Abstract

Code-switching is the use of more than one language in an utterance. Within a narrative work like comics, code-switching can be used to show exoticism, character identity, or dramatic effect. Translating such a speech pattern poses a challenge to a translator. This paper discusses how a translator covert speeches that code-switch to three foreign languages – English, Yiddish, and Hebrew – in the German comic *der Boxer* by Reinhard Kleist into Indonesian. Translation units such as words, phrases, and sentences in the the target text will be compared to its counterparts in the source text to note the procedures used by the translator. The data gathered will then be analyzed to observe which utterances are kept in their foreign form, kept with additional information, or translated functionally and literally. Each procedure taken has its effects on the target text. Some preserve story elements such as surprise effect and otherness, while some preserve the readers’ immersion in the story. The procedures taken show that one needs to consider the context of each unit in translating and that not only one procedure can be applied as a panacea in translating every unit in a code-switching language pair.

Keywords: code-switching, German comic, foreign language, foreignization, domestication

Introduction

In the era of exposure to interactions between distinct cultures, there are a growing number of texts using more than one language to convey their contents. This alternation of language by the author is called code-switching. Usage of foreign languages in written works can serve various purposes, from clarifying intentions, crafting an authentic atmosphere, to showing diversity. Languages discussed in this study will be expounded alphabetically. The terms I will use to refer to those languages are as follows:

a. *Source language (SL, L1)* which is the language used as the main language of the source text – in the context of this study is German. German is part of Germanic language family and is used in the present day as the official language of Germany, Austria, and Switzerland. As the SL in *der Boxer*, the presence of German also represents many other languages. The first part of *der Boxer* is set in Germany and Poland, and so it can be assumed that the narrations and dialogues presented in German represent Polish, Yiddish, German, and English. Meanwhile, during the second part of the story set in the United States, it can be assumed that the German text represents English, Polish and Yiddish.
b. **Target language (TL, L2)** is used as the main language in writing the target text – in this context it is Indonesian.

c. **Foreign language** is anything outside German which appears within the source text and needs special approaches to be converted into the target text.

- **English (L3)**

  is an international language that is also related with the SL, German. English is the first foreign language studied by the majority of Indonesian people. Furthermore, English literature is also pervasive in Indonesia. Therefore, it can be assumed that the majority of the target text’s readers are familiar with English.

- **Hebrew (עברית, Ivrit L4)**

  is part of Semitic family which is the religious language of Jewish people and the official language in present day Israel. Within the source text, Hebrew appears to give the story flavors. Considering that there is almost no Hebrew publication in Indonesia, it can be assumed that the majority of the target text’s readers are not familiar at all with this language.

- **Yiddish (ייִדיש, Yidish, L5)**

  is a Germanic language that is the ethnolect of Jewish community in Western, Central, and Eastern Europe during the Middle Age. As a story about lives of European Jewish people in Poland – which is a Yiddish-speaking region – *der Boxer* uses numerous Yiddish terms and expressions. The term I use here is Yiddish – not Jewish – to reduce confusion with other languages used by Jewish people. There is almost no Yiddish literature in Indonesia so it can be assumed the target text’s readers are not familiar with the language. Considering that Yiddish is from the same family as the SL, German, the translator would face few problems handling any Yiddish word or phrase. Anticipated problems are Yiddish words with non-German roots or false cognates.

Analysis section will be arranged based on the alphabetical order of the foreign language, while the arrangement of units under examination will adhere to their chronological appearances within the comic’s panels and pages. This paper will attempt to answer the following research questions. What is the effect of the choice of procedures to translate code-switching elements within the source text on the flow of the story in the target text? The purpose of this research is to formulate the proper procedures to be utilized in translating utterances of code-switching and analyze its effect on the TT.

**Literature Review**

This section contains brief explanation on the definition of code-switching as the paper subject, definition of comics as medium for data source, and required translation theories to proceed into the discussion in the analytical section.

