



SEMANTIC SHIFT IN THE ENGLISH-INDONESIAN TRANSLATION OF *TINTIN* COMIC SERIES

“THE ADVENTURES OF TINTIN: THE BLACK ISLAND”

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Abstract

This article is about semantic shift found in the English-Indonesian translation of Tintin comic series "The adventure of Tintin: The Black Island". The main purposes of this study are to analyze the categories of semantic shift; generalization, specification, substitution, reversal, deviation, and its manifestation found in the object of the study. Descriptive qualitative method is used in conducting this research. The writer found 60 data in the object study. They are substitution 33 data (55%), specification 11 data (18,3%), generalization 6 data (10%), reversal 6 data (10%), and deviation 4 data (6,7%). In the end, the writer hopes that this research could help readers who are interested in translation, especially ones who intend to learn further about semantic shift in translation. Furthermore, this research is expected to improve the ability in analyzing English as a source language text and Indonesian target language text, especially for those who are interested in translation.

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INTRODUCTION

The emergence of globalization has made a civilization growing rapidly. In the globalization era, there is no border between countries. Therefore, international language is needed for these relations between countries because language is the most crucial communication tool. English language has become an international language as early as. English is a global language that can be used widely either in politics, technology, education, or socio-culture fields.

If we talk about Indonesia, globalization has brought elements of foreign cultures into this country. One of them is popular culture or pop culture. The spread of this culture is heavily influenced by mass media; therefore this collection of idea permeates the everyday lives of the society. One of pop cultures that emerges in Indonesia is comic. The emerging of comic is easily accepted in many countries, including in Indonesia, by all means by adjustment in order to adapt it to the culture of each country. There are so many comics that adopted in Indonesia using English language as medium language. This condition forces many translators to translate foreign language texts into Indonesian. Translation is an important tool to make the text available for a greater number of target readers, and bring the world closer.

Baker (1992:4) states that "Almost every aspect of life in general and in the interaction between speech communities in particular could be considered relevant to translation, a discipline which had to concern itself with how meaning was generated within and between various groups of people in various cultural settings".

Certainly, the conclusion of the statements above is that translation activity cannot be separated from the relationship of two or more different languages. Furthermore, Hatim and Mason (1990) in the Machali (2000:5) state that "Translation is an activity that can prove clearly about the role of language in the social life." In the translation activity, a translator conveys the content of a text into another language. It is not just simply deals with replacement of a language

because the translator did a new communication activity through the results of the existing communication activities in the form of text. They have to give attention to the social aspects when that new text will be read or communicated. In this new communication activity, the translator makes efforts to build bridge between meaning of the source text (ST) and the target text (TT).

From the former definitions about this subject, translation is seemingly simple but the reality is not. The translator will always find some obstructions in doing this activity. Technically, a translator has to know the equivalency and the shift meaning in translating the source language to target language. The translator has to do all of his best to transfer the original meaning from source language into target language. Nida and Taber (1969) in Suryawinata (1989:2) say that translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in term of meaning, and secondly in terms of style.

Related to the description above, Al-Hasnawi Ana Al-Zoubi on <http://www.translationdirectory.com/article11.htm> (accessed on 5 August 2013) state:

"Because of the process of meaning transfer is not a straightforward process, the translator, therefore, is often called upon to make some semantic adjustments in order to accomplish this task."

In this research, such semantic adjustments are analyzed as semantic shifts, which can be obligatory or optional. Semantic shift cannot be avoided in doing translation. The former are dictated by unavoidable semantic gaps between the SL and TL. Such gaps are mainly caused by some cultural and conceptual differences between two languages.

METHOD

In analyzing the object of study, there were some methods that were conducted in finding and collected the data. Since the object of study is a comic, the basic step in analyzing the data was reading the comic in the both version first to find

the data which were related to the topic. The second step was identifying. After getting the data, the writer identified all of the data related to the problems. After identifying the data, the data were inventoried in a table. The last step in collecting the data was classifying. The data were classified in a table to make the writer easy to analyze the data. The researcher classified the data based on categories of semantic shift proposed in Mujiyanto (2001); *generalization, specification, substitution, reversal, deviation*.

