

Translation methods in the English to Indonesian version of the Japanese comic *Wind Breaker*: A Newmarkian Approach

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Abstract

Translation is a process of transferring meaning from one language to another. This study discusses the translation methods used in the Japanese comic titled *Wind Breaker* by Nii Satoru. Comic, as a popular form of work, has distinctive linguistic characteristics, such as the use of slang, greetings, and cultural expressions, which often pose challenges for translators. This study aims to identify the translation methods used in the translated comic *Wind Breaker* and analyze the reasons for their selection. The research method used is descriptive qualitative, with data sources in the form of dialogues in the comic *Wind Breaker* chapters 179-181, which have been translated into English. The analysis was based on the translation method theory proposed by (Newmark, 1998), such as word-for-word, literal, semantic, and others. The results showed that the most dominant translation methods and techniques used in this comic are communicative (27,78%), literal (11,11%), and modulation (25%).

Keywords: *Translation; translation methods; translation techniques; comic*

Introduction

Translation is rendering the meaning of a text into another language in the way that the author intended the text (Newmark, 1998). Catford (1965) defined translation as the replacement of textual material in one language by equivalent textual material in another language. Nida & Carles (1969) state that translation is not just about transferring words, but conveying messages naturally in a way that is understandable to readers of the target language. Larson (1984) emphasizes meaning as the core of translation. Translators must understand the deep meaning of the source text before transferring it into a natural form in the target language. In the journal *Kajian Teknik, Metode, Ideologi Penerjemahan pada Komik Baby Blues Siaga Satu Anak Pertama karya Rick Kirkman dan Jerry Scott dan Pengaruhnya Terhadap Kualitas Terjemahan* (Wafa' & Tjahyadi, 2017), Thomas (2001) concluded that translation is the meaning and style transfer from the source language to the target language. He also mentioned that the ideas and

messages to be conveyed must be natural and as close as possible to those in the source language.

Translation is the main role of conveying stories, ideas, and cultural values across languages should be no less important than when translating comics. Comics are a hybrid of verbal and visual that the translator bears the double duty of conveying not only the content but also tone, humour, and multimodal indicators to readers as well. The literature of translation studies contends that effectiveness and cultural relevance, the transfer of a text to the target, are integral to good practice.

Altenberg and Owen (2015, in Dwikanti & Ira, 2022) state that translating comics requires consideration of all features related to the source text and the multimodality aspect. The word 'comic' in English has its original meaning as 'funny' (Badudu, 2003, in Barezzi, 2018). Comics as a medium have developed rapidly in recent decades: from locally produced strips and graphic novels to globally circulated manga and webcomics. Scholarly work shows that comics travel across cultures increasingly easily, but their multimodal nature introduces specific translation challenges;

space constraints, onomatopoeia, lettering, and cultural items that require creative solutions. The rising academic interest in comics translation reflects both the medium's popularity and the distinctive translational problems it poses.

According to the journal *Comic in Translation: An Overview*, in Japan, the comics industry has been growing exponentially since the period following World War II into the single largest comics industry in the world (Zanettin, 2005). In translation studies, Newmark (1998) divides translation methods into 8 categories: word-for-word, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation, communicative translation. As for translation techniques, Molina & Albir (2002) propose eighteen techniques: adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. *Wind Breaker* is an action Japanese comic (often referred to as manga) that is quite famous among Japanese comic fans. In Indonesia, there are about 12 volumes that have been translated into Indonesian.

Wind Breaker was published in 2021, which tells the story of a young man named Haruka Sakura to be the top of his school, Furin High School. This comic is a mixture of slang, onomatopoeia, and cultural references (festival scenes, food items, interpersonal speech styles), making it an excellent case for examining which translation methods dominate and which techniques translators apply to resolve specific problems. Studying this title helps reveal how translation theory is put into practice in a high-pressure, space-constrained medium.

This study aims to identify and analyze the translation methods and techniques used in selected chapters of *Wind Breaker*, to evaluate their effectiveness in preserving meaning, tone, and visual/textual harmony, and to propose recommendations for translating similar multimodal texts. By combining descriptive, technique-based analysis with examples from the comic, the research hopes to contribute both to academic understanding of comics translation and to practical guidance for

translators and editors working with manga and graphic narratives.