Preliminary searches did not find any previous studies in Indonesian which examine the translation of code-switching elements found in the source text. Two studies related with code-switching were found. However, both discuss code-switching appearing in target texts as the results of translation processes. Studies in English analogous to this paper can be observed in a paper by Ulises Franco Arcia (2010) and another paper by Silvia Monti (2014).
As a case study, Monti took code-switching between Punjab/Spanish/Hmong and English in the translation of an English-language film as the source text into the target text of an Italian-language film. In the paper, Monti expounded the significance of code-switching as a linguistic symbol to emphasize common heritage between characters as well as a tool to dramatize generational differences within migrant communities. In his paper, Arcia criticized the practice of domesticating code-switching in source texts and emphasized the importance of displaying “otherness” that emerges because of code-switching within the source text (ST). His researched data source is a literary novel. He also explained views from experts asserting that issues in translating a multi-language source text are familiar to experts on Translation Studies, but there is still no one definitive solution. He also proposed the effectiveness of the mirror-effect translation procedure, which swaps the position of the two languages involved in code-switching. In his paper, SL is Spanish and the foreign language appearing for the code-switch is English. He swapped them in the target text (TT) that uses English as its main language. In his target text, Arcia brought Spanish as the foreign language in the code-switching. However, I feel this procedure is only suitable when both languages involved double as SL and TL.

Research Methodology

1. Data source

The data source used for this study is der Boxer – a comic in German authored by Reinhard Kleist and published in 2011 – and its Indonesian localization, Sang Petinju, translated by Veriana Devi and published by Gramedia Pustaka Utama, in collaboration with Goethe Institut Jakarta, in 2015. Based on information from GPU’s editorial, der Boxer is the only comic in German language ever translated and published in Indonesia.

Der Boxer is a biography about a real figure of Harry “Herschel” Haft. Haft was born with the name Hertzko Haft from a Polish-Jewish family and spent his early days in the town of Belchatow until the German invasion of Poland started World War II. He spent the majority of the war in a concentration camp as a prisoner and a boxer to entertain the SS officers who guarded the camp. Towards the end of the war, he escaped and was eventually rescued by United States soldiers. He then moved to the United States of America and lived as a professional boxer before finally opening a store. This comic narrates Haft’s adventure of survival and also his attempts to find Leah Pablanski, his lover, separated by war.

2. Code-Switching

According to Penelope Gardner-Chloros, code-switching refers to the use of several languages in conversations or sentences by a bilingual speaker (2009, p. 4). She also counted monolinguals as doing a code-switch if they used more than one dialect in a conversation. She continued that code-switching is often done to communicate something outside semantic meaning, like affirming intimacy with the speaking partner or expressing group identity by referring to their common heritage (2009, pp. 4-5). Gardner-Chloros cited explanations by several experts to distinguish the definitions of “code-switching” and “code-mixing”. Generally, her cited explanations agree that “code-mixing” is used for multilingual utterances occurring within a sentence, or causes system convergence of both languages, whereas “code-
“switching” is used to refer to the alternating of languages done outside the boundary of sentences or does not result in a convergence between the languages’ systems (2009, p. 13).

Individually, units in a foreign language occurring in a text can be called foreign word, following the term by Larson (1988, pp. 176-177). She defined a foreign word as a brand new unit, not absorbed by TL’s lexicon, and has no meaning to TL speakers unless they have already learnt the pertinent language, or unless the word has been modified to give meaning to the relevant context. In her book, she gave the Aguarunan word Chiriaco as an example, which has no meaning except for an Aguarunan speaker unless the writer or translator has given context to the word.

Although they similarly discussed interactions between languages, both mentioned experts held differing perspectives. Gardner-Chloros examined the phenomenon from the side of sociolinguistics and discussed meanings conveyed by a speaker through code-switching. Meanwhile, Larson addressed foreign words from the lens of Translation Studies and focused on their significance within a text about to be translated and in the context of the language that absorbs them.

