

Research Article

The Translation of Japanese *Manga* Meitantei Conan: The Similarities and Differences between The Original Japanese Version and the Indonesian Translated Version

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Abstract

Japanese comics or *manga* have caught the world's attention in recent years. It conveys stories through words and images in a specific order resulting in beautiful works. Now, *manga* is translated into various languages in the world, including Indonesian. The following study entailed a comparative analysis of the *manga* Meitantei Conan into Indonesia, primarily concentrating on: the format, for example, the arrangement of pages, lettering, and typography, what was translated what was not. In translating Japanese *manga* into Indonesian, it was found that there were similarities (retained elements) and differences (adjusted elements). We can find similarities between the original Japanese version and the Indonesian translated version of *manga* in the writing composition on the chapter title and onomatopoeia. Besides, there are also similarities in cultural terms because the translator maintains terms in Japanese as a translation strategy. The main difference between Original Japanese comics and the Indonesian translated version is the binding system of using, the type of font, and the use of Indonesian cultural elements so that the dialogue of the story characters is more communicative and easy to understand.

Keywords: Indonesian; Japanese; *manga*; Meitantei Conan; translation

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1. Introduction

The translation is a process of translating a text from one language to another. Translation experts define this translation in various ways, including Catford (1969), which explains translation as replacing contextual material in one language with equivalent textual material in another language. It implies that the message or target text message must be the same as the source text. Newmark (1988) explains that the translation renders the meaning of a text into another language (that the author intended the text). It means that translation

is not only related to the written meaning. It also includes the unwritten meaning intended by the author. Media that is generally translated from one language to another includes books, magazines, novels, or comics. Among these media, translation of comics, especially Japanese comics, has been very popular in Indonesia since the 1990s.

Japanese comics, which in Japanese are called *manga*, have succeeded in attracting worldwide attention. *Manga* is translated into various languages and published in many countries around the

world. McCloud (1993) defines comics as juxtaposed pictorial and other images in deliberate sequence, intended to convey information and to produce an aesthetic response in the viewer. The pictures in comics are arranged in a particular order to convey specific information that is aesthetically pleasing to the readers. Comic deals with two major communicating devices, words and images (Eisner, 1985). The combination of pictures and words has become the primary function of comics, conveying ideas and stories.

Napier (2001) argues that the earliest *manga* was *Emakimono* which later became a popular book in the 17th and 18th centuries. Then, Tezuka made *manga* in a serial format known as *manga* story, which became the standard format in the *manga* industry today (Norris, 2009). In the late 1980s, the *manga* began to be translated into various languages worldwide, including in the United States, marked by Akira *manga*'s publication in 1989 (Norris, 2009). In Indonesia, the *manga* was published in 1991 through the *manga* by Mizuki Kyoko entitled *Candy-candy*. Then, in 1992, Fujiko F. Fujio, entitled *Doraemon*, is also translated into Indonesian under PT Elex Media Komputindo. Since then, hundreds or even thousands of translated *manga* from Japan have become the younger generation's reading interests in Indonesia. One of the most popular *manga* by Aoyama Gosho, entitled *Meitantei Conan*.

Research on comics was conducted by Cohn (2014), who made an offer as a guiding vision for future works on the understanding of 'how comics work'. Iglesia (2016) examined two translated editions of Akira *manga* related to the mirroring, the colouring, and the translation of various writings in the *manga* Akira. Several studies related to language translation in *manga* already exist, such as Octaviani's (2016) research examining translation procedures and

methods in *Slang Language from Crayon Shinchan by Yoshito Usui*. Darissurayya (2015) discusses The Accuracy of the English-Indonesian Scantation Comic Translation Compared to the Japanese-Indonesian Translation Version. Even so, research on the translation of Japanese-Indonesian *manga*, which examines the similarities and differences between the original Japanese version and the Indonesian translated version, has not been done. Therefore, inspired by existing research, this study examines and describes the differences and similarities between the original Japanese version of the *manga* entitled *Meitantei Conan* and its translation in Indonesian.