Methods

The method used in this study is descriptive qualitative, with data sources, namely dialogues and narratives in the English version of *Wind Breaker* manga chapters 179-181 and their Indonesian translations. This action-genre comic has 20 pages per chapter and contains 172 dialogues in the mentioned chapters which were then analyzed to determine the translation method used.

Findings and discussion

The analysis of the translation methods employed in the chapters of comic *Wind Breaker* accompanied by a detailed explanation of the rationale underlying the selection of specific translation techniques and methods. Chapter 179 illustrates the interaction between the source text (TSu) and the target text (TSa), highlighting how linguistic and cultural elements are negotiated in the translation process. The analysis of the translation methods employed in the comic *Wind Breaker* is systematically presented in twelve tables, each accompanied by a detailed explanation of the rationale underlying the selection of specific translation techniques and methods. Table 1.1 (Chapter 179) illustrates the interaction between the source text (TSu) and the target text (TSa), highlighting how linguistic and cultural elements are negotiated in the translation process. The source text (TSu) reads as follows: Tomiyama says, "C'mon, c'mon, Sakura-chan! Over heeere!" Sakura responds, "W-wait! Where's Togame?!" Tomiyama continues, "Game-chan's too busy! So I came to get ya!" Suo comments, "Tomiyama-san's always bouncing off the walls, huh?" Nirei adds, "I-I didn't think we'd ever come back to Shishitoren's turf..." Kiryu remarks, "I've heard the rumors, but wow! There really is nothing but pubs around here!" Tsugeura responds briefly, "Yeah!" Tomiyama then exclaims, "Aaaand we're heeere!" and concludes with, "Welcome to Hiragahara town's very own summer festival!! Go on, get out there and have some fun!"

The corresponding target text (TSa) is rendered as follows: Tomiyama says, “Ayo! Ayo! Sakura-chan! Kesini!!” Sakura replies, “Tu-tunggu! Dimana Togame?!” Tomiyama explains, “Game-chan lagi sibuk banget jadi aku yang menjemput kalian!” Suo comments, “Tomiyama-san selalu bersemangat, ya?” Nirei states, “A-aku tidak menyangka kita akan kembali ke wilayah Shishitoren...” Kiryu observes, “Aku sudah pernah mendengar rumornya, tapi wow! Beneran ada banyak bar di sini!” Tsugeura affirms, “Betul itu!” Tomiyama then exclaims, “Daaaaan kita sudah sampaiii!!” and finally says, “Selamat datang di festival musim panas kebanggaan kota Hiragahara!! Pergilah dan selamat bersenang-senang!”

In this excerpt, Japanese honorifics such as *-san* and *-chan* are retained in the Indonesian translation. This retention strategy reflects an effort to preserve the cultural atmosphere and interpersonal nuances embedded in the original dialogue. By maintaining these forms of address, the translator sustains the social relationships and hierarchical subtleties characteristic of Japanese communication, thereby reinforcing the authenticity of the narrative setting. Furthermore, the translator applies the communicative translation method in conjunction with the modulation technique when rendering the idiomatic expression “bouncing off the walls” as *bersemangat*. Literally, the English phrase denotes a physical action; however, idiomatically it conveys a state of excessive excitement or high energy. Recognizing this figurative meaning, the translator appropriately shifts from a concrete physical image (“bouncing”) to a psychological or emotional state (*bersemangat*). This modulation involves a change in perspective, transforming a metaphorical depiction of movement into an abstract description of enthusiasm. As a result, the translation sounds natural and culturally appropriate in Indonesian while effectively communicating the intended characterization and mood to the target audience.

In addition, the word “turf” is translated as *wilayah* through the literal translation method. In English, “turf” commonly refers to an area or territory and is frequently used in informal contexts to indicate one’s domain or sphere of influence. The Indonesian equivalent *wilayah* represents an established equivalent, as it is widely accepted and

commonly used to denote territory or area. Through this choice, the translator maintains semantic accuracy while ensuring clarity and consistency for Indonesian readers. Overall, the translation in this chapter demonstrates a balanced application of communicative strategies, modulation, literal translation, and established equivalence to preserve meaning, tone, and cultural context.