After classifying, the data were ready to analyze. There are some steps of analysis. First, read and reread the book in both versions to get the meaning and find the data. Reread the data one by one and focus on the words that would be analyzed. After that, find the meaning of the words which would be analyzed. In this step, the writer used some dictionary; they were *Oxford Advance Learner's Dictionary* and *English-Indonesian dictionary by John Ecol and Hasan Sadili*, and *Kamus Besar Bahasa Indonesia*. Then, make the back translation (BT) of the target text (TT) by using translation machine. After finishing back translation (BT), the writer compared the source text (ST) with the column of back translation (BT) therefore she can decide the category of semantic shift which were found.

DISCUSSION

The writer found 60 data of semantic shift in the object of study. They are substitution 33

data, specification 11 data, generalization 6 data, reversal 6 data, and deviation 4 data. However, there are just some of the data will be described in this chapter as an example of each category of semantic shift.

1.1 Substitution

The following semantic shift appeared because the specific words or sentence in the source language are substituted with the target language item in the process of translation in order to adapt the source text (ST) with the rules of language which is acceptable in the target language.

The examples of substitution appear in the data 1 and 2 (Table 3.1). The word 'make' in the source text (ST) actually means '*membuat, mencapai*' if it translated literally. In order to convey the original message from the source text (ST), the word 'make' is translated into '*keburu*'. The word 'make' in the context of the sentence means to manage to reach something or go to a place or position. Then, it is translated into '*keburu*' (*reach*). Meanwhile, '*make sure*' in the datum (2) actually means '*memastikan*', but it is translated into '*habisi*' (*kill*). The word '*make sure*' here has an implicit meaning if we look at the context of the story. It implicitly means to make sure that someone is dead. Then it is translated into '*habisi*' or '*kill*'. Another example of substitution will be presented in the following table:

Table 3.1 Substitution

No.	Source Text (ST)	Target Text(TT)	Back Translation (BT)
1.	Think we'll <i>make it</i> ?	<i>Keburu tidak, ya?</i> (P.6)	Can we <i>reach</i> it?
2.	We'll <i>make sure</i> of him next time.	Kita <i>habisi</i> dia lain kali (P.10)	We <i>kill</i> him next time.
3.	The dog may have <i>raised the alarm</i> .	Anjing itu bisa <i>membuat kita</i> ketahuan. (P.15)	That dog <i>can make us detected</i> .
4.	Someone has discovered our <i>installation</i> .	<i>Siasat</i> kita ketahuan. (P.24)	Our <i>trick</i> has been discovered.
5.	He hasn't a hope of <i>hitting me</i> in the dark.	Tak mungkin ia bisa <i>menembakku</i> dalam gelap. (26)	Impossible he can <i>shoot me</i> in the dark.

6.	We'll be OK when <i>she</i> warms up.	Semua bakal beres kalau <i>mobilnya</i> sudah panas. (P.29)	Everything will be OK if <i>the car</i> already warmed up.
7.	Didn't I say so? <i>Better already!</i>	Betul, kan? <i>Lebih kencang!</i> (P.29)	Is that right? <i>Faster!</i>
8.	Whew! I thought my <i>last hour</i> had come.	Fiuh! Kukira <i>tamat riwayatku.</i> (P.39)	Fiuh! I thought this is <i>the end of my life.</i>
9.	Are you <i>receiving</i> me?	Bisa <i>dengar</i> aku? (P.56)	Can <i>hear</i> me?
10.	<i>They can hear me!</i>	<i>Ada jawaban!</i> (P.56)	<i>There is an answer!</i>

In the datum (3), 'raise the alarm' means to make people understand the danger of something. However, it is translated into '*membuat kita ketahuan*' (*can make us detected*). The message of the sentence itself is the dog may have signaled the boss that there is an intruder in his house. The impact of this sentence is the intruder may be caught because the signal that given by the dog. Then, '*raised the alarm*' is translated into '*bisa membuat kita ketahuan*'.

'Installation' in the datum (4) means engineering tools and its equipments mounted in position and ready to be used. However, in the (TT) it is translated into '*siasat*' (*trick*). 'Installation' in the story is the electric cable that is buried in the yard of Dr. Muller's house and it is connected to a red beacon. This is the strategy that is made by Dr. Muller to signal the plane which delivering him banknotes. Then, it is alright if it is translated into '*siasat*' (*trick*) in the (TT) because the message of the (ST) still conveyed to the target reader.