2. Methods

The research of "The Translation of Japanese *Manga* *Meitantei Conan*" is qualitative. Qualitative is shown by the data, which is not in the form of numbers but rather the phenomenon of translation found in *manga*. The *manga* that is the data source is *manga* *Meitantei Conan* vol 1-96 written by Gosho Aoyama published by Shogakukan since 1994 and the Indonesian translated version entitled *Detective Conan* published by PT Elex Media Komputindo. The reason for choosing this *manga* is that it is a popular *manga* that has won various awards, including the 46th Shogakukan *Manga* Award in 2001. Besides, this *manga* is used by the Japanese government to campaign to be careful against crime. The *manga* *Meitantei Conan* was also transformed into various media such as anime, drama, or games. It proves that the *manga* *Meitantei Conan* has high popularity, influencing its readers to be worth researching.

The research data were collected by reading and comparing the original Japanese version of the *manga* *Meitantei Conan* with the Indonesian translated version. The form of research data is the similarities and differences between the

original Japanese version and the Indonesian translated version, marked and scanned. Then, the analysis of the similarities and differences between the original Japanese version of the *manga* Meitantei Conan and the Indonesian translated version was carried out by describing the things behind the similarities and differences between them.

3. Result and Discussion

3.1 Introducing *Manga Meitantei Conan*

Meitantei Conan is Gosho Aoyama's most popular *manga*. At first, this *manga* was published in the *manga* magazine Shonen Sunday, then the comic book version of volume 1 was first published in 1994. By 2021, the periodical Meitantei Conan has reached volume 98. Meitantei Conan has become Gosho Aoyama's most famous work. This *manga* tells the story of a high school detective named Shin'ichi Kudo, who helps the Japanese police solve various crimes. At one time, Shin'ichi faced a case involving a black-robed criminal. Shin'ichi was given a drug that caused him to become small. The shrunken Shin'ichi changed his name to Conan Edogawa and stayed at his friend Ran's house, whose father was a private detective named Kogoro Mouri.

3.2 Format

The original Japanese version of Meitantei Conan used the Japanese bookbinding system. With this binding system, the *manga* page is folded to the right, and then the text is written vertically, read from top to bottom. Meanwhile, Detective Conan, whose Indonesian Elex Media Komputindo published translated version, uses the western bookbinding system. First, the *manga* page is folded to the left, then the text that is written horizontally is read from left to right, like most other books published in Indonesia. This writing format makes it easier for *manga* readers who are mostly children or adolescents. In addition,

the publisher will mirror the *manga* page's image so that people can read in western customs. The process of mirroring this image, of course, requires additional work and also takes time in the publishing process.

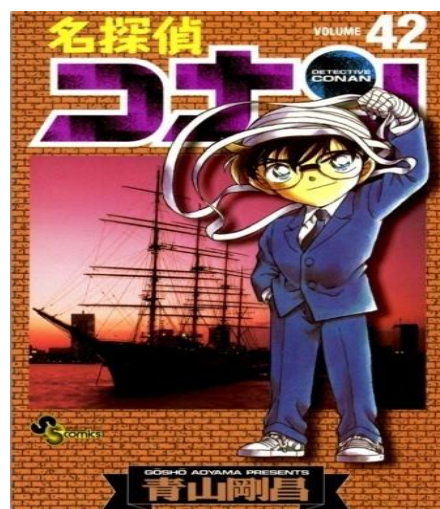


Figure 1 The original cover in the Japanese version

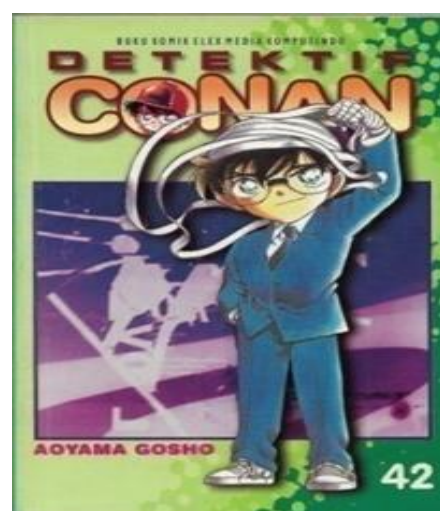


Figure 2 The cover version in Indonesian translation

3.3 *Manga Size*

The original Japanese version of Meitantei Conan is 12.8 x 18.2 cm (Figure 1). The size of the Indonesian translated version of the *manga* is 11.5x17.7 cm (Figure 2), smaller than the original size of Meitantei Conan. It makes the *manga* easy to hold and easy to carry by children or

adolescents with small hands. *Manga* in Indonesia is intended for young readers so that their small size is considered suitable for readers who are mostly children or adolescents.