3. Comics

Scott McCloud—appending the term “sequential art” used by the senior cartoonist Will Eisner—defines comics as “… juxtaposed pictorial and other images in a deliberate sequence, intended to convey information and/or produce an aesthetic response in the viewer” (1993, p. 9). Both descriptions allude to comics’ design to present ideas in a sequence. Narration in comics is bound by space. The order of comic panels decides the flow of the narrative. Besides the arrangements of drawings within its pages, people can recognize comics from other telltale signs. The comic medium and its layout need to first be explained due to their distinctive form. Following is a simple illustration of a comic page anatomy. The displayed entry has been adjusted to the subject of this paper. The illustration was made for this paper using information taken from Don Markstein’s Toonopedia and Wikimedia Foundation’s Glossary of Comic Terminology.
A comic page consists of many elements. However, the most relevant with the lettering—and also translation process—are the speech balloons, captions, and gutters. Those are the sections that contain texts.

d. Speech balloon
   Speech balloons may be the hallmark of comics’ anatomy. As the places for utterances to interact, speech balloons are what a translator works on the most. Speech balloons are usually located within panels but can also go outside the boundaries onto the gutters.

e. Caption
   Captions usually provide places for narrations. Translators also work here.
Gutter/Panel Intervals
Gutters or interval panel are empty spaces located outside comic panels. Sometimes narrations are placed here. Comic translators are also accustomed to put footnotes or explanations here.

Translating comics is different from translating academic texts or novels. An academic text is an informative text, a different text type according to Newmark (pp. 39-40) from expressive texts like literature. Though both comics and novels are creative, expressive texts, the forms of the media are different. A novel is less bound by space than a comic book. If the TT needs more words than the ST, a translator can easily expand his/her works onto the next page.

As a medium of its own, comics’ distinctive form needs to be considered during a translation process. The number of words in a comic book page is fewer than those in a novel page, but its layout is more challenging. One also needs to pay attention to text lengths because texts in comics are more space-dependent compared to novels. Translators or letterers can face a speech balloon with unorthodox size and shape. Sometimes paraphrasing is needed to fit translations into speech balloons.

4. Translation Procedure

Procedure is a term by Newmark (1988, p. 81) to explain actions done by a translator in translating a sentence or smaller text units. Different experts may use different terms to refer to those actions. Hoed for example (2006, p. 72) used the term “technique” to refer to the same thing because he already used “procedure” to refer to steps a translator takes in a translation project, such as readership analysis, considerations about the deadline, and commission. Below are descriptions for some procedures as explained by Newmark. Only procedures that are utilized in the data source to translate examined units in this study are listed.

- Literal Translation
  Newmark (1988, p. 69) wrote of literal translation as a procedure. Literal translation is converting text units in the ST into the TT using the lexical pair of the SL word in TL. It also covers word groups, collocations, and sentences. Newmark also stated that literal translation need not be avoided when preserving referential and pragmatic equivalence of the source text’s units.

- Transference
  Newmark used transference (1988, p. 81) to refer to the action of transferring units in their original form in the source text into the target text without changing anything except for transliterations. Hoed (2006, p. 77) called this procedure the technique of “not giving an equivalent”.

- Additions
  Translator’s addition is additional information to help readers in understanding elements within texts. Variations of translator’s addition include footnotes, end notes, or inserts within texts (contextual conditioning, Hoed, 2006, p. 75).
Functional equivalence
Newmark (1988, p. 83.) explained functional equivalence as “using a word free from cultural values to clarify a uniquely cultural term”. With this procedure, functions of contextually relevant elements can be understood by readers.

Couplets.
The terms couplet, triplet, and so forth refer to a combination of two or more procedures to translate one unit.