In Chapter 179, the interaction between the source text (TSu) and the target text (TSa) demonstrates various translation strategies that accommodate structural, cultural, and lexical differences between English and Indonesian. The source text begins with the temporal marker, “A few days ago.” Sakura then says, “Wh-who’s calling me? Togame?” followed by the internal reflection, “Oh, right. We exchanged numbers when I visited them before that whole war broke out.” She answers the call with, “H-hello?” Togame responds, “Sakuraaa? So sorry. Were you sleeping?” Sakura replies, “No... I wasn’t.” Togame continues, “Yeah? Glad I caught you at a good time.” Sakura asks, “What’s with the call?” Togame explains, “Oh, I’m terrible at writing long texts, so I decided to call you instead.” Sakura reacts, “Uh-huh...?” Togame then says, “A town in our turf is hosting a summer festival soon. If you and your friends are free, all of you should come check it out.” Sakura repeats, “A summer festival?” Togame elaborates, “Fried noodles, *okonomiyaki*, *taiyaki*, candied apples... There are going to be a bunch of different food stands.” He adds, “It’s not just all food, either. There’ll be a shooting gallery and mold-cutting. And all kinds of other games, too.” Sakura concludes, “Hm... I’ll be there.” Togame finalizes the arrangement by saying, “Yay! Let’s meet up in front of the tunnel on August 5th. 5 pm sound good to you?”

The corresponding target text (TSa) is rendered as follows: “Beberapa hari yang lalu.” Sakura says, “Si-siapa yang menelponku? Togame?” followed by, “Oh, iya. Kita bertukar nomor telepon saat aku mengunjunginya sebelum pertarungan kemarin.” She answers, “Ha-halo?” Togame responds, “Sakuraaa? Maaf, apa kau sedang tidur?” Sakura replies, “Tidak.” Togame says, “Oh, ya? Syukurlah kalau begitu.” Sakura asks, “Ada apa?” Togame explains, “Oh, aku kesulitan membuat pesan yang

panjang, jadi aku menelponmu.” Sakura responds, “Terus?” Togame continues, “Kota di wilayah kami akan mengadakan festival musim panas. Jika kau dan teman-temanmu senggang, kalian bisa datang kemari.” Sakura repeats, “Festival musim panas?” Togame elaborates, “Mi goreng, okonomiyaki, taiyaki, manisan apel, ada banyak stan makanan di sana.” He adds, “Bukan cuma itu. Ada arena tembak-tembakan, memotong cetakan gula, juga permainan seru yang lain.” Sakura concludes, “Hm... aku akan ke sana.” Togame finalizes, “Yey! Kalau begitu kita ketemu di terowongan tanggal 5 Agustus jam 5 sore, bagaimana?”

In this excerpt, the pronoun “them” in the sentence “We exchanged numbers when I visited them before that whole war broke out” is translated into the Indonesian suffix *-nya* in *mengunjunginya*. This reflects the literal translation method combined with the transposition technique, as the plural object pronoun “them” is grammatically shifted into a singular possessive suffix attached to the verb. Such restructuring aligns the sentence with Indonesian syntactic conventions and produces a more natural and fluid expression in the target language.

Additionally, the lexical items “okonomiyaki” and “taiyaki” are retained in the Indonesian translation. This borrowing strategy is justified because both terms refer to specific Japanese culinary items that do not have direct equivalents in Indonesian. Retaining these cultural terms preserves the authenticity of the setting and avoids unnecessary domestication. Furthermore, the phrase “mold-cutting,” which refers to a traditional Japanese game involving the cutting of sugar molds, is translated descriptively as *memotong cetakan gula*. This indicates the use of the descriptive translation method, whereby the translator explicates the meaning of a culturally specific activity to ensure comprehension among Indonesian readers. Overall, the translation in this chapter demonstrates the application of literal translation, transposition, borrowing, and descriptive techniques in order to maintain clarity, cultural specificity, and narrative coherence.

In Chapter 179, another segment of dialogue demonstrates how translation techniques are applied to maintain narrative coherence and cultural nuance. The source text (TSu) presents the following

exchange: Togame greets Sakura with, “Sakuraa! Welcome!” He continues, “Sorry, they suddenly needed the help, and I got dragged in. There are a lot of customers, too. Things should come down in a bit, though. Go look around first! I’ll catch up later.” Sakura replies, “O-okay.” Umemiya calls out, “Sakura!” and then adds, “Hey! You’re all here!” Tsubaki comments, “Of course, everyone has to dress up in a yukata or a jinbei at a festival! You all look so goooood!” Nirei responds, “Thank you! Tsubaki-san, you look really pretty, too!” Tsubaki replies, “Oh, gosh, thank you!” Kiryu observes, “Ume-chan-senpai and Sugi-chan look different too!” Finally, Umemiya concludes, “Yup! Tsubaki prettied us up!”