Figure 3 Text in balloons without hyphens



Figure 4 Text in a balloon with a hyphen

3.4 Writing Order

Writing or dialogue in balloons in the original Japanese version is arranged vertically from top to bottom. Words or dialogue in the original Japanese version has almost nothing separated/cut off due to the small size of the dialogue balloons, because during the comic creation process, the author can adjust the size of the dialogue balloons to the length of the text for the dialogue balloons (Figure 3). Meanwhile, the Indonesian translated version of the writing or dialogue is written horizontally from left to right. Therefore, it is often found that words do not fit in balloons whose size cannot be changed, so that they must be separated/cut off (Figure 4). The decommissioning due

to the replacement of this line is indicated by using a hyphen (-) (Indonesian Language Guidelines Development Team, 2016). The following is an excerpt from the horizontal and vertical writing arrangement. The large number of words separated/cut off in the Indonesian translated version makes the dialogue difficult to read.



Figure 5 Combined English and Japanese text



Figure 6 The text in the centre of the page

In the original Japanese version of *Meitantei Conan*, where the texts are generally written vertically, can also be found writing that is written horizontally. The text that is written horizontally can be in the form of a chapter title—for example, the title of the chapter file 7 Heihou (Figure 5). The writing of chapter titles

horizontally is caused by the combination of chapter titles in Japanese with English chapter names, namely File. In the Indonesian translated version of Meitantei Conan, the chapter titles written horizontally are placed in the page's centre. Therefore, there is no vertical writing found in the chapter titles (Figure 6).

In addition to naming the chapter titles, we can find onomatopoeia (*giongo*) and mimetic (*gitaigo*) written horizontally in the original Japanese version. *Giongo* is used to reflect physical and auditory sounds related to the behaviour and movement of people, animals, or things. (Crystal, 1988). *Gitaigo*, according to Crystal (1988), is used for sensory and figurative expressions about objects and the natural environment, and sound is not involved. Apart from being horizontal, *giongo-gitaigo* is also found written vertically or diagonally. This variation of the writing of *giongo-gitaigo* is for a stronger effect. The Indonesian translated version of the *giongo-gitaigo* is endeavoured to write it like the original Japanese version. If in the original Japanese version, *giongo-gitaigo* is written horizontally, it is also written horizontally in the Indonesian translated version. If written vertically or diagonally in the original Japanese version, it is also written vertically or diagonally in the Indonesian translated version.

3.5 Typography Format

3.5.1 Font

The font for the text in the balloon dialogue in the original Japanese version is Ms Mincho. Sometimes other types of letters are used, for example, when a character screams. Meanwhile, the type of font in the Indonesian translation version is comic book font. A different font type is used in some situations, the sound from the telephone or television or screaming. Besides, when the story is a scene from the past or a comic character talking silently, the type of letters used is also different.

This difference in a type of font is the hallmark of the Indonesian translated version. In the original Japanese version, the sounds of telephones, television, past situations, or internal dialogue are distinguished from the shape of a balloon or background image.



Figure 7 Equal font sizes



Figure 8 Different font sizes

3.5.2 Font Size

Font size at the original Japanese version almost similar in every balloon, only a little more significant if the character screams (Figure 7). It is different from the Indonesian translated version, which shows variations in font size mainly because it adjusts the length of the dialogue to the balloons' size—lowercase size when character dialogue is long while balloons are small. Likewise, when the dialogue is short and the balloons are giant, the letter size tends to be bigger (Figure 8).

3.5.3 Onomatopoeia/Mimetic Writing and Translation

Onomatopoeia, or mimetic in Meitantei Conan, is written using katakana. The shape and size are adjusted to the conditions described by the onomatopoeia/mimetic (Figure 9). The onomatopoeia/mimetic describing the explosion situation is usually significant. The onomatopoeia/mimetic in the Indonesian translated version is written using capital letters. Moreover, the type of font used is a comic book (Figure 10).