5. Skopos and Ideology in Translation

Vermeer explained that *skopos* is a technical term referring to the purpose or function of a text attributed by its author onto the text (2000, p. 230). Skopos is closely related with translation ideology. Translation ideology can be distinguished into two principles, foreignization and domestication. Ideology will determine how translators handle numerous translation challenges they face.

Skopos is also closely related with commissions. Commissions are instructions received by a translator to make a translation. Whether the skopos of the target text corresponds with the purpose of the source text’s writing is also determined by commissions. Commissions in translation naturally consider the potential readers of the target text, which in this case are Indonesian people or readers. The readers of the target text’s familiarity with appearing foreign languages will affect the procedure chosen by the translator.

6. Translation Convention

Tv Tropes defines translation convention as “displaying language diversity appearing in-story (in-universe) as another language within the text.” As an example is an English-language film set on a nation and community that uses another language. The language listed in the subtitle must be understood by the audience (SL or TL), while in-story the characters may be using a different language altogether. According to TV Tropes, a site about writing fiction, this term is conventionally used in a storytelling technique, for novels, television or film.

Analysis

This part will analyze the instances of code switching found in the text. Units of utterances that use languages other than the source or target language have been gathered, and their context in the story and the procedures used in their translation are explained below. Each different procedure results in different effects in the mood and understanding of the narrative. Some may maintain exoticism, while some may make it easier for the TT readers to understand the story without breaking the flow of the narrative. Those effects will also be described. The units will be explained chronologically in the next subchapters—which is written in the alphabetical order of the languages.

1. German-English Code-switching
English utterances appeared five times in the source text. I will analyze them in three parts according to the chronology of their appearances. Coincidentally, the three sections also differ in the procedures taken in their translation.

Table 1 Appearances of English and Their Translation (1)

<table>
<thead>
<tr>
<th>No.</th>
<th>ST</th>
<th>TT</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Stand Stil! (p. 97)</td>
<td>Stand Stil! (p. 103)</td>
<td>Transference</td>
</tr>
<tr>
<td>2.</td>
<td>He’s SS! (p. 97)</td>
<td>He’s SS! (p. 103)</td>
<td>Transference</td>
</tr>
</tbody>
</table>

Utterances numbers (1) and (2) appear in the first part of the story. Those are uttered by the U.S. Soldiers who encountered Hertzko Haft during his escape. This is the first appearance of Americans—or any English-speaking person—in the plot of the comic book. That is why the use of a foreign language in the scene is important to create the effect of surprise in the audience as it was experienced by Haft. The use of English, accompanied by the distinctive uniform worn by the soldiers, signals the appearance of a new party in the situation, not the German soldiers that Haft was trying to avoid, his fellow Jews or Poles. In the TT, the two utterances are kept in their original English language. It can be assumed that the objective of using the transference procedure is to keep the same element of surprise experienced by Haft and the alienness of the soldier that is present in the ST. From narrative perspective, it is not a problem since in the story they really are speaking another language, and from the technical perspective, it is not a problem because English is quite familiar for the TT readers.

The conversations following the two units are rendered in the ST as fully German. However, judging from what the character Greenberg said: Ich spreche etwas Jiddisch, Wie heißt du? (TT: Aku bisa sedikit bahasa Yahudi. Siapa namamu?—I can speak a little Yiddish. What is your name?), it can be assumed that in the story the two characters were conversing in Yiddish—rendered by translation convention as German. In the ST, the conversations were also rendered in the SL, Indonesian. The third English utterance was said by another American soldier. As Greenberg was the only one who mentioned being able to speak Yiddish, it can be assumed that in the story, the other soldiers were speaking English only. Hence, the third unit—Women!—was certainly also heard in English by Haft. Just like the first two utterances before it, the third unit is also rendered in English in the TT. The objective is also to keep the effect foreignness in his speech clear to the reader, just as it was heard by Haft. The English language is familiar enough to many Indonesians, which are the TT readers. Hence, their appearance in the TT would not alienate the readers and force them to break the flow of the narrative. In spite of this, not every English utterance is transferred. The translator chose different procedures for the next two utterances:

Table 2 Appearances of English and Their Translation (2)

<table>
<thead>
<tr>
<th>No.</th>
<th>ST</th>
<th>TT</th>
<th>Note</th>
</tr>
</thead>
</table>
The fourth utterance also appeared in the first part of the story. It appears two times in the page. First in the caption box of the first frame that shows Haft’s line of thought and in the speech balloon in the second-to-last frame that shows the conversation between Hertzko and Peretz Haft. In the ST, the thought and the conversation were rendered in German, except for the aforementioned unit. Judging from the setting, they were speaking either Yiddish or Polish in-story.

The term G.I. is now used to refer to U.S. military service people. It is an informal term and not an official abbreviation of any U.S. military service branch. The first known expansion of the term G.I. is galvanized iron, which is originally used to refer to artillery shells. According to the article “Why do we say G.I.” by Hugh Rawson, the use of G.I. to refer to military servicemen was first recorded in 1935.

In Indonesia, the term G.I. is not familiar to people who are not military enthusiasts. Its colocation, like G.I. Joe or G.I. Jane, is more familiar thanks to their use in films or series titles. That is why, using the descriptive equivalent Tentara Amerika—in this context America means the United States—is also useful in keeping the readers from breaking the immersion in the narrative, in line with the objective of the domestication ideology. It is also helpful to the reader, who would not need to stop reading and look up an unfamiliar term in the dictionary. The last English utterance in the source text appears in the second part when the story was set in the USA.

Table 3 Appearances of English and Their Translation (3)

<table>
<thead>
<tr>
<th>No.</th>
<th>ST</th>
<th>TT</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.</td>
<td>…Mister…  (p. 145)</td>
<td>… Tuan… (p. 151)</td>
<td>Literal translation</td>
</tr>
</tbody>
</table>

The unit appears in two otherwise fully German speech balloons. It depicts the conversation between Mandell, Haft’s manager, and Ellen, a mentalist. Both characters are Americans and it can be assumed that in the story the whole conversation actually takes place in English. The use code-switching to Mister in the source text can be a stylistic choice to emphasize the fact that they are in the United States rather than depicting an actual code-switching in the story.

The term Mister has already been contained in the German monolingual dictionary Duden since 1999. However, the definition still reads englische Anrede für einen Mann in Verbindung mit dem Namen; Abkürzung: Mr. (English address for a man; abbrev: Mr.). The fact that englisch is still part of the definition means that the entry is still unfamiliar enough in standard German to be considered code-switching.

The cultural equivalent of mister and tuan means the procedure is sufficient to the standard of the domestication ideology in that it would not potentially break the immersion in the narrative. Moreover, considering the utterance taking place in the second part, which is set in the U.S. where they are speaking English most of the time, the code-switching does not need to be kept in the TT because it did not represent an in-story code-switching.

2. German-Hebrew Code-switching

A Hebrew utterance appears only one time in the source text. That utterance appears unaltered in the target text but is complemented with an addition from the translator.
Table 4 Appearance of Hebrew and Their Translation

<table>
<thead>
<tr>
<th>No.</th>
<th>ST</th>
<th>TT</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Barukh ata Adonai</td>
<td>Barukh ata Adonai*</td>
<td>Transference and addition</td>
</tr>
<tr>
<td></td>
<td>(p. 61)</td>
<td>*Doa Yahudi (Jewish prayer) (p. 67)</td>
<td></td>
</tr>
</tbody>
</table>

Peretz, Hertzko Haft’s brother, said the utterance when they were facing the harsh situation in the concentration camp. Before, Peretz told Hertzko that he would pray that the rest of the family is all right. When Hertzko reacted by questioning the existence of God, Peretz said his prayer in Hebrew. The use of Hebrew in this scene is significant for two things. The author wanted to convey that, unlike Hertzko who was disillusioned and became cynical, Peretz still believed—as evident by his use of the liturgical language to pray. The use of Hebrew here also reiterates their identity as others that was repressed by the Nazis to the readers, because the language never makes an appearance before this scene.