The corresponding target text (TSA) renders this dialogue as follows: Togame says, “Sakuraa! Selamat datang!” He continues, “Maaf. Mereka tiba-tiba meminta bantuan jadi aku membantunya. Yah, walaupun sudah berkurang sedikit, sih. Kalian jalan-jalan dulu saja! Nanti aku menyusul.” Sakura replies, “O-Oke.” Umemiya calls out, “Sakura!” and adds, “Hei! Kalian semua ada di sini!” Tsubaki remarks, “Tentu saja semua orang harus memakai yukata atau jinbei saat festival! Kalian terlihat sangat cantik!” Nirei responds, “Terima kasih! Tsubaki-san juga terlihat sangat cantik!” Tsubaki replies, “Oh, ya ampun. Terima kasih!” Kiryu comments, “Ume-chan-senpai dan Sugi-chan juga terlihat berbeda!” and Umemiya concludes, “Ya! Tsubaki yang mendandani kami!”

In this excerpt, the phrase “I got dragged in” is particularly noteworthy. Literally, the expression conveys the sense of being forced or involuntarily involved in an activity. However, in the target text it is translated as *aku membantunya*. This shift reflects the application of the communicative translation method, prioritizing contextual appropriateness and naturalness over strict literal equivalence. Rather than preserving the passive nuance of compulsion, the translator presents the action as voluntary assistance, which aligns more smoothly with Indonesian conversational norms.

Additionally, the translation demonstrates the use of the modulation technique. The passive construction in the source text (“I got dragged in”) is transformed into an active structure in the target text (*aku membantunya*). This modulation entails a

change in perspective, from emphasizing forced involvement to highlighting purposeful action. Although the literal nuance is somewhat reduced, the resulting expression is more fluid and contextually coherent within the Indonesian narrative framework.

Furthermore, the lexical items “yukata” and “jinbei” are retained in the target text through borrowing. These terms refer to traditional Japanese garments and do not have direct equivalents in Indonesian. Their retention preserves cultural specificity and reinforces the authenticity of the festival setting. Overall, this chapter illustrates the combined use of communicative translation, modulation, and borrowing techniques to achieve clarity, cultural continuity, and natural expression in the target language.

In the same chapter, the subsequent dialogue further illustrates how modulation and communicative strategies are employed to adapt figurative and stylistic expressions into Indonesian. The source text (TSu) presents the following exchange: Tomiyama says, “Ume-chan, check out the shooting gallery! Let’s see which one of us can win the most prizes!” Umemiya responds enthusiastically, “Sure! Let’s do it!” and then adds, “See you guys around!” Suo comments, “Tomiyama-san’s always sweeping like a hurricane.”

The corresponding target text (TSa) renders this dialogue as follows: Tomiyama says, “Ume-chan! Ayo ke arena tembak! Kita bertaruh siapa yang paling banyak mendapat hadiah!” Umemiya replies, “Oke! Ayo!” and continues, “Sampai jumpa lagi, semuanya!” Suo comments, “Tomiyama-san itu selalu menyeret semua orang seperti badai ya.”

In this excerpt, the sentence “Let’s see which one of us can win the most prizes!” is translated as *Kita bertaruh siapa yang paling banyak mendapat hadiah!* Semantically, a shift occurs from the idea of “seeing the result” to the concept of “betting.” This represents the use of the modulation translation technique, as the translator changes the perspective embedded in the source expression. Rather than emphasizing observation (“let’s see”), the Indonesian version emphasizes competition and challenge (“*kita bertaruh*”). This adjustment aligns with the dynamic and playful tone typical of comic

dialogue in Indonesian, thereby enhancing stylistic naturalness and reader engagement. The metaphorical phrase “always sweeping like a hurricane” also undergoes modulation. In the source text, “sweeping” metaphorically conveys the image of someone energetically carrying others along, much like a powerful natural force. In the target text, this becomes *menyeret semua orang seperti badai*, shifting the emphasis from “sweeping” to “dragging.” Although the lexical choice differs, the metaphorical intensity and characterization of Tomiyama as an overwhelmingly energetic individual are preserved. The modulation technique thus enables the translator to maintain the figurative meaning while adapting it to an expression that sounds more natural in Indonesian.