Figure 9 Variations of letter types



Figure 10 Comic capital typeface

The onomatopoeia/mimetic translation of this *manga* is interesting to observe. Onomatopoeia ブロロロ (*burororo*) shows the sound of the car translated differently in volume 33 (Figure 11) and volume 59 (Figure 13). In volume 33, onomatopoeia ブロロロ (*burororo*) is translated as 'BRUMM' (Figure 12), while in volume 59, it is translated as 'BRRRM' (Figure 14). This difference is caused by differences in the translators' ideology of the volumes of the two *manga*. The translator for volume 33 is M Gunarsah. In contrast, the translator for volume 59 is Ninuk S. The onomatopoeia translation of 'BRUMM' in volume 33 follows the structure of the Indonesian vocabulary, which requires a vowel sound in a vocabulary (Alwi et al., 1998).



Figure 11 Onomatopoeia 1



Figure 12 Onomatopoeia translation 1

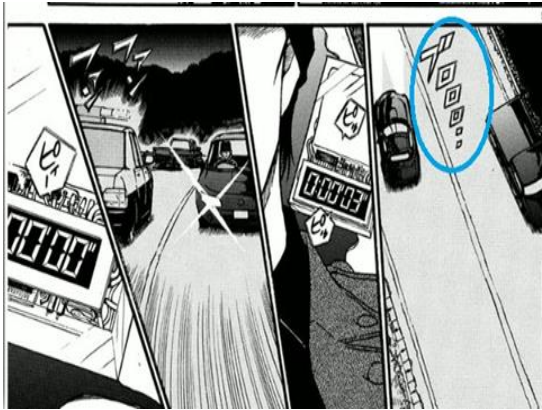


Figure 13 Onomatopoeia 2

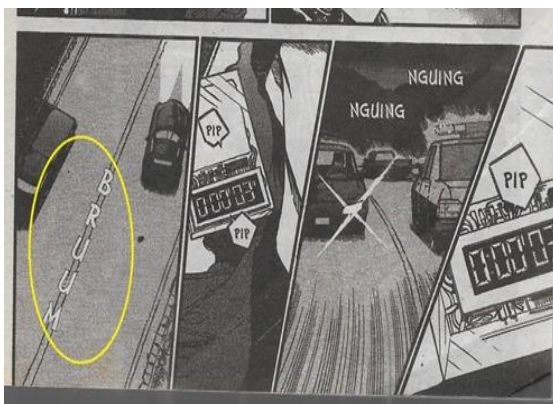


Figure 14 Onomatopoeia translation 2

BELI MISO SHINSHU PESANAN
 IBUMU (DC vol. 59, p. 88)

Heiji : ‘Stupid! You’re just going to be a bother. If you have nothing to do, you can just go buy the miso Shinshu that your mother ordered.’

In the Indonesian translated version, Heiji dialogue above is translated into the standard Indonesian form. In Indonesian, there are also dialects, but the dialects in Indonesian are not in the form of vocabulary or grammar. The Indonesian dialect appears in the sound in an accent (Alwi et al., 1998). Meanwhile, dialogue in the *manga* is a written language, so it is not easy to bring up the Osaka dialect, which Heiji delivered in Indonesian dialects.

3.6.2 Cultural Terms

In *manga* Meitantei Conan, cultural terms often appear, for example, *Yabusame*. When a culture exists only in certain societies, the term culture related to that culture only exists in the language used by the people who carry that culture.

やぶさめ れんしゅう かえ み い
 流鏑馬の練習の帰りに見つけたと言
 っていたよ... (MC vol. 59, p. 76)

DIA MENEMUKANNYA SAAT
 PULANG LATIHAN YABUSAME
 (DC vol. 59, p. 74)

‘He found it when he came home from Yabusame practice.’

Yabusame is a culture that only exists in Japan. It is a type of cavalry (Kojien, 2008). An exercise in shooting quickly on a horse is a shooting technique that hits the target with blurry while eating. The target is to put aside a plate on a skewer, stand it in three places, and shoot one person’s three targets, in the Heian period (794-1185) and during the Kamakura period (1185-1333). Because it is a kind of traditional archery sport done while riding a horse with a specific target, there are no cultural activities like *Yabusame* in Indonesia, so there is no

3.6 Parts that are Translated and which are not

3.6.1 Dialect

Inside the original Japanese version of Meitantei Conan, there are various characters. One character who has an important role and often appears is Heiji Hattori. Heiji, a friend of Shin’ichi Kudo who comes from Osaka. Heiji, when speaking or delivering his analysis, uses the Osaka dialect.