The translator used the transference and addition procedures by means of a footnote in the gutter under the frame. The use of transference coupled with a translator’s addition in the form of a footnote succeeds in keeping the exoticism and helps the reader understand the context of the utterance. Adding the footnote is the kind of modification done to give meaning to the foreign word in the context of the comic book (Larson, 1988, p. 177). By keeping the utterance in Hebrew, the ethno-religious impression of the speaker as a Jewish person and as the other in the whole situation is also kept in the TT. If the sentence was translated literally, readers not well versed in European history may not fully grasp the whole idea of their otherness and why they are persecuted as others in Nazi-occupied Europe.

3. German-Yiddish Code-switching

The source text actually uses Yiddishism four times. The first three appearances in the first part are words in otherwise fully German sentences. The last one appears in the second part as a full Yiddish sentence. However, after searching through the German digital dictionary DWDS.de. It was found out that the three words Ganove and Gauner (crook, hoodlum), and Meschugge (crazy) have been adopted into German. In the dictionary, their entries do not even mention their connection to their Yiddish roots. That is why I omitted them from the list of units to be analyzed in this paper.

Table 5 Appearance of Yiddish and Their Translation

<table>
<thead>
<tr>
<th>No.</th>
<th>ST</th>
<th>TT</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ikh hob dikh keynmol nit fargesen. (p. 180)</td>
<td>Aku harap kau tak lupa (I hope you do not forget, p. 186)</td>
<td>Literal translation</td>
</tr>
</tbody>
</table>

That sentence is the only analyzable Yiddish utterance. No element of that sentence is adopted into the German language. In the ST, the sentence was uttered by Leah Pablanski as
her way of saying goodbye to Haft. Before that sentence, the conversation between Haft, his son, Leah, and her new family is rendered completely in German. Since the second part takes place in the United States years after World War II, it can be assumed that in the story, their conversations before Leah’s last goodbye were in English. Leah uses Yiddish to emphasize the cultural connection she has with Haft, more so because nobody in their presence is explicitly a Yiddish speaker.

That sentence is, however, rendered in the TT fully in Indonesian. It was translated literally because it is highly improbable that the majority of TT readership understands Yiddish. Thanks to the kinship between German and Yiddish, translating the sentence would not really be difficult for the translator—especially because in the ST that sentence is written with Latin alphabet instead of Hebrew. Literal translation works in favor of understandability for the readers. Thanks to the procedure, TT reader would not need to disrupt the flow of the plot and immersion in the story. However, the procedure unfortunately omitted the exoticism that is present in the ST. Characterization-wise, by not transferring their mutual traditional language, the expression of closeness between Haft and Pablancki is also weaker than in the ST.

I also note that there may be a mistranslation in this part. Leah uttered *ikh hob* (אַך אָפְּגָּסן) (I have). *Hob* is a conjugated form of *hobn* for the pronoun *ikh*. In this context, *hobn* is the auxiliary verb for the participle *fargesn* (פֿאַרגעסן) (to forget). *aku harap* (I hope) is the correct translation for *ikh hob dikh keynmol nit fargesn* as *Aku tidak pernah melupakannya* (I have never forgotten you).