1.2 Specification

In the sentence '*It must be a couple miles to Eastdown*' (P.13), the translation of the word '*a couple miles*' shows semantic shift that is specification if we compare the product of translation in the column of back translation (BT) and the column of source text (ST). It is translated into '*tidak jauh lagi*' (*not much longer*) in the target language. The word '*a couple miles*' has connotation *almost finish*, or *almost arrive* in the context of this sentence. If the phrase '*a couple miles*' is translated into '*beberapa mil*' in the target language, the intended message of the source text will be delivered inappropriately because it is not suitable with the plot of the story. It happens because the word '*beberapa mil*' (*a couple miles*) in Indonesian has two interpretations. It could indicate the distance whether it is nearby or it is still quite far. Therefore, '*tidak jauh lagi*' (*not much longer*) is chosen in accordance with the plot of the story, and it has more specific meaning.

The writer also provided another example that shown in the Table 3.2. It will show us the change of general words into more specific words when they are translated from the source language into another language (target language).

Table 3.2 Specification

No.	Source Text (ST)	Target Text (TT)	Back Translation (BT)
1.	It must be <i>a couple miles</i> to Eastdown.	Pasti Eastdown <i>tidak jauh lagi.</i> (P.13)	Eastdown certainly <i>not much longer.</i>
2.	That's Dr. Muller's <i>place!</i>	Itu <i>rumah</i> Dr. Muller! (P.19)	That's Dr. Muller's <i>house.</i>
3.	I shan't find <i>anything useful</i> here.	Takkan ada <i>informasi</i> di sini. (P.23)	There would be no <i>information</i> here.
4.	I'm just going to <i>wash.</i>	Aku mau <i>cuci muka.</i> (P.31)	I want to <i>wash my face.</i>

5.	Have to land... we're near the coast... don't want to drop in the <i>drink</i> .	Harus mendarat...Jangan sampai tercebur <i>ke laut</i> . (P.38)	Have to land...don't want to plunge in <i>the sea</i> .
7.	Thank goodness, <i>the entrance</i> is so narrow.	Untung <i>mulut guanya</i> sempit. (P.47)	Luckily, <i>the mouth of the cave</i> is so narrow.

The word '*place*' (*tempat*) has a general purpose. It has meaning composition *site, position, location, spot* and *venue*. In the sentence (2), it refers to something specific which is belonging to Dr. Muller. Then it is translated specifically into '*rumah*' (*house*) in the target of language because '*rumah*' is the part of place. Indonesian people rarely use '*tempat*' (*place*) to show a place that belongs to someone because the word '*tempat*' (*place*) has a wider context; it could be a house, a restaurant, a villa, and an object that can be used to store or put something into it like *a bottle, a bowl, etc.* Another specification in the translation process also appears in the sentence '*I shan't find anything useful here*'. The word '*anything useful*' connotes general meaning. It could be spoken, written, even an object. In the target language (TT), it is translated specifically into '*informasi*' (*information*). The word '*informasi*' (*information*) means facts or details about something. In the story, Tintin is investigating a case and he is looking for something useful or a clue in the Dr. Muller's house after a fire gutted anything in his house. Dr. Muller is the evil mastermind behind the illegal operation that Tintin investigates. So, the word '*anything useful*' here is translated into '*informasi*' (*information*) which has more specific meaning and it is appropriate with the plot of the story.

The word '*drink*' (data number 5) in the context of the sentence means a large amount of water. It does not refer to any particular object. It can be a pool, a river, a lake, even a sea. In order to adjust the meaning with the context of the story, it is translated specifically into '*laut*' (*sea*).

In the sentence (4), the word '*wash*' actually means '*mencuci, mandi*'. It has general meaning and wider context. It does not refer to any

particular object. It can refer to the parts of the body, even something dirty. In the sentence, it is translated into '*cuci muka*' (*wash the face*) in order to make it clearer and more specific adjusted with the context of the story.