Data 1

Heiji : アホ！お前が来ても足手まとい
 やっちゃうねん！

ひま
 暇やったら、お前とこのオカンに頼
 まれた信州味噌でも買うて来たらええ
 がな！ (MC vol. 59, p. 90)

Heiji : BODOH! KAU CUMA AKAN
 MENGGANGGU. KALAU NGGAK
 ADA KERJAAN, KAU PERGI SAJA

specific vocabulary equivalent to the word *Yabusame*. Therefore, the use of vocabulary from the source language as a loan word in the Indonesian translation version is one translation strategy.

Data 2

和葉：なあ ^{らん} 蘭ちゃん...何なん?
ふうりんかざん

風林火山って... (MC vol. 59, p.120)

Kazuha : RAN, FURINKAZAN ITU APA,
SIH? (DC vol. 59, p. 118)

‘Ran, what is *furinkazan*?’

The data above is another example of a cultural term that has not been translated as *Furinkazan*. *Furinkazan* is one of the battle strategies proposed by Sun Tzu. *Furinkazan* is the abbreviation and the flag of the phrase “as fast as the wind, as quiet as the forest, as online as fire and immovable as the mountain” written on the military aircraft used Shingen Takeda (Kojien, 2008). In Indonesian history, the war strategy used and the most popular was the guerrilla strategy. Guerrilla strategy is a way of fighting that is carried out in secret, disappearing and attacking suddenly. So, because there is no suitable equivalent for the *Furinkazan* vocabulary, this vocabulary is still used as a loan word in the Indonesian translation version.

3.6.3 Japanese Honorific Titles

At Meitantei Conan’s original Japanese version, the readers can find the use of Japanese honorific titles such as 「-さん」 -*San*, 「-さま」 -*Sama*, 「-くん」 -*Kun*, 「-ちゃん」 -*Chan*, and others. Japanese honorific titles are the suffix that is placed after a person’s name.

3.6.3.1 Suffix 「-さん」 -*San*

The suffix -*San* has been translated into various in the Indonesian translated version. However, under certain conditions, it is not translated. The suffix -*San* (Kojien,

2008) is an honorific title added under a person’s name.

Data 3

毛利：あなたが ^{あきら} 景さん?

(MC vol. 59, p. 77)

Mouri : ANDA **PAK** AKIRA?

(DC vol. 59, p. 75)

‘Are you Mr. Akira?’

In data 3, -*San* is translated into *Pak* (the non-standard form of *Bapak*). In Indonesian, the word *Pak* refers to a person seen as a parent or respected one (KBBI Online: 2016). For example, detective Mouri respects Akira, so he uses the word *Pak* in front of Akira’s name as a form of respect. Likewise with Kazuha, who uses -*San* after Akira’s name, which is also translated as *Pak*.

Data 4

和葉： ^{よろい} 鎧 ^{あきら} なら ^{いえ} 景 ^お さんの家にも置い

^{かぶと} であるけど、兜にフサフサはついて
へんかって...(MC vol. 59, p. 111)

Kazuha :DI RUMAH **PAK** AKIRA
JUGA ADA BAJU PERANG TAPI
NGGAK ADA RAMBUT DI TOPINYA
(DC vol. 59, p. 109)

Kazuha: ‘In Mr. Akira’s house, there is also has armor but there are no hairs on the hat’

Data 5

葉坂 : 妃さん! (MC vol. 59, p. 24)

Hasaka : BU KISAKI

(DC vol. 59, p. 22)

Hasaka : ‘Mrs. Kisaki!’

Data 5 is an example of data showing that -*San* is translated as *Bu*. KBBI Online (2016) states that the word ‘*Bu*’ is a greeting word for a respected woman. The customer for the salon manager is a respected person, plus the customer is also a lawyer. Therefore, even though they are already familiar, the salon manager still adds *San* behind the customer’s name. From the two data above,

we can see that suffix *-San* inside the original Japanese version can be used for both men and women.