In another scene within Chapter 179, the source text (TSu) presents the following dialogue: Togame says, “Sakura! And Sakura’s friend! Selamat datang kembali.” Sakura replies, “H-hey.” A staff member explains, “Sorry about all this! Something urgent popped up and I had to step away. I had to borrow Togame for a bit.” The staff member then adds, “Hey, why don’t you boys take these? On the house!” All respond, “Oh, yay!” Nirei asks, “Do you need any more help?” The staff member concludes, “Nah, I’m back now. And we aren’t flooded with customers anymore.”

The target text (TSa) renders this exchange as follows: Togame says, “Sakura dan yang lain! Selamat datang kembali.” Sakura replies, “Ha-hai.” The staff member explains, “Maaf semuanya! Tiba-tiba ada hal yang mendesak jadi aku harus pergi dan meminjam Togame sebentar.” The staff member then says, “Hei, bagaimana kalau kalian membawa ini pulang ke rumah?” All respond, “Oh, yey!” Nirei asks, “Apa kau membutuhkan bantuan lagi?” The staff member concludes, “Tidak perlu. Pelanggan kami juga sudah mulai berkurang.” In this excerpt, the idiomatic expression “popped up” is translated as *tiba-tiba ada* through the equivalence translation technique. Rather than rendering the phrase literally, the translator selects a natural Indonesian expression that conveys sudden occurrence. Similarly, the phrase “I had to step away” is translated as *aku harus pergi*, demonstrating the use of modulation. The literal sense of physically “stepping away” is condensed into the more direct and contextually

appropriate verb *pergi*, which enhances clarity and conciseness.

Furthermore, the metaphorical expression “we aren’t flooded with customers anymore” is translated as *pelanggan kami juga sudah mulai berkurang*. Here, modulation and adaptation techniques are evident. The metaphor of being “flooded” with customers is removed and replaced with a more straightforward description indicating a decrease in customer numbers. This adaptation eliminates the figurative imagery while preserving the core meaning, resulting in a translation that is more natural and readily comprehensible for Indonesian readers. Collectively, these examples demonstrate how modulation, equivalence, and adaptation are strategically applied to ensure semantic accuracy, stylistic fluency, and cultural appropriateness within the translated narrative.

In Chapter 180, the dialogue continues to demonstrate the translator’s strategic application of communicative, modulation, adaptation, amplification, and reduction techniques in order to achieve naturalness and contextual appropriateness in the target language. The following sections present the source text (TSu) and the corresponding target text (TSa), followed by an analytical discussion of the translation strategies employed. In this chapter, the source text (TSu) reads as follows: Wanijima says, “So, you’re Sakura.” He continues, “I see. You really do have a good face.” Sakura reacts, “Wh-what about my face, huh?!” Togame intervenes, “There, there. Wanijima, come sit.” Wanijima replies, “Sure.” The target text (TSa) renders this exchange as follows: Wanijima says, “Jadi, kau Sakura.” He continues, “Begitu ya. Kau punya wajah yang tampan.” Sakura responds, “Ke-kenapa dengan wajahku?!” Togame says, “Tenang-tenang. Wanijima, duduklah.” Wanijima replies, “Tentu.”

In this excerpt, the phrase “good face” in the sentence “You really do have a good face” is translated as *wajah yang tampan*. This translation demonstrates the use of modulation and adaptation techniques. The literal meaning of “good face” is vague in English and can imply attractiveness or a pleasant appearance. Instead of translating it literally into a phrase such as *wajah yang bagus*, which might sound awkward or unnatural in

Indonesian, the translator adapts the expression into *tampan*, a culturally and linguistically appropriate term for describing a handsome male character. This shift reflects the communicative translation method, as the translator prioritizes naturalness and clarity within the target language culture. The praise is thus conveyed more explicitly and effectively to Indonesian readers. Furthermore, the English expression “there, there” is an idiomatic phrase commonly used to calm someone down or ease tension. A literal translation would not convey the intended pragmatic function in Indonesian. Therefore, rendering it as *tenang-tenang* represents an appropriate communicative choice. This adaptation preserves the calming function of the utterance rather than its literal wording, ensuring that the interpersonal meaning remains intact in the target text.