In the context of the sentence (5), the word '*tea*' means a light meal that is eaten in the early evening and is usually cooked. It is usually contains of sandwiches, biscuits or cake and a cup of tea. Meanwhile, the word '*sup*' (*soup*) refers to a particular food that is liquid food made from vegetables, meat or fish. It can be served as a dish in the evening. Another example of specification is represented in the datum (6). The word '*entrance*' means *a door, gate, passage, etc* and *it is used for entering a room, building or place*. So, it can be said that it is too general if the translator translates it into '*pintu masuk*' (*entrance*) because it has an extensive meaning, and also the message of the original source text will be delivered unclearly. '*Pintu masuk*' refers to a door or a way that is used to enter an area or any particular room. Then, it is adjusted based on the plot of the story. In the story, Tintin was trying to avoid Ranko, the beast, by hiding in a cave. Therefore, the word '*entrance*' which has general meaning translated into '*mulut gua*' (*mouth of the cave*). The word '*mulut gua*' which means the way to enter the cave in the target language has equivalence to the word '*entrance* or *pintu masuk*'.

1.3 Generalization

Generalization is the change of word that has specific meaning into general one. The writer found 6 data of generalization in the object of study. The Table 3.3 below shows generalization in the process of translation.

Table 4.3 Generalization

No.	Source Text (ST)	Target Text (TT)	Back Translation (BT)
1.	Are you <i>in trouble</i> ?	Kalian <i>kenapa</i> ? (P.1)	You all <i>why</i> ?

2.	I shan't learn much, from this <i>pile of scrap-metal</i> .	Tapi tidak ada apa-apa di <i>rongsokan</i> ini. (P.11)	But there is nothing in this <i>wreckage</i> .
3.	That <i>magpie's</i> got his eye on it!	<i>Burung</i> itu mengincarnya! (P.19)	That <i>bird</i> is targeting on it!
4.	Quick! An <i>ink roller</i> ...	Tempat tinta... (P.51)	Ink <i>container</i> .
5.	Ah, there you are, <i>lionheart</i> .	Ah, <i>si jagoan</i> ... (P.54)	Ah, <i>the hero</i> ...
6.	It was this poor <i>old chap</i> howling.	<i>Makhluk</i> malang ini yang melolong. (P.61)	It was this poor <i>creature</i> is howling.

In the first sentence, the word '*in trouble*' is translated into '*kenapa*' (why) in the target text (TT). After looking at back translation (BT), there is no significant gap between source text (ST) and target text (BT) in the first sentence. The word '*in trouble*' indicates whether something bad is going on. Whereas, in the context of the sentence, '*in trouble*' is used in interrogative to show that the speaker gives attention to someone. Then, it is translated into '*kenapa*' which has more general meaning and wider context in the target language. The word '*kenapa*' (why) is used in any imperative sentence and it does not only refer to any particular problem. It can be used to inquire reason, even asking about what is going on.

Generalization is also used in translating '*pile of scrap-metal*' in the data number 2. This specific phrase actually means '*tumpukan potongan logam*'. However, it is translated into '*rongsokan*' (*wreckage*) in the (TT). This word in the source text itself refers to pile of scrap-metal that comes from the ruins of the crash plane. In the target language, it can be described as useless things. Therefore, it is translated into '*rongsokan*' (*wreckage*) which has more general meaning in the target language.

In the data number (3), the word '*magpie*' which refers to any specific species of bird is translated generally in the (TT). '*Magpie*' is a kind of bird with black and white feathers and a long tail; however, it is translated generally into '*burung*' (*bird*). '*Magpie*' in the source text refers to any specific species of bird, whereas '*burung*' (*bird*) in the target language does not refer to any specific species of bird. Hence, generalization

emerges in the translation process of the word '*magpie*' into '*burung*' (*bird*).

The word '*roller*' in '*ink roller*' (data number 4) in the target text (TT) is translated generally into '*tempat tinta*' (*ink container*). The word '*roller*' has meaning component a piece of wood, metal, or plastic shaped like a tube that rolls over and over or '*penggulung*' in Indonesian, whereas '*tempat*' has a wider context than '*roller*' or '*penggulung*'. The word '*tempat*' (*container*) can refer to a particular point, area, city, building or an object that can be used to store or put something into it. Therefore, there is semantic change from the word '*roller*' (*penggulung*) which has specific meaning into the general one '*tempat*'. Another evidence that generalization emerges in the process of translation shown in the data (5). The word '*Lionheart*' in the source text (ST) refers to somebody who has no fears on dangerous and difficult thing. Then, in the target text, it is translated generally into '*jagoan*' (*hero*).

