does not equal RVA. Although insults and threats can be firmly categorized as EVT due to their nature as means to attack another person's self, interjections and exclamations are only categorized as harsh language due to breaking the degree of politeness in SL and TL. The degree of politeness is closely related to the culture of the language, so the degree of politeness between SL and TL is also different. Thus, another conclusion that can be reached is that breaking the degree of politeness does not result in RVA.

In accordance with Davoodi's translation of taboos theory, most of the translation procedures in translating the harsh language in *The Life and Times of Scrooge McDuck* are used to (1) censor the taboo terms, (2) apply euphemism by replacing the taboo terms with non-taboo terms, and (3) keep the taboo terms as taboo by using direct translation or translating them to other taboo terms. The reduced harsh language that is present in the TT may be attributed to the degree of politeness in Indonesia. As is the case with the study about Disney's comic that is published in the Middle East (Zitawi, 2014), the degree of politeness in the target country influences the translation. Although the degree of politeness in Indonesia can be said to be less strict than in the Middle East, it is still comparatively different to America. Due to this differing degree of politeness, what is considered tame in the SL may be deemed to be crude in the TL and vice versa. As has been mentioned previously, the publisher of Disney's comics in Indonesia has a translation guideline which needs to be followed about what words they can and cannot use. For example, while the word *"stupid"* is considered tame in the SL, it is forbidden to be translated directly in the TL, so it is translated as *"konyol"* and not *"bodoh"*. This higher degree of politeness in the target readers' culture is also the reason why reduction is highly used in translating *The Life and Times of Scrooge McDuck*. Other translation procedures such as adaptation, modulation, and equivalence are also used to obscure or even censor the harsh language. On the other hand, adaptation, modulation, equivalence, and addition is used to keep the nuance by adding some harsh language such as *"bebek"* and *"dasar"* to the TT.

In relation to the reduction of harsh language, the aggressive intention behind the utterance is still preserved because the visuals of the comic, such as the facial expressions of the characters, remains unchanged in the translated publication. TL readers can infer the negative intention behind the characters' spoken words due to the various aspects of the visuals, such as facial expressions, the conflict that preceded or proceeded the utterance, or the physical altercation that is shown in the previous, the following, or the same panel as the dialogue balloon. In conclusion, the translation procedures that are used do not affect the intention of the utterance, as the intention is also represented through the visual aspect of the comic.

Conclusion

From the results and discussion, it can be concluded that the translation procedures that are used in the comic *The Life and Times of Scrooge McDuck* are applied to tone down the harsh language that is present in the ST. Although there are exceptions, the majority use of reduction is in direct correlation to remove or censor the harsh language in the TT.

Other translation procedures such as adaptation, modulation, and equivalence are also used to translate the harsh utterances to be more polite and act as euphemism in terms of verbal aggressiveness. The reason for this reduced harsh language is due to Disney's Indonesian publisher guideline which is to limit the use of harsh language such as insults and name-callings that are deemed inappropriate for young readers.

However, the less usage of harsh language in the TT does not change the intention of the utterances, as the visual aspect of the comic conveys the intention well. The aggressiveness of the characters is conveyed through their expressions and actions in times, before and/or after the utterance. In conclusion, the usage of translation procedures to lessen the element of harsh language in the comic does not correlate to the aggressiveness shown by the visuals.

Nevertheless, the result of this research is limited due to the visual constraint of the research object. Because the restriction is set on the character's facial expression at the time of utterance, any harsh language that is not accompanied by the speaker's facial expression was not analyzed. Further research on comic translation and its relationship with the visual elements is recommended. The visual elements in comics are plenty, and this research only includes elements such as facial expressions and depiction of physical violence. Future research may want to explore the challenges in translating comics with substantial cultural items, references, expressions or gestures in their visual elements.

References

Anggraini, D., & Himmawati, D. R. (2017). Translation equivalence of swearword in *The Walking Dead* comic. *Language Horizon*, *5*(1), 100-108.

