



## The Implementation of Cultural Filter in English-Indonesian Translation of Children Comic *The Wizards of Mickey: The Dark Ages*

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### Abstract

In translation, cultural differences become a huge obstacle for the translators to create a good translation. This study aims to explain the cultural filters in English-Indonesian translation of the children comic based on the dimensions proposed by House (2004, 2005). It also explains the functional equivalence achieved by the translation of the comic. This study is a descriptive qualitative study. In collecting the data, the researcher used transcription, table of cultural filters based on the dimensions of the cultural filters, and table of functional equivalence. The data were analyzed based on the dimensions of cultural filters in the terms of directness, orientation towards self versus orientation towards other, orientation towards content versus orientation towards addressee, explicitness versus implicitness, ad-hoc formulation versus verbal routines, and voice. The results showed that there were 310 cultural filters. Out of 310 cultural filters, 118 were explicitness versus implicitness, 85 were ad-hoc formulation versus verbal routines, 64 were orientation towards content versus orientation towards addressee, 15 were directness and orientation towards self versus orientation towards other, and 13 were cultural filter in terms of voice. Relating to the functional equivalence, 287 of them achieved functional equivalence and 23 dialogues did not achieve functional equivalence. It could be concluded that cultural filters could help the translators to overcome the problems relating to cultural differences in both source language and target language. Besides, it also helps the translation to achieve functional equivalence.

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## INTRODUCTION

Nowadays, translation has become an essential part of our communication life. Baker (1992) argues that almost every aspect of life in general and of the interaction between speech communities, in particular, can be considered relevant in translation, a discipline which focuses on how meaning is generated within and between various groups of people in various cultural settings. It shows that translation cannot be separated from everyday interaction even though the intensity is low. House (2016) stated that translation can be seen as the replacement of something else, something that pre-existed, ideas, and expressions represented second hand, as it were.

Like many other translated literature, translating children comics or children literature can be challenging for a translator. A translator can face many problems in the process of translation. Translating text is a complicated task (Hartono, 2015). Translating is not only changing the language from a source language into a target language but also transferring message and cultural context. Larson (1984) stated that translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in the target language and its cultural context after analyzing it to determine its meaning.

One of the problems in translating children comics can be the consideration of the target reader. Translating children text will be different from translating for adult or teenagers. For children audience, the complexity of translation will be more challenging. The translators should consider many things including diction, the complexity of sentences, and culture. Furthermore, the equivalence of the translation product often causes problems. Sousa (2002) stated that in translating the text for children audiences, the translation must take into account the cultural knowledge of the intended reader. Another issue related to

translation will be cultural differences between the source language and target language. Metcalf (2003) argues that understanding the text was only the precondition for the ensuing work on how best to capture the meaning and flavor of the text and to establish the context of the culture in which it had been situated originally and to replicate the culture in some way in the target language. This statement is strengthened by Newmark in Hartono (2012) who says that translators of literary works mainly have difficulties in translating the linguistic aspects, socio-cultural aspects, and moral aspects implicitly stated in the literary works (e.g. novels).

To reduce the cultural gap between source text and target text and to achieve functional equivalence in translation, Juliane House (1977) in House (2016) proposes a concept namely cultural filter. The concept of cultural filter is a bit similar to domestication, which is introduced by Venuti in 1995. Most of House's studies concern with the cultural gap in translation, especially in the implementation of pragmatic and discourse. The concept of cultural filter as stated in House (2015) is a means of capturing socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities. Alongside with House, Hartono (2015) also stated that translating expressions, especially idioms and figurative languages, should be socio-culturally acceptable. In comic, there is an interaction between the speaker and the addressee. The interaction is in the form of dialogues, which consists of many pragmatic aspects as well. Moreover, the use of cultural-filtering is strongly attached to overt and covert translation. According to House (2015), a covert translation is a translation which enjoys the status of the original source text in the target culture, while overt translation is one in which the addressees of the translation text are quite 'overtly' not directly addresses, it is not a 'second original'. The relationship between culture and translation is presented in some previous studies.

Several previous studies have become the background of this study. According to Fedora

(2015) who conducted research relating to translation and cultural differences stated that the translator of the novel used cultural equivalence procedures and there are seven cultural words shifted in meaning in the translation. Moreover, in translating the novel, the translator used cultural equivalence procedures in dealing with culture-specific items. Pedersen (2007); Li and Guo (2013), Ismawati (2013); Chidlow, Plakoyiannaki, and Welch (2014); Sari (2014); Purwanti and Mujiyanto (2015); Kuncoro and Sutopo (2015); Rilly (2016); Fadly, Ahmad (2016); Rochmawan, Yuliasri, and Fitriati (2018); and Setiawan, Astuti, and Sutopo (2018), translators use domestication in dealing with cultural differences. However, Fuadi (2016); Poucke and Belikova (2016); Roosvall and Widholm (2018) stated that the translators usually use foreignization in dealing with culture related words.

Other previous studies are related to the translation of children literature. Yuliasri (2016) found that translators used some translation techniques, such as generalization, established equivalent, linguistic compression, amplification, literal translation, compensation, linguistic amplification, variation, particularization, borrowing, transposition, description, and calque. Moreover, those techniques have resulted in equivalent pragmatic force between source text and target text. In addition, she argues that the use of the use of amplification, discursive creation, reduction, adaptation, and modulation techniques cause non-equivalent of pragmatic force. Nord (2003); Bernal-Merino (2009); Bialy (2012); Ma (2014); Li and Yao (2015); Chifane (2015); Biria and Abadi (2016); Kaniklidou and House (2016) argue that domestication is the best to be used in translating children literature.

The last previous studies are related to functional equivalence. Dayan, Liu (2012) observed that Nida's dynamic equivalence contributes a remarkable insight into translating and helps to create an atmosphere of treating different languages and culture. The writer

proves that dynamic equivalence has a great contribution to translating the culture in intercultural communication.

Most of the previous studies related to translation and culture focused on the analysis of the domestication and foreignization technique used by the translators. The results showed that domestication is mostly used by the translators. It means that cultural filter is applied. For the previous studies that discussed children comic, those studies focused on the technique of translation. Some of the researchers argue that domestication technique is the best way to translate children literature. The last previous study related to functional equivalence focused on the functional equivalence and its effect on the translation product. So far, the researcher did not find any studies related to the application of cultural filter in children comic.

Taking into consideration the research gap discussed earlier, the writer did research that focused on the cultural filters found in the translation of children comic and the achievement of functional equivalence. This research is to explain the cultural filters found in the translation of children comic and the achievement of functional equivalence.

## **METHODS**

This study is descriptive qualitative research. Based on Kothari (2004), qualitative research is concerned with qualitative phenomenon, i.e., phenomena relating to or involving quality or kind. There are some steps in qualitative research, as stated by Cohen, et al (2007); those are organizing, accounting for and explaining the data; in short, making sense of data in terms of the participants' interpretation of the situation, recognition of patterns, themes, categories, and regularities. To get the data, the researcher used transcription, cultural filter table, and functional equivalence table. To analyze the data, the transcription of the comic in English and Indonesian are back-translated. Then, the researcher analyzed the cultural filter found in the translation and the achievement of

functional equivalence. In the last step, the researcher analyzed the cause of non-equivalence.

## RESULTS AND DISCUSSION

In this part, the researcher presented the result of the cultural filters found in the English-Indonesian translation and the achievement of the functional equivalence.

### Cultural Filter in Terms of Directness

The first dimension of cultural filter which analyzed was cultural filter in the terms of directness. There are 1 cultural filters from directness to indirectness and 13 cultural filters from indirectness to directness. Almost all of the directness was transformed into directness. On the other hand, I only found one dialogue contained the transformation from directness to indirectness, which is '*aku meminta*' (I ask). After analyzing the functional equivalence based on Nida's theory (1964), all of the dialogues achieved functional equivalence. The example is given below.

- (1) a. Citizen : I think his orders are very wise  
 b. *Rakyat* : *Perintahnya sangat bijak!* (His orders are very wise)

In the example above, English version (1.a.) showed that the dialogue used indirectness strategy, while the translated version (1.b.) used directness strategy. The directness strategy was not used since the context was clear enough. Even without the phrase 'I think' being translated, the reader will understand that the speaker was the one who gave an opinion. Another transformation was from indirectness to directness which was presented below.

- (2) a. Daisy : We need to save Goofy and Donald from the madness that's affecting Mickey!  
 b. *Desi* : *Namaku Desi dan aku meminta bantuan kalian untuk menyelamatkan Gufi dan Donal dari kekejaman Miki!* (I am Daisy and

ask your help to save Goofy and Donald from Mickey's cruelty)

The analysis showed that there were 14 cultural filters in terms of directness. The transformation from indirectness to directness occurred 13 times, while the transformation from directness to indirectness only occurred 1 time. Even though, the transformation occurred, the functional equivalence was achieved in all translations. This is in line with House (2015) theory that cultural filter should be intended to achieve functional equivalence. The transformation from indirectness mostly appeared when the indirectness referred to the speaker. This happened because Indonesian did not refer to themselves when they tried to present their own opinion. They rather spoke directly while English native speaker usually emphasized that the opinion was theirs. One opinion might be different from another. This culture also affected the translator in which the translator chose to use directness instead of indirectness.

However, there was 1 transformation from directness to indirectness found in the translation. This transformation occurred when one of the characters asked for someone's help. In the translation of the comic, the translator used indirectness. It was affected by the culture of Indonesia, in which people tried to be polite when they were asking for help. These findings strengthened House's statement (2015) in which cultural filter non-objectively and consequently undertook changes on the situational dimensions. According to Geertz (1960, 1973), Indonesian would try to hide their emotions and tried not to offend the others. This statement was also strengthened by Communicaid which argued that Indonesian spoke in a subdued way and indirect manner. Meanwhile, the analysis of the comic *The Wizards of Mickey: The dark Ages* showed that there were more transformations from indirectness to directness. It meant that the translator decided to use directness rather than indirectness.

### Cultural Filter in Terms of Orientation towards Self versus Orientation towards Other

Another dimension proposed by House (2015) was orientation towards self versus orientation towards others. There found 15 changes in the translations. Those changes included two kinds of transformations of this dimension; those were the changes from orientation towards self to orientation towards other, and the changes from orientation towards other and orientation towards self. For the transformation from orientation towards self to orientation towards other, there were 5 transformations. Meanwhile, the transformation from orientation towards other to orientation towards self was 10. There are 4 pronouns which culturally filtered into another orientation; those are 'I/me/my', 'we', 'you' and others ('it', 'there', 'that', 'this'). On one hand pronoun 'I/me/my' and 'we' belonged to orientation towards self, while 'you' and others ('it', 'there', 'that', 'this') belonged to orientation towards others. Moreover, the analysis showed that cultural filter of pronoun 'I/me/my' and 'you' appeared the most. Out of 15 transformations, cultural filter of pronoun 'I' occurred 4 times and pronoun 'you' occurred 6 times. Nevertheless, functional equivalence was achieved.

(3) a. Phantom Blot : "And now I've him separated from his friends, he's at my mercy once and for all"

b. *Hantu tinta* : "*Sekarang dia terpisah dari teman-temannya dan di bawah pengaruhku*" (Now he is separated from his friends and under my influence!)

(4) a. Great Omen : "Do you want to come along?"

b. *Omen yang bijaksana* : "*Mau ikut aku?*" (Want to come with me?)

Data number 3 showed the transformation from orientation towards self into orientation towards other. Meanwhile, data number 4 showed the transformation towards

other into orientation towards self. These findings showed that the translator preferred to orientation towards self. These findings were similar to House's (2015) findings of the cultural filter dimensions between English and Germany. She stated that Germans found to give preference to orientation towards self. This transformation was marked by the use of pronoun.

The transformation mostly occurred when the original version referred to 'you' which belongs to orientation towards other. The translator chose to use 'I' which referred to the speakers rather than 'you' which referred to the interlocutor. This might be intended to make the context clearer and make it easier for the readers, which was children, to understand the message. If the translator insisted to use 'you' or 'kamu', there might be confusion about the character who involved in the context. Relating to this matter, Communicaid stated that Indonesian tends to put family and community concerns over business and individuals. Thus, their communication style would likely to focus on the addressee. Then, the analysis of the cultural filter in the comic was in line with the statement.

### Cultural Filter in Terms of Orientation towards Content versus Orientation towards Addressee

The third cultural filter mentioned by House (2015) was orientation towards content versus orientation towards addressees. Similar to Germany, the English-Indonesian translation analysis of the comic also showed that the preference was to orientation towards content. Similar to the dimensions of orientation towards self versus orientation towards other, this dimension was signified by the use of pronoun. Cultural filter in the dimensions of orientation towards content versus orientation towards addressees occurred 64 times. Among the analysis of the dimensions of cultural filter, this number was considered as a big number. There found two kinds of transformations; those are transformation from orientation towards addressees to orientation towards content, and

orientation towards addressees to orientation towards content. The first transformation, from orientation towards addressees to orientation towards content, occurred 52 times. Meanwhile, the transformation from orientation towards content to orientation towards addressees occurred 12 times. There was a huge margin between those two kinds of transformations. The pronoun which was mostly transformed into orientation towards content was 'you'. It occurred 18 times.

- (5) a. Nereus : "Of course! I'd be very happy to come, my friend!"  
 b. Nereus : "*Tentu! Dengan senang hati, temanku!*" (Sure! With pleasure, my friend!)
- (6) a. Donald : "I've just got to put these board up around our "musician" borrow some hay off my friend Peggy."  
 b. Donald : "*Aku hanya perlu memasang semua pagar ini di sekeliling "musisi" kita ini... Pinjamkan aku sebentar jerami itu, Pegasus!* (I just need to put the fence around our "musician"... Lend me that hay for a minute, Pegasus!)

Data number 5 showed the transformation from orientation towards addressee into orientation towards content. Meanwhile, data number 6 showed the transformation from orientation towards content into orientation towards addressee. These findings showed that the translator preferred to orientation towards self. The findings showed that the translator chose to focus on the content when the context was already clear enough and the reader could understand the content even without adding pronoun. However, when the context was ambiguous, the translator chose to add pronoun or mentioning the name of a person or thing. It could be seen that focus-orientation was intended to make the context clearer and made it easy for the reader to catch the message in the text. Based on an article uploaded by Pusat Bahasa Al-Azhar, it is stated that the subject in a sentence could be omitted when the subject was coverable from the

context. When the subject is definite and the context is clear, Bahasa Indonesia tends to omit the subject. In accordance with the theory, the analysis showed that the orientation towards content was mostly used in the translation of the comic.

### Cultural Filter in Terms of Explicitness versus Implicitness

The fourth cultural filter found in the translation was cultural filter in terms of explicitness versus implicitness. This cultural filter occurred 118 times. Out of 6 dimensions mentioned in this study, the dimension of explicitness versus implicitness occurred the most. Out of 118 transformations, 118 translations achieved equivalence, while the other 9 were non-equivalence. The example could be seen in the data (7) below.

- (7) a. Mickey : "Before I transform you into a load of elephants with an earache."  
 b. Miki : "*Atau aku ubah kalian menjadi gajah buruk!*" (Or I will turn you into ugly elephants)
- (8) a. Donald : "***Get out of here!*** Before we ***melt away*** the shadows with the light from our magic!"  
 b. Donald : "*Pergi! Atau kau akan tahu bagaimana lampu sihir menghilangkan bayangan...*" (Get out of here! Or you will know how the magic lamp makes shadow disappear...)

Data number 7 showed the transformation from implicitness into explicitness. Meanwhile, data number 8 showed the transformation from explicitness into implicitness. This finding was similar to the finding found by House (2015) who conducted a study of Germany and English. House (2015) found that Germany preferred using explicitness. There was a technique mostly used by the translator, it was an addition. The translator often added some information to make the context clearer. It was used when the utterances were ambiguous and would create some confusions if the translators translated the text as

it was, especially when the target readers were children. The cultural filter also used when the expressions used to represent the context were unfamiliar to the target culture. The translators needed to put effort into the translation to be understood easily by the children. As a result, the transformation of implicitness to explicitness was used. Moreover, all of the translation from implicitness to explicitness achieved functional equivalence.

On the other hand, the translator mostly used generalization and elimination in the transformation of explicitness to implicitness. This transformation occurred 55 times. The translator used this transformation because the context was already clear or when the expressions used in the translation were not appropriate in the target language culture, which was Bahasa Indonesia. As a result, the transformation from explicitness to implicitness was needed. However, the result was the opposite of the culture of Indonesia stated by Geertz (1960, 1973), who stated that Indonesian people would always express their feeling by preserving the politeness without offending others' feelings. So, they would use an implicit expression to express their mind and idea. Sometimes, what they said was very different from what they felt or meant.

#### **Cultural Filter in Terms of Ad-hoc Formulation versus Verbal Routines**

Cultural filter in terms of ad-hoc formulation versus verbal routines presented in the findings occurred 85 times. It was the second dimension of cultural filter which occurred the most. All translation transformed from verbal routines into ad-hoc formulation. Out of 85 cultural filters, 75 translations achieved functional equivalence, while 10 translations were non-equivalence. From the analysis, there found that the translators did not use many verbal routines in Bahasa Indonesia to translate the text.

(9) a. Mickey : "I'm a goner! Unless... Let's see how the dragons react to the same sort of attack!"

b. Miki : "Aku dalam bahaya tapi mungkin... Coba kita lihat bagaimana naga-naga itu menghadapi serangan mereka sendiri!" (I'm in anger but may be... Let's see how the dragons fight their own attack!)

There was only the transformation from verbal routines into ad-hoc formulation found in the translation. By the analysis, there were some possibilities why the translators did not use many verbal routines in the translation. One of the possibility was that the translator had poor knowledge of verbal routines used by native speakers in both languages, which were English and Bahasa Indonesia. The second possibility was that Bahasa Indonesia had limited vocabularies and there was no expression similar to English which could describe the situation precisely. Thus, the translator chose to use ad-hoc formulation to translate the utterance. Reviewed from the patterns of the transformation, the second possibility was most likely to occur. The translator used the verbal routines when there were appropriate expressions in Bahasa Indonesia which can describe the situation precisely. Similar to the cultural filter in terms of implicitness versus explicitness, it is better to use ad-hoc formulation since the target reader was children and they tend to have a limited vocabulary. Considering those factors, the use of ad-hoc formulation was a better choice for the translator.

#### **Cultural Filter in Terms Voice**

Besides 5 dimensions mentioned by House (2015, 2016), there was also the cultural filter in the terms voice which included active voice and passive voice. Similar to other dimensions, there were two kinds of transformation in this dimension. They were the transformation of active voice into passive voice and transformation of passive voice into active voice. There found 13 translations belonged to this dimension. Out of 13 translations, 12 of them belonged to the transformation of active voice to passive voice. The rest of the

translations were transformation from passive voice to active voice.

- (10) a. Goofy : “Its high-pitched sound scares away the crows!”  
 b. Gufi : “*Suara ultrasoniknya tidak disukai burung gagak!*” (Its ultrasonic sound is disliked by crows!)
- (11) a. Narration: “And finally, evil had to be kept at bay...”  
 b. Narasi : “*Dia juga harus mengusir para penjahat...*” (He also has to get rid of the criminals...)

Data number 10 showed the transformation from active voice into passive voice. Meanwhile, data number 11 showed the transformation from passive voice into active voice. From the analysis of the dimensions of active voice versus passive voice, it could be seen that the target language preferred using passive voice rather than active voice. The translators chose to focus on the object. It was intended so that the readers would understand the context easily and could get a better view of someone or something which was in the case. Moreover, the translator used passive voice because the subject was clear enough and did not need to put the subject as the main focus. As stated by an article released by Pusat Bahasa Al-Azhar, Bahasa Indonesia usually uses object focus. It means that passive voice was used often. This statement was strengthened by an article by British Council which stated that passive voice was used frequently in Bahasa Indonesia. In line with the theory stated before, the analysis showed that the transformation from active voice to passive voice occurred frequently rather than the transformation from passive voice to active voice.

### Functional Equivalence

The theory of functional equivalence was based on the theory of equivalence proposed by Nida (1964). This theory was used because the cultural filter was intended to achieve functional equivalence, as stated by House (2015). There were two requirements to achieve functional equivalence, those were if the source text and its translation had the same function.

Moreover, the functional equivalence would be achieved if the translation created a similar effect as the source text.

In accordance with the analysis of functional equivalence, there found 310 translations which achieved functional equivalence. Meanwhile, out of 310 translations, 24 did not achieve functional equivalence. There were some causes of non-equivalence; such as the inappropriateness in using pronoun and translator’s misunderstanding of the context. Moreover, non-equivalence occurred in the transformation of orientation towards self to orientation towards other, orientation towards content to orientation towards addressees, explicitness to implicitness, implicitness to explicitness, and verbal routines to ad-hoc formulation.

The analysis showed that the non-equivalence of orientation towards content occurred because of the use of an improper pronoun. There were 4 non-equivalence found. This problem occurred because the translator had a poor understanding of the context. Another non-equivalence translation also occurred in the transformation of explicitness to implicitness. There found 3 non-equivalence translations. Similar to the cause of non-equivalence in the transformation of orientation towards addresses, the non-equivalence in the transformation of explicitness to implicitness was caused by poor understanding of the context. However, there was one more cause, that was improper diction used by the translator. As an example, the phrase ‘this rivalry’ was translated into ‘*pemberontakan*’ which was back-translated as ‘rebel’. The word ‘rebel’ was always associated with negativity. However, the word ‘rivalry’ could create a negative and positive effect. The translation showed that the context was not translated correctly. Moreover, the translator chose inappropriate diction to explain the situation happened in the text.

Besides, non-equivalence translations mostly appeared on the transformation of verbal routines to ad-hoc formulation. Out of 23 non-equivalences appeared in the translation of the comic, their found 10 non-equivalences in the

transformation of verbal routines to ad-hoc formulation. The cause of non-equivalence was mainly because Bahasa Indonesia, as the target language, had limited vocabulary. As a result, it was difficult for the translator to decide the expressions used to describe the situation. The difficulties resulted in the improper expressions used by the translator and the messages were not delivered properly. As an example, the clause 'do your worst' was translated into '*bantulah*' which meant 'help'. The context in the original version was not delivered properly. In the original text, which was in English, Mickey showed rage towards his enemy, then he was ordering scarecrow to make damage as much as it can. However, it was translated as '*bantulah*' which showed that Mickey was begging for help. It had different function as the original text and created a different context of situation.

Even though there were some non-equivalence translations, there were more translations which achieved functional equivalence. Out of 310 cultural filters, 287 translations achieved functional equivalence. Thus, the translation of children comic *The Wizards of Mickey: The Dark Ages* achieved functional equivalence.

## CONCLUSION AND SUGGESTION

From the findings and discussions of this study, I concluded that there are 6 dimensions of cultural filter in the translation of children comic *Mickey Mouse: The Dark Ages*. In other words, there were the dimensions of directness versus indirectness, orientation towards self versus orientation towards other, orientation towards content versus orientation towards addressees, explicitness versus implicitness, ad-hoc formulation versus verbal routines, and active voice versus passive voice. Those dimensions of cultural filter covered in 242 dialogues out of 300 dialogues. As a result, the translation belongs to covert translation. Based on the analysis of the cultural filter, there found 310 transformations. The dimension of explicitness versus implicitness occurred the most.

The first dimensions proposed by House (2015, 2016) was directness versus indirectness. This dimension occurred 14 times, in which the transformation from indirectness to directness occurred 13 times, while the transformation of directness to indirectness occurred 1 time. The transformation of directness versus indirectness took place when the indirectness referred to the speaker. It showed that the culture of Indonesia usually does not mention the speaker in indirectness speeches. On the other hand, the transformation of directness of indirectness occurred when the speaker was asking for help to show the sincerity. The analysis of the comic *The Wizards of Mickey: The dark Ages* showed that there were more transformations from indirectness to directness, while the culture of Indonesia showed that Indonesians tend to speak in an indirect way. It means that the translator decided to use directness rather than indirectness.

Another dimension of cultural filter was orientation towards self versus orientation towards other. This dimensions appeared 15 times, with two kinds of transformations. Those were the transformation from orientation towards self to orientation towards other and transformation from orientation towards other to transformation towards self. The first transformation appeared 5 times while the second transformation occurred 10 times. The transformations were intended to make the context clearer and to avoid confusion since the target reader was children. The analysis showed that the topic of the utterance was put into focus. It was in line with the culture of Indonesia in which the people put family and community concerns over business and individuals. Thus, their communication style would likely to focus on the subject matter rather than oneself.

Besides, there was also cultural filter in terms of orientation towards content versus orientation towards addressees. There found 64 changes in the English-Indonesian translation of the comic. The analysis showed that the preference was to orientation towards content. It was proven by the transformation from orientation towards addressee into orientation

towards content occurred 52 times. The translator chose to use orientation towards addressee when the context was already clear enough. Meanwhile, when the context was not clear enough and rather ambiguous, the translator chose to add pronoun. The analysis was in line with the culture of Bahasa Indonesia in which it usually omitted the subject when the subject was coverable from the context.

Regarding the terms explicitness versus implicitness, there found 118 transformations in the translation of the comic. Among the dimensions of cultural filter analyzed in this study, the dimension of explicitness versus implicitness occurred the most. The transformation from explicitness to implicitness appeared 55 times, while the transformation from implicitness to explicitness appeared 63 times. The number was quite similar. Similar to the previous dimensions of cultural filter, the transformations were intended to make the context clearer and avoid confusion. The analysis showed the translator choice to use explicitness rather than implicitness which was different from the culture of Bahasa Indonesia.

The fifth dimension of cultural filter was the dimension of ad-hoc formulation versus verbal routines. This transformation appeared quite often. It was proven by the number of occurrences which was 85 times. Out of 85 transformations, all of them are the transformation from verbal routines into ad-hoc formulation. It was likely because Bahasa Indonesia has limited vocabularies which cause the limitation of expressions in a certain situation.

The last dimension was cultural filter in terms of voice. There found 13 changes in the terms of active voice versus passive voice. The transformations of active voice into passive voice occurred 12 times, while the transformation from passive voice into active voice occurred 1 time. It showed that the target language preferred using passive voice rather than active voice. It was intended so that the readers would understand the context easily and could get a better view of someone or something which was in the case. The analysis represented

the culture of Indonesia in which the people often used passive voice rather than active voice.

Furthermore, the functional equivalence analysis showed that most of the translation with the use of cultural filter achieved functional equivalence. It was proven by the amount of functional equivalence achieve in the English-Indonesian translation. Out of 310 translation which used cultural filter, 287 translations achieved functional equivalence. On the other hand, 23 translations did not achieve functional equivalence.

Some results of the cultural filter showed that the translations were very different from the culture of Indonesian which was proposed by some experts. However, in accordance to the theory of functional equivalence, as long as the transformations of the cultural filter were acceptable in the terms of function and the effect towards the readers, the functional equivalence could be achieved. In short, based on the analysis, it could be concluded that the use of cultural filter is effective to achieve functional equivalence. It could be an alternative way to get a better quality translation.

To analyze how the translator applied the cultural filter in the translation, communication with the translator would be beneficial. However, the request was rejected by the publisher. To overcome this problem, the researcher analyzed the pattern of the cultural filter transformations and compared the result with the secondary data. For future researchers, I hope that this study could be used as a reference to do some researches related to the application of cultural filter in other kinds of literature, such as novel and non-fiction books.

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