Analyzing Translation Strategies Used in
Komedi Kacau (Comedy Chaos)

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ABSTRACT

This study discusses the translation strategies employed by the translator in translating the web-series of *Komedi Kacau (Comedy Chaos)*. The translation strategies used in the web-series were qualitatively analyzed using the theory of Mona Baker (2018). The translation strategies employed by Baker (2018) were Equivalence at Word Level which consist of Morpheme and Lexical Meaning. Also, the other translation strategies proposed by Baker (2018) were Equivalence Above Word Level which consist of Collocation and Idioms. The result of the translation is affected by the strategies and the visual context. Although there are some errors in the translation, the translator can still maintain the meaning of the original text and maintain the context spoken by each character in the *Komedi Kacau (Comedy Chaos)* web-series.

Keywords: collocation, equivalence above word level, equivalence at word level, idioms, lexical meaning, morpheme, translation strategies

INTRODUCTION

The web series *Komedi Kacau* (Comedy Chaos) is aired on the subscription-based streaming platform, Netflix. The premiere episode of this series was scheduled to be released in February 2024. *Komedi Kacau* (Comedy Chaos) is very interesting in its own way because the web-series itself is directed by one of the famous Indonesian stand-up comedians Raditya Dika. In its web-series, *Komedi Kacau* (Comedy Chaos) not only presents funniness or humour but also how the English translation is written in its platform. It is interesting to know from the point of view of the translator to understand how the translation is done. Therefore, to understand it, the writer uses Mona Baker (2018) translation strategies as a reference. Basically, this study is to examine the translation strategies used in translating an Indonesian web-series based on the theory of Mona Baker (2018).

In this study, the writer used Baker (2018) translation strategies namely Equivalence at Word Level and Equivalence Above Word Level. To help the writer analyze further, the writer needs full understanding of the translation strategies proposed by Baker (2018). Equivalence at Word Level has two main points namely Morpheme and Lexical Meaning. Morpheme is the smallest unit in words. Basically it is used as an add word to make another word complete and have a meaning. For example, the word "inconceivable" has three morphemes which are the morphemes "-in", "conceive" and "able". Lexical meaning basically is a word that already has a meaning. For instance the word "Buku" as "Book" or "Happy" as "Bahagia". To put it simply, what is in a dictionary is a lexical meaning. Equivalence Above Word Level consists of Collocation and Idioms. Collocation is a combination of one or more words and creating a new meaning. For example the word "get lost" is a collocation because combining two words of "get" which have its own meaning and the word "lost" which also

have its own meaning. Idioms are particularly difficult because they are not based on the literal meaning. The sentence of "I just put my foot in my mouth" does not literally mean putting a foot into the mouth; instead, it means someone saying something stupid. Idioms need full understanding beyond the word itself and need to fully grasp the meaning behind the word.

METHOD

The source of data contains every utterance that is translated and spoken by every character in the web-series of *Komedi Kacau* (Comedy Chaos). Every translation is analyzed in terms of the meaning whether it is correct or not and the translation contains the translation strategies proposed by Baker (2018). The data were taken from the first five minutes, the middle five minutes, and the last five minutes. Each translation also was numbered with a one-digit system and divided into five columns of table.

Table 1. The table used to analyze the translation strategies.

No	Original Text	Translated Text	Strategies	Notes

The first column is for the numbering with a one-digit system numerical. Then, the second column is for the source language, Indonesian. Next, the third column is for the English translation. Next is the fourth column which contains the strategies by Baker (2018), and lastly is the final column is notes of the translation.

FINDINGS AND DISCUSSION

This chapter analyzes two key findings from the research: (1) *Translation That Conveys Wrong or Unclear Meaning*, addressing errors in translation strategies and contextual issues, and (2) *Strategies That Maintain the Meaning* based on Baker's (2018) theory of equivalence at word and above-word levels, such as idiomatic expressions and collocations.

Translation That Conveys Wrong or Unclear Meaning

The first issue involves translation errors that fail to maintain the intended meaning. These errors are categorized into two key areas: the wrong use of translation strategy and inadequate contextual explanation in subtitles.