Bednarek, M. (2019). 'Don't say crap. Don't use swear words.' – Negotiating the use of swear/taboo words in the narrative mass media. *Discourse, Context & Media¸ 29,* 1-14. https://doi.org/10.1016/j.dcm.2019.02.002.

Boer. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Bowers, J. S., & Playdell-Pearce, C. W. (2011). Swearing, euphemisms, and linguistic relativity. *PLoS ONE, 6*(7), 1-8. https://doi.org/10.1371/journal.pone.0022341.

Catford, J. C. (1965). *A linguistic theory of translation: An essay in applied linguistics.* (5th ed.). Oxford, England: Oxford University Press.

Celotti, N. (2014). The translator of comics as a semiotic investigator. In F. Zannetin (Ed.), *Comics in translation.* New York, NY: Routledge. (First published 2008).

Creampuff. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Cur. (n.d.) In *Vocabulary.com.* Retrieved March 20, 2022, from https://www.vocabulary.com/dictionary/cur.

Cur. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Davoodi, Z. (2009). On the translation of taboos. *Translation Directory.* Retrieved from https://www.translationdirectory.com/articles/article2052.php.

Ekman, P., & Friesen, W. V. (2003). *Unmasking the face.* Cambridge, MA: Malor Books.

Ford, G. L. (2016). "Creative cussing": The sacred and the profane in Rick Riordan's mythical middle grade novels. *The ALAN Review, 43*(2), 20-33. Retrieved from https://scholar.lib.vt.edu/ejournals/ALAN/v43n2/pdf/ford.pdf.

Hample, D., & Cionea I. A. (2010). Taking conflict personally and its connections with aggressiveness. In T. A. Avtgis & A. S. Rancer (Eds.), *Arguments, Aggression, and Conflict* (372-382). New York, NY: Routledge.

Harper, D. (n.d.). Cur. In *Online Etymology Dictionary*. Retrieved March 20, 2022, from https://www.etymonline.com/word/cur.

Jdetaway, L. F. (2019). The nature, types, motives, and functions of swear words: a sociolinguistic analysis. *International Journal of Development Research*, *9*(4), 27048-27058. Retrieved from http://www.journalijdr.com/sites/default/files/issue-pdf/15695.pdf.

Kusno, A. (2015, April 2). Maaf, saya mengumpat. *Jawa Pos.* Retrieved from https://web.archive.org/web/20190626020418/https://www.jawapos.com/baca/opinidetail/15181/maaf-saya-mengumpat.

Language Center of Language Development and Fostering Agency. (n.d.). Bermulut. In *Kamus Besar Bahasa Indonesia (KBBI) Online.* Retrieved November 28, 2021, from https://kbbi.web.id/mulut.

Language Center of Language Development and Fostering Agency. (n.d.). Bodoh. In *Kamus Besar Bahasa Indonesia (KBBI) Online.* Retrieved March 23, 2022, from https://kbbi.web.id/bodoh.

Language Center of Language Development and Fostering Agency. (n.d.). Dasar. In *Kamus Besar Bahasa Indonesia (KBBI) Online.* Retrieved February 27, 2022, from https://kbbi.web.id/dasar.

Language Center of Language Development and Fostering Agency. (n.d.). Konyol. In *Kamus Besar Bahasa Indonesia (KBBI) Online.* Retrieved March 23, 2022, from https://www.kbbi.web.id/konyol.

Ljung, M. (2011). *Swearing: A cross cultural linguistic study.* New York, NY: Palgrace Macmillan.

Marks, T. (2020, August 14). *The tea-rific history of Victorian afternoon tea.* British Museum Blog. Retrieved from https://blog.britishmuseum.org/the-tea-rific-history-of-victorian-afternoon-tea/.