In the same chapter, the source text (TSu) also presents the following dialogue: Wanijima says, “You see, Jo told me a lot about you.” He continues, “He has never talked so much about someone aside from Choji, that is. You made a deep impression on Jo. I knew you’d have some pretty striking expression to do that.” The target text (TSa) translates this as: Wanijima says, “Kau tahu? Jo bercerita banyak tentangmu.” He continues, “Sebelumnya dia tidak pernah bercerita banyak tentang seseorang, selain Choji tentunya. Kau memberi kesan yang mendalam bagi Jo. Sudah kuduga kau punya ekspresi yang cukup bagus saat melakukannya.”

In this passage, the sentence “I knew you’d have some pretty striking expression to do that” is translated using the communicative translation method to ensure that the utterance sounds natural and consistent with Indonesian conversational norms. The phrase “I knew” is rendered as *sudah kuduga*, which conveys a sense of expectation or prediction rather than direct certainty. This illustrates the use of modulation, as the perspective shifts from the declarative certainty implied by “I knew” to a more inferential or anticipatory nuance in Indonesian. The shift enhances the pragmatic appropriateness of the utterance in the target language. Additionally, the phrase “some pretty striking expression” is translated as *ekspresi yang cukup bagus*. This involves the reduction translation

technique, as the intensity and vividness of “pretty striking” are simplified into a more general evaluative expression. While the nuance of “striking” as highly impressive or attention-grabbing is somewhat softened, the essential meaning—that Sakura’s expression left an impression—is preserved. The combined use of modulation and reduction helps the translation achieve fluency and stylistic harmony within the Indonesian narrative context.

In the similar chapter, the source text (TSu) includes the following dialogue: Nirei asks, “Who’s that?” Suo adds, “I’ve never seen him before, either.” Tomiyama says, “Remember the party? I said that our mighty reliable friend’s back!” He continues, “And that good pal is... Wani-chan!” Wanjima responds, “Choji... you’re slapping a bit too hard.” The corresponding target text (TSa) reads: Nirei asks, “Siapa dia?” Suo says, “Aku juga belum pernah melihatnya.” Tomiyama states, “Ingat pesta waktu itu? Aku bilang teman kami yang sangat bisa diandalkan kembali!” He continues, “Dan dia adalah... Wani-chan!” Wanjima responds, “Choji... Kau memukulku cukup keras.”

In this example, the phrase “our mighty reliable” is translated as *teman kami yang sangat bisa diandalkan*. The translator employs the communicative translation method to produce a natural Indonesian expression. At the same time, the amplification technique is evident in the addition of the word *teman*, which clarifies the referent that is implied in the English phrase. The adjective combination “mighty reliable” is rendered as *sangat bisa diandalkan*, effectively combining the semantic elements of strength and dependability into a fluent and culturally appropriate expression. The phrase “And that good pal is...” is translated as *Dan dia adalah...* This translation demonstrates the communicative method, ensuring smoothness and readability in Indonesian. It also involves the reduction technique, as “the good pal” is condensed into *dia*, omitting the evaluative nuance of “good pal.” While this simplification results in a slight loss of interpersonal nuance, the context—particularly the dramatic reveal of “Wani-chan”—compensates for the omission. The translation remains coherent and stylistically effective within the comic narrative.

Overall, the examples in Chapter 180 illustrate the translator’s consistent reliance on communicative strategies supported by modulation, adaptation, amplification, and reduction techniques. These techniques enable the translator to negotiate differences in idiomatic usage, stylistic conventions, and cultural expectations between English and Indonesian. Although certain nuances are occasionally softened or shifted, the core meanings and character dynamics are preserved, resulting in a translation that is semantically accurate, pragmatically appropriate, and natural for the target audience.

In this chapter, Wanjima expresses goodwill by stating, “I hope we can be friends as well from now on,” which is translated into Indonesian as “*Aku harap mulai sekarang kita bisa berteman baik.*” The translation maintains the propositional meaning of the utterance while slightly adjusting the syntactic order to align with Indonesian norms. The addition of *mulai sekarang* explicitly foregrounds the temporal aspect that is implicitly contained in “from now on,” ensuring clarity and natural flow. When Sakura responds with irritation, saying, “...Just...Drop it already!”, the translator renders this as “...*Sudahlah... Jangan dibahas lagi!*” Rather than translating the phrasal verb “drop it” literally, the translator employs the communicative translation method and adaptation technique. The English expression conveys frustration and a strong demand to stop discussing a matter. In Indonesian, *sudahlah* functions as a discourse marker signaling exasperation, while *jangan dibahas lagi* directly instructs the interlocutor to discontinue the topic. This adjustment preserves the pragmatic force and emotional tone of the original utterance in a culturally appropriate manner.