Wrong Use of Translation Strategy

The analysis highlights instances where literal translations disrupt the meaning, often due to reliance on tools like Google Translate. For example, the Indonesian phrase *"gelap-gelapan"* is

incorrectly translated as "darkness," which conveys a connotation with evil for the context. A better translation, such as "from the dark," would have preserved the intended meaning.

Further examples reveal cultural and contextual inaccuracies, such as translating the website name *"caribisabantu.com"* into *"FindAndHelp.com,"* which changes its functional identity. Similarly, culturally-bound terms like *"jalangkung"* and *"ketok magic"* lose their meaning when translated literally, as they carry cultural nuances that cannot be fully captured in English equivalents like *"ghost"* or *"perform magic.".*

"Jalangkung" is a traditional Indonesian game associated with summoning spirits in a spiritual and mystical context. When translated as "ghost," the meaning becomes too generic and fails to convey the ritualistic and cultural elements crucial to the term.

Meanwhile, the word "Ketok magic" is a popular Indonesian term referring to a quick car body repair technique that seems "magical." This term reflects both practical skills and a slight mystical connotation. When translated as "perform magic," it captures only the "magical" aspect while losing the cultural context and the unique practical expertise tied to Indonesian culture. Maintaining the original terms is necessary to preserve their cultural and contextual relevance.

Another case involves the untranslated word *"surprise"* in a scene where the main character surprises his wife with a new house. This omission may be due to the translator assuming the word was self-evident through visuals or aiming to save time by excluding non-critical expressions. However, since *"surprise"* is a key element of the scene, it should have been included in the subtitle to preserve the emotional impact and context of the moment.

Explanation in Subtitles

Some of the translations in *Komedi Kacau* (Comedy Chaos) require additional explanation to ensure clarity for readers and viewers unfamiliar with certain terms or contexts. These clarifications are especially helpful for thesis readers who might struggle to understand the intent behind specific translation choices.

One example is the term *"ngetweet"* in the phrase *"Kalau aku gak mengetwit, aku pasti masih punya pekerjaan"* (*"If I didn't tweet, I would still have a job"*). While accurately translated, the word *"tweet"* could confuse viewers unfamiliar with social media. Adding an explanation like *(Twitter)* in brackets would clarify the term for older audiences or those less familiar with the platform, ensuring the translation is accessible to all viewers.

Similarly, the abbreviation *"UEFA"* in the phrase *"Jadi, si Monyet ini, itu bisa meramal semua pertandingan UEFA"* (*"This monkey was able to predict the winner of all the UEFA matches"*) needs clarification. Since not all viewers may understand that UEFA refers to the *Union of European Football Associations*, including a bracketed explanation like *(football association)* would enhance comprehension, particularly as it is central to the dialogue.

While it is acceptable to omit explanations in subtitles when space is limited, adding them where possible improves accessibility and understanding. By balancing brevity with clarity, translators can ensure the subtitled content resonates with a diverse audience without compromising the viewer's experience.

Translation Strategies That Maintain Meaning

The second finding focuses on successful translations that align with Baker's (2018) equivalence strategies. These strategies involve achieving equivalence at both the word level (e.g., morphemes and lexical meanings) and above the word level (e.g., collocations and idioms).

Equivalence at Word Level

Equivalence at Word Level, as explained by Baker (2018), considers a word as the smallest independent linguistic unit and focuses on finding the closest lexical match in translation. For instance, in *Komedi Kacau* (Comedy Chaos), the word *"wingman"* in *"Gue sudah coba jadi pendukung lu"* is treated as a single unit rather than its morphemes *"wing"* and *"man."* While originally an aviation term, *"wingman"* is also used socially to describe someone who supports a friend, often in romantic situations. This makes *"wingman"* an accurate and contextually appropriate translation for *"pendukung."*

Another example is *"heartbeat"* in *"Mau menagih hutang, baru napas, langsung saya bayar"* (*"If they came to collect debts, I'd pay in a heartbeat"*). While *"heartbeat"* literally refers to the rhythm of the heart, its figurative meaning conveys urgency and fear, which aligns with the comedic context of a character exaggerating their reaction to a debt collector. Alternative translations like *"immediately"* would lose the vividness and emotional nuance of *"heartbeat."*

Similarly, *"fire"* in *"Eh! Lu, tuh, masih bisa gue pecat, lo"* (*"You know I can still fire you, right?"*) is appropriately translated for its informal tone. While *"fire"* could literally mean burning, in this context, it refers to terminating someone's employment. The informal setting justifies using *"fire"* over more formal terms like *"dismiss"* or *"terminate."* These examples demonstrate how Equivalence at Word Level ensures accurate translations that respect lexical meaning, tone, and context.