The word '*old chap*' in the last data is also translated generally into '*mahluk*' (*creature*). '*Old chap*' means '*orang tua*', whereas '*mahluk*' (*creature*) means '*a person or thing that exists*'. The word '*orang tua*' in the target language refers to someone which is in the old age, whereas the word '*mahluk*' does not refer to any specific person. It could be human, plants, even animals.

1.4 Reversal

Reversal means a change of meaning to the opposite of what it was. The following example in the table will show the occurring of reversal during the process of translation.

Table 3.4 Reversal

No.	Source Text (ST)	Target Text (TT)	Back Translation (BT)
1.	Everybody <i>stay where you are</i> .	<i>Jangan bergerak!</i> (P.3)	<i>Don't move!</i>

2. Whew! That really had us *Fiuh!* Bikin kita *terpana!* *Fiuh!* Make us *stunned*.
fooled! (P.54)
3. I'm on the Black Island, *off* Aku di Pulau Hitam, I'm on the Black Island, *near*
Kiltoch. *dekat* Kiltoch. (P.56) Killtoch.

Sentence (1) '*stay where you are*' actually means '*tetap di tempat*', but it is translated into '*jangan bergerak*' (*don't move*) in the target language. The sentence shows us that there is the change of meaning from positive to negative. Meanwhile, the word '*fooled*' in the datum number (2) which actually means '*tertipu, dipermainkan*' is translated into '*terpana*' (*stunned*) in the (TT). The word '*fooled*' describes that someone has misled, or tricked, whereas the word '*terpana*' (*stunned*) describes someone amazed to an object and they wanted to keep looking to the object. Then, it can be concluded that there is reversal in the process of translation.

The word '*off*' in the datum (3) also shows reversal in the translation process. The word '*off*' in the target language means away from a place or position, especially the present place, position, and time or '*jauh*' (*far*). However, it is translated into '*dekat*' (*near*) not '*jauh*' (*far*) in the target text (TT).

The last data also prove that reversal occurred in the process of translation. The word '*drop*' in the sentence '*drop your gun*' actually means '*to fall, allow something to fall*' or '*menjatuhkan*' in Indonesian. However, it is translated into '*buang*' or '*throw away*' in the column (TT). The word '*buang*' in the target language refers to an activity throwing something; rubbish, things that are not useful anymore, etc to somewhere or in a particular place, while '*drop*' or '*jatuhkan*' in the context of the sentence above refers to an imperative sentence to get someone to drop something he

was carrying or holding, away from their position immediately.

1.5 Deviation

The last category of semantic shift is deviation. Deviation involves shift in meaning that entails different aspects between source language and target language.

The word '*fool*' in the sentence '*you can't fool me*' is translated into '*tutup mulut*' (*shut up*) in the (TT). Although the message that would like to be conveyed is the same, but in the process of translation deviation is appeared. '*Tutup mulut*' or '*shut up*' with '*you can't fool me*' have different concepts. Actually, it is possible if it is translated into '*kamu tidak bisa membodohiku*'. Maybe the translator would like to give more expression in this sentence. Then it is translated into '*tutup mulut*'.

Another example of deviation is in the translation of the phrase '*come on*' from the sentence '*come on, where's the key*'. In the object of the study, '*come on*' is a phrasal verb which means '*ayo*' in the target language, but in the (TT) it is translated into '*waduh*' (*oh my!*). These two words have different concepts. The concept of '*come on*' is used to encourage someone to do something, especially to hurry or try harder, or to tell you something, while '*waduh*' (*oh my!*) is an interjection used to express awe, wonder, and surprise. Therefore, there is a deviation in the process of translation.

The following table will give us more example of deviation in the translation.

Table 4.5 Deviation

No.	Source Text (ST)	Target Text (TT)	Back Translation (BT)
1.	You can't <i>fool</i> me.	<i>Tutup mulut!</i> (P.3)	<i>Shut up!</i>
2.	<i>Come on</i> , where's the key?	<i>Waduh</i> , kuncinya? (P.19)	<i>Oh my</i> , the key?
3.	An engine, just <i>sitting</i> there.	Gerbong, <i>terlepas</i> . (p.34)	Railway wagon <i>apart</i> .
4.	Watch out! He's <i>diving</i> at us!	Awas! Dia <i>menyambar</i> kita! (P.37)	Watch out! He is <i>striking</i> at us!