Then, Arima’s exclamation, “Ah, shoot,” is translated as “*Astaga.*” The English interjection “shoot” expresses mild annoyance or sudden realization without vulgarity. By selecting *astaga*, the translator applies the communicative translation method supported by the equivalence technique, as both expressions function pragmatically as mild exclamations of surprise or frustration. Although the lexical forms differ, the emotional value and discourse function remain equivalent. Furthermore, the phrase “We should start making our way back to

the cage” is translated as “Kita harus segera kembali ke markas.” Here, the literal meaning of “cage” as a physical enclosure is modulated into markas, meaning “base” or “headquarters.” This modulation technique shifts the semantic perspective to match the narrative context, where “the cage” metaphorically refers to the group’s headquarters. As a result, the translation becomes more meaningful and coherent for Indonesian readers. Additionally, when Togame remarks, “It’s already getting late, huh?”, the translation reads, “Sudah hampir tengah malam, ya?” This rendering slightly amplifies the temporal reference by specifying hampir tengah malam (“almost midnight”), thereby providing a more concrete sense of time while maintaining the conversational tone indicated by the particle *ya*.

In this chapter, Togame’s comment, “Quite the view, right?” is translated as “Cukup indah, bukan?” This represents a relatively literal rendering, preserving both the evaluative meaning and the tag-question structure adapted into Indonesian form. Similarly, Sakura’s statement, “My whole body’s shaking from the sounds,” becomes “Seluruh tubuhku bergetar karena suara-suara itu.” The translator employs the literal translation method and established equivalence technique, as each lexical unit—“whole body,” “shaking,” and “sounds”—is rendered with direct and natural Indonesian counterparts. The physical reaction described in the source text is therefore preserved clearly and accurately in the target language.

However, when Togame advises, “Try taking a deep breath. It’ll shake you up even more,” the translation reads, “Coba tarik nafas dalam-dalam. Tubuhmu akan semakin bergetar.” The phrase “shake you up” in English can function idiomatically, often referring to emotional shock or disturbance. In this instance, the translator interprets it literally as intensified physical vibration. This literal approach is contextually plausible, given the emphasis on sound waves and bodily sensation, yet it reduces the potential idiomatic nuance of emotional excitement. Consequently, while the translation remains coherent within the situational context of loud festival sounds, it demonstrates how literal translation may narrow the semantic scope of

an expression that carries both physical and figurative meanings in the source language.

Continuing the analysis into Chapter 181, the dialogue between Togame and Sakura presents a metaphorical reflection centered on the symbolic meanings of ume (plum blossoms) and sakura (cherry blossoms). The source text (TSu) begins with Togame asking, “Did you know?” which is translated into Indonesian as “Apa kau tahu?” This represents a literal translation that preserves both the interrogative structure and conversational tone of the original utterance. The simplicity of the structure allows for direct equivalence without requiring structural modification. Togame then explains, “The ume flower blooms earlier than most flowers. They blossom in the snow and lead winter into spring.” In the target text (TSa), this becomes, “Bunga ume, bunga plum, mekar lebih dulu daripada yang lain. Mereka mekar saat musim dingin hingga musim semi.” The phrase “ume flower” is translated literally as bunga ume, maintaining the original cultural reference. However, the translator adds the explanatory phrase bunga plum immediately afterward. This addition demonstrates the amplification technique, as extra lexical information is inserted to clarify meaning for Indonesian readers who may not be familiar with the Japanese term ume. By providing the botanical equivalent, the translator enhances comprehensibility while still preserving the cultural nuance of the original term.

The next sentence in the source text reads, “But cherry blossoms burst into full bloom in spring. It practically symbolizes spring while it blossoms along with all the other flowers.” In the target text, this is rendered as, “Sedangkan bunga sakura mekar penuh saat musim semi tiba. Itulah kenapa bunga sakura seakan menjadi simbol musim semi saat mekar bersama bunga-bunga lainnya.” Notably, the conjunction “but” is not translated literally as tetapi. Instead, the translator chooses sedangkan, applying the transposition technique to emphasize contrast in a way that sounds more natural in Indonesian comparative discourse. The choice of sedangkan strengthens the juxtaposition between ume and sakura, thereby highlighting the thematic contrast intended in the original dialogue.