On data 4 and 5, the suffix *-San* translates to *Pak* or *Bu*. The suffix *-San*, which is placed after a woman's name is translated as '*Nona*'. This lady is placed after the name of the young woman. The use of *nona* here follows the meaning of '*nona*' in KBBI, which is the designation for a girl or woman who is not married.

The following data shows that suffix *-San* attached to a person's name but not translated into Indonesian. In the original Japanese version, detective Mouri calls the victim of a case, 「こうじ康司さん」 Koji-San. Meanwhile, in the Indonesian edition, Detective Mouri only mentions Koji. This direct mention of the name was because Koji was not there, and Mouri thought he was younger than himself.

Data 6

毛利：いや、そのりゅうおいえ龍尾家のこうじ康司さんの
いたいげんば遺体現場にもむか百足がお置いてあったと
はんめい判明したくらいで (MC vol. 59, p.89)

Mouri : NG, AKU DAPAT INFORMASI KALAU DI LOKASI MAYAT KOJI PUN DITEMUKAN LIPAN (DC vol. 59, p. 87)

Mouri: 'Hmm, I got information that at the location of Koji's corpse, centipedes were found.'

3.6.3.2 Suffix 「-ちゃん」 *-Chan*

The suffix *-Chan* attached to children's names inside the original Japanese version is not translated into Indonesian in the Indonesian translation version. According to Kojien (2008), the suffix *-Chan* is a noun representing a person and is called to express familiarity. On the following data, the suffix *-Chan* is attached to a girl's name. A nuance of familiarity was seen when Ran used the suffix *-Chan* after the name of a Junior High School friend who works part-time at a mini-market. The same thing was seen when Conan and

Mitsuhiko called Ayumi's name, who screamed because she was afraid of being hit by someone. Conan was worried hearing the voice of his best friend's scream. In the Indonesian translation version, the suffix *-Chan* is not translated because there is no suitable equivalent.

Data 7

らん 蘭 : あや綾ちゃんがバイトしてる店ね!
(MC vol. 42, p. 31)

Ran : TOKO TEMPAT AYA KERJA SAMBILAN, YA! (DC vol. 42, p. 29)

Ran : 'The store where Aya works part-time, isn't it!'

Data 8

大丈夫か、歩美ちゃん!?
(MC vol. 42, p.187)

KAMU TIDAK APA-APA, AYUMI!?
(DC vol. 42, p. 185)

'Are you okay, Ayumi!?'

3.6.3.3 Suffix 「-くん」 *-Kun*

The suffix *-Kun* attached children's names inside the original Japanese version also not translated. However, in Kojien (2008), it is stated that suffix *-Kun* is a word that is accompanied by the name of a peer or less—and generally used in men.

Data 9

元太君!? (MC vol. 42, p.192)

GENTA!?! (DC vol. 42, p. 190)

'Genta!?!'

The use suffix *-Kun* can be found in Conan's dialogue and Mitsuhiko to Genta in the original Japanese version. Conan and Mitsuhiko used the suffix *-Kun* to the Genta because they are members of the detective group and classmates. Therefore, using the suffix *-Kun* after a friend's name can show a close relationship. Meanwhile, in the Indonesian translated version, there is no word equivalent to the suffix *-Kun*, so it is not translated.

4. Conclusion

In translating Japanese *manga* into Indonesian, it is found that there are similarities (elements that are retained) and differences (elements that are adjusted). The similarities between the original Japanese version and the Indonesian translated version are the chapter title and onomatopoeia composition. Besides, there are also similarities in cultural terms because the translator maintains terms in Japanese as a translation strategy. The main difference between the original Japanese version and Indonesian translated versions is the binding system. The original Japanese version binding is Japanese binding, while the Indonesian translated version uses the western binding. Then, the size of the Indonesian translated version is smaller than the original Japanese version. One of the distinctive features of the Indonesian translated version of the comic is various fonts to display dialogues in various situations, such as dialogues on TV, past dialogues, and others. Another quite striking difference is the use of Indonesian cultural elements so that the dialogue of the story characters is more communicative and easy to understand.

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