Equivalence Above Word Level

Baker (2018) introduced the theory of Equivalence Above Word Level, which focuses on translating language elements beyond single words, such as collocations and idioms. This theory emphasizes how a word's meaning often relies on its connection to other words to convey its full significance. For instance, in the web series *Komedi Kacau* (*Comedy Chaos*), the phrase *"ruffled some feathers"* is used as an idiom to describe an action that offends or annoys others. This expression cannot be interpreted literally but must be understood in context, showcasing the use of idiomatic equivalence in translation.

Another example is the phrase *"I'm broke"* as a translation of *"Gak ada duit!"* (*"No money"*). While the word *"broke"* typically means something is damaged, in this context, it serves as an idiom meaning someone has no money. Translating it as *"I'm broke"* retains the casual and conversational tone of the original phrase, making it more natural in English compared to a literal translation. This demonstrates how idiomatic expressions are translated by considering their contextual meaning rather than their individual word definitions.

Collocations are another element of Equivalence Above Word Level, as seen in the phrase *"stop filming"* used for *"matikan, matikan"* (*"turn it off"*). The words *"stop"* and *"filming"* naturally

pair together in English to mean stopping a recording, making it a common and natural choice. Alternative phrases like *"cease filming"* or *"halt filming"* might be grammatically correct but feel overly formal or awkward. This example highlights how collocations prioritize the natural flow and commonly accepted combinations of words in the target language.

CONCLUSION

This thesis examines the translator's techniques in adapting the web series *Komedi Kacau* (Comedy Chaos), focusing on the application of Baker's (2018) translation theory. It evaluates how well the translations align with the original text's meaning and the series' context, dividing the analysis into three sections: the first five minutes, the middle five minutes, and the final five minutes. Each section highlights the strengths and weaknesses of the translations, particularly regarding meaning, connection to visual elements, and the ability to preserve humor and the overall message.

In the first five minutes, the translations are mostly accurate compared to the original text. However, certain parts fail to fully align with the visual context of the scenes. While linguistically correct, some translations lose clarity or effectiveness when paired with the visuals, requiring adjustments. This issue is significant in a comedy series like *Komedi Kacau*, where timing and context are crucial for delivering humor. Nevertheless, the translator effectively applied Baker's (2018) concepts of Equivalence at Word Level and Equivalence Above Word Level in many instances, demonstrating a solid understanding of translation principles.

The middle five minutes reveal more instances of mistranslation compared to the initial section. Some deviations from the original meaning could confuse viewers and disrupt their understanding of the storyline. This section is particularly important, as it features key conflicts and comedic moments. Errors in translation risk diminishing the humor and weakening the narrative. However, many translations in this segment align well with the context, preserving comedic timing and accurately conveying meaning. This highlights the translator's ability to balance linguistic fidelity with the visual and narrative elements of the series.

In the final five minutes, the translator made fewer mistakes compared to the earlier sections. Most translations were accurate and consistent with the series' context, and only minor mistranslations were noted. While this section showed less explicit application of Baker's (2018) theories, the translator successfully maintained the humor and core message of the series. The final translations effectively conveyed the intended meaning and complemented the visual and narrative context.

In conclusion, while some mistranslations and contextual misalignments were identified, the translator effectively utilized Baker's (2018) translation theory in many cases. By applying strategies that emphasize lexical meaning and contextual consistency, the translator successfully preserved the essence of the original text into the translated text. This ensured that viewers could enjoy *Komedi Kacau* (comedy chaos) and follow its storyline without losing the series' intended impact.

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