1.6 Manifestation of Semantic Shift

As described in Chapter Two, the translators will always face some problems when they are doing translation activity. They will always be associated at least two languages in doing translation. As we know that every language has its own structure on the language features; grammatical, phonology, and semantic. Since the essence of meaning in two languages is different, it is impossible for the translators to transfer language in linear way. They must be good in choosing words equal to the source language. If there is no equivalent, they must be good in term of style and semantic adjustment. In this research, such semantic adjustments are analyzed as semantic shifts.

After analyzing the data, the writer can describe the manifestation of semantic shift in the object of study. The manifestation of semantic shift in the object of study can be seen through the discovery of several categories of semantic shift occurred in the text. There are five categories of semantic shift found in the text. They are generalization, specification, substitution, reversal, and deviation. The most dominant category that appeared is the manifestation of semantic shift in the translation process of the object of study. The table below will show us the calculation of the data frequency of semantic shift categories found in the object study. From this table, the researcher could find the manifestation of semantic shift in the object study.

Table 3.6 Percentage of Data Frequency

No.	Semantic Shift Category	Frequency	Percentage
1.	Substitution	33	55%
2.	Specification	11	18,3%
3.	Generalization	6	10 %
4.	Reversal	6	10 %
5.	Deviation	4	6,7 %
TOTAL		60	100 %

Based on the intensity of semantic shift that appeared in the object of study, substitution is the most dominating category. It can be proven by looking at the Table 3.6. The table shows that substitution is the highest percentage of data frequency that appears in the translation of "*The Adventures of Tintin: The Black Island*". The translator mostly used this category in the process of translation because substitution is a translation method that replaced an expression in the source language with an expression that applied in the target language. Although the translation product does not have the same meaning to the source text, it is likely to have a similar impact on the target readers.

CONCLUSION

In translating an English text into Indonesian or vice versa, a translator deals with

two languages which have their own grammatical structure. Therefore, translation is used to make the text easily understand and available for a greater number of target readers. After analyzing semantic shift in the English-Indonesian translation *Tintin* comic series "*The Adventures of Tintin: The Black Island*", the writer can conclude as follows:

First, Semantic shift happens because equivalent of a word from source language does not exist in target language. It occurs when there is no word which expresses the same meaning as source language. Second, semantic shift occurs because of the different point of view and culture. The purpose of it is to make the translation product run smoothly and naturally, so the reader can easily understand when they read the translation product. From the former explanation above, it can be said that the role of semantic shift in the translation process is to adjust point of view

and cultural differences source text (ST) and the target text (TT). Therefore, the translation product runs naturally and smoothly for the target readers.

There are five categories of semantic shift found in the object of study. They are substitution, specification, generalization, reversal, and deviation. *First*, substitution occurs when the translator replaces a specific item or expression of source language with a target language item. It is found 33 data (55%) in the object of study. *Second*, specification is the change of word from specific to general one. In this case, the writer only found 11 data (18,3%). *Third*, generalization happens when the translators transfer the specific word in the source language into general word in the target language. The writer found 6 data (10%) in the object of study. *Fourth*, reversal emerges because the words used between source language and target language are in the opposition or contrary. The writer found 6 data (10%) of reversal in the object of study. The last category is found in the object of study is deviation. It occurred only 4 times (6,7%) in the translation process. Deviation is the change of word from course or turn away something what is unusual. It occurs when there are changes in focus and other kinds of possible change or lack correlation between form and meaning.

The most dominant category that appears is the manifestation of semantic shift in the translation process of the object of study. Based on the intensity of semantic shift that appears in the object of study, substitution is the most dominating category (55%). It can be proven by looking at the emergence of substitution in the English-Indonesian translation of *Tintin* comic series "*The Adventures of Tintin: The Black Island*", followed by specification (18,3%), generalization and reversal (10%), and the last is deviation (6,7%). The writer concludes that substitution is one of translation methods which makes translation activity become easier. It helps the translator solving some problems of translation, such as the difference culture and point of view between languages. It is because substitution is a translation method that replaces an expression in the source language with an expression that

applied in the target language. Therefore, the translator only needs to understand the overall meaning of the source text and then translate it into the target language. Although it does not have the same meaning, it is likely to have a similar impact on the target readers.

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