Masykuroh, Q. (2016). Physical and verbal violence in Indonesian folktales retold in children's books. *Kajian Linguistik dan Sastra,* 1 (1), 25-34. Retrieved from https://journals.ums.ac.id/index.php/KLS/article/view/2475.

Merriam-Webster. (n.d.). Muckety-muck. In *Merriam-Webster.com dictionary.* Retrieved November 28, 2021, from https://www.merriam-webster.com/dictionary/muckety-muck.

Nurlaila, Purwanita, E., & Firmawan, H. (2015). Kesantunan tindak tutur direktif pada komik anak Donald Duck dan terjemahannya dalam bahasa Indonesia. *Seminar nasional PRASASTI II "kajian pragmatik dalam berbagai bidang",* (454-458). https://doi.org/10.20961/pras.v0i0.217.

Newmark, P. (1988). *A textbook of translation*. (66th ed.). New York, NY: Prentice Hall.

Pack. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Putra, R. R. (2012). Bentuk dan fungsi kata umpatan pada komunikasi informal di kalangan siswa SMA Negeri 3 Surabaya: Kajian sosiolinguistik. *Skriptorium, 1*(3), 93-105. Retrieved from https://repository.unair.ac.id/27176/.

Rosa, D. (2009). *Kisah Hidup Paman Gober Seri 5.* Jakarta, Indonesia: Kompas Gramedia.

Rosa, D. (2021). *The Complete Life and Times of Scrooge McDuck Volume 1* (3rd ed.). Seattle, WA: Fantagraphics Book, Inc.

Run. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Silly. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Skinner, J. (2019). *Afternoon: A history.* Lanham, Maryland: Rowman & Littlefield.

Smith, D. L. (2011). *Less than human: Why we demean, enslave, and exterminate others*. New York, NY: St. Martin's Press.

Stupid. (2010). In *Oxford advanced learner's dictionary* (7th ed.). Oxford, England: Oxford University Press.

Unsal, G. (2017). Observations on comic book translation. *Research on Communication,* 155-164.

Vinay, J. & Darbelnet, J. (1995). *Comparative stylistics of French and English: A methodology for translation* (Sager, C. J. & Hamel, M. -J., Trans. & Eds.). Amsterdam, Philadelphia: John Benjamins Publishing Company. (Original work published 1958).

Wafa, H., & Tjahyadi, I. (2017). Kajian teknik, metode, ideologi penerjemahan pada komik Baby Blues Siaga Satu Anak Pertama karya Rick Kirkman dan Jerry Scott dan pengaruhnya terhadap kualitas penerjemahan. *Parafrase, 17*(1), 63-74. https://doi.org/10.30996/parafrase.v17i1.1361.

Wigley III, C. J. (2010). Verbal trigger events—Other catalysts and precursors of aggression. In T. A. Avtgis & A. S. Rancer (Eds.), *Arguments, Aggression, and Conflict* (388-399). New York, NY: Routledge.

Wijana, I. D. P., & Rohmadi, M. (2016). Makian dalam Bahasa Indonesia: Studi tentang bentuk dan referensinya. *Sosiolinguistik: Kajian Teori dan Analisis* (6th ed.). Yogyakarta, Indonesia: Pustaka Pelajar. (First published 2006).

Yuliasri, I. (2017). Translators' censorship in English-Indonesian translation of *Donald Duck* comics. *Indonesian Journal of Applied Linguistics,* 7(1), 106-116. https://doi.org/10.17509/ijal.v7i1.6863

Yule, G. (2005). *Pragmatics*. H. G. Widdowson (Ed.). Oxford, England: Oxford University Press. (First published 1958).

Zanettin, F. (2014). Comics in translation: an overview. In F. Zannetin (Ed.), *Comics in translation.* New York, NY: Routledge. (First published 2008).

Zitawi, J. (2014). Disney Comic(s) in the Arab Culture(s). In F. Zannetin (Ed.), *Comics in translation.* New York, NY: Routledge. (First published 2008).