### 4. The Frequency of Code-switching in the ST and TT

<table>
<thead>
<tr>
<th>No.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>English (5)</td>
<td>English (3) and Indonesian (2)</td>
</tr>
<tr>
<td>2.</td>
<td>Hebrew (1)</td>
<td>Hebrew (1)</td>
</tr>
<tr>
<td>3.</td>
<td>Yiddish (1)</td>
<td>Indonesian (1)</td>
</tr>
</tbody>
</table>

The data on translating German-English (L3) code-switching show that the procedure taken to translate a unit does not depend on the language, as two units from the same foreign language can be translated with a different procedure. Context sometimes made a translator translate units in a familiar foreign language using various procedures. Hebrew (L4) was kept to preserve exoticism, but the translator added a footnote to help TT readers understand without moving away from the text, hence keeping them in the flow of the story. However, not every exotic language needs to be kept in the TT. Yiddish (L5) can also be considered an exotic language for TT readers. Yet the translator translated Yiddish words in the text literally. On one hand, it is necessary for clarity and flow since it is a communicative action unlike the Hebrew utterance. On the other hand, it weakens the scene and sacrifices exoticism.

In the first part of the story—in which the languages used in-story are assumed to be German, Polish, and Yiddish rendered in German—English utterances are transferred three times and translated to its functional equivalent one time. The ones transferred are assumed to be also English in the story and carry the element of surprise for the readers and the character,
hence its preservation in the TT. Meanwhile, the fourth one appears in a presumably non-English conversation and bears no element of surprise, which is why its functional equivalent is enough for the TT. The fifth English utterance appears in the second part which takes place in the United States. That is the reason why the language is assumed to be English and Yiddish in the story, rendered in German. The unit was translated to a cultural equivalent. This poses no problem, because it does not represent any code-switching in the story.

As written above, one can see that the translation of instances of code-switching in the text is done by considering:

1. The context of the story, including:
   g. The immersion of the reader in the flow of story,
   h. The attempt to recreate in the TT the effect such instances have on the reader or the main character,
2. The familiarity of L3, L4 and L5 in the culture of TT readers.

The procedures taken in this translation are:

Table 7 Procedures Taken to Translate the Foreign Utterances with Their Advantages and Disadvantages

<table>
<thead>
<tr>
<th>No.</th>
<th>Procedure</th>
<th>In the ST</th>
<th>Advantage</th>
<th>Disadvantage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Cultural equivalent</td>
<td>English</td>
<td>- Keeping the readers immersed in the story</td>
<td>-</td>
</tr>
<tr>
<td>2.</td>
<td>Functional equivalent</td>
<td>English</td>
<td>- Keeping the readers immersed in the story</td>
<td>-</td>
</tr>
<tr>
<td>3.</td>
<td>Literal translation</td>
<td>Yiddish</td>
<td>- Keeping the readers immersed in the story</td>
<td>- Sacrificing exoticism and weakening the scene</td>
</tr>
<tr>
<td>4.</td>
<td>Transference</td>
<td>English</td>
<td>- Preserving exoticism</td>
<td>- Affecting the reader the same way it does the character</td>
</tr>
<tr>
<td>5.</td>
<td>Transference and translator’s addition couplet</td>
<td>Hebrew</td>
<td>- Preserving exoticism</td>
<td>- Giving the readers accessible information.</td>
</tr>
</tbody>
</table>
readers, and the importance of the foreign language utterance in the plot. In such projects, the readers’ immersion in the plot is more important than creating a TT that is more faithful to the ST.

In spite of the domestication ideology and all that entails, a translator must not necessarily use only the procedures that are more in-line with the ideology as a cure-all solution. They can be more flexible. A familiar foreign language unit may be transferred while the unfamiliar ones translated literally, and vice versa. Keeping instances of code-switching can sometimes be crucial to the plot, or to maintain the exoticism that strengthens the narrative. Translators can thus transfer the foreign language units into the TT, especially when their appearance means more than the meaning of the words. Even when the meaning—or context—is needed, translators can simply explain the meaning or the translation of the units using footnotes. Due to the anatomy of a comic book page, this is easier to do without disrupting the readers’ immersion in translating comics than other texts. This means that procedures to be applied cannot simply be chosen according to the foreign language, the aforementioned points need also to be taken into consideration. This proves that, as usual, a translation ideology needs not to be followed blindly.

References