The expression “burst into full bloom” is translated as mekar penuh, which reflects a partial reduction. The dynamic imagery conveyed by “burst” is softened in the Indonesian version, focusing primarily on the state of full blooming rather than the suddenness or intensity implied in the English verb. While the semantic core remains intact, the vivid metaphorical nuance is slightly diminished. Nevertheless, the translation remains coherent and contextually appropriate within the reflective tone of the passage. Further in the dialogue, Togame states, “Cherry blossoms will not bloom when there’s still snow. But, when it’s too warm, ume flowers will either.” The target text reads, “Bunga sakura tidak akan mekar saat cuaca masih bersalju. Begitupula dengan bunga plum.” The first sentence is translated literally, preserving both meaning and structure. However, in the second clause, the phrase “when it’s too warm” is omitted. This omission results in a loss of specific conditional information present in the source text. The word “either” is translated idiomatically as *begitupula*, which effectively conveys the sense of similarity or parallel condition. Although the main comparative meaning is maintained, the absence of the temperature condition simplifies the conceptual contrast originally expressed.

The philosophical culmination of the passage appears in the lines, “A sakura can never become an ume. And there’s no need for it to change, either. That’s because sakura is its own being.” These sentences are translated as, “Bunga sakura tidak akan bisa menjadi bunga plum. Dan tidak ada alasan baginya untuk berubah. Karena sakura adalah dirinya sendiri.” The translation largely follows a literal method, preserving the metaphorical structure that equates botanical identity with personal identity. The phrase “there’s no need for it to change” becomes *tidak ada alasan baginya untuk berubah*, which represents a slight modulation. While “no need” emphasizes necessity, *tidak ada alasan* emphasizes justification or reason. The semantic shift is subtle but still conveys the central message of self-acceptance and inherent identity.

Finally, the closing statement, “That’s because sakura is its own being,” is rendered as *Karena sakura adalah dirinya sendiri*. This translation maintains both the metaphorical and philosophical

resonance of the original. The reflexive expression *dirinya sendiri* successfully captures the emphasis on individuality embedded in “its own being.” Through a combination of literal translation, amplification, transposition, idiomatic rendering, and occasional omission, the translator effectively conveys the symbolic contrast between ume and sakura while preserving the reflective tone and thematic significance of the passage.

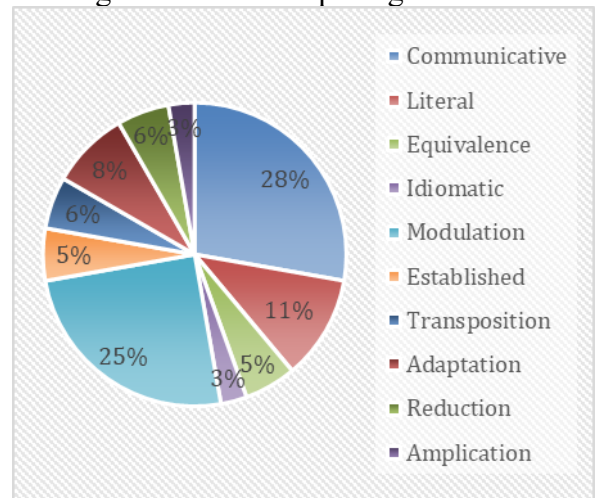


Figure 1. Translation methods in the *Wind Breaker* comic

Conclusion

After analyzing 36 data points derived from the 12 chapters discussed above, the researcher concludes that the most dominant translation methods and techniques employed in translating the *Wind Breaker* comic are modulation, communicative translation, and literal translation. These approaches contribute to producing a translation that sounds natural, is easy to understand, and aligns with the linguistic style expected by the target audience. Furthermore, when evaluated using the translation quality aspects proposed by Nababan, Nuraeni, and Sumardiono (2012, in Dwijayanti et al., 2021)—namely accuracy, readability, and acceptability—the translation demonstrates satisfactory quality in all three dimensions. The meaning and message of the source language are effectively conveyed into the target language, and the resulting text is accessible and comprehensible for Indonesian readers. It is therefore recommended that translators, particularly

those working with comics, possess a strong understanding of the source language culture as well as the stylistic conventions commonly used in comic discourse. Careful consideration of word choice and contextual meaning is essential to ensure that the information and nuances contained in the source text are accurately and appropriately transmitted into the target text.

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