



**ENGLISH-INDONESIAN TRANSLATION OF IDIOMATIC  
EXPRESSIONS IN JOHN GREEN'S *THE FAULT IN OUR STARS***

**A FINAL PROJECT**

submitted in partial fulfillment of the requirements  
for the degree of *Sarjana Sastra* in English

by

**RINDANG BARTA FAHRIZKY**

**2211411015**

**ENGLISH DEPARTMENT**

**FACULTY OF LANGUAGES AND ARTS**

**SEMARANG STATE UNIVERSITY**

**2015**

## APPROVAL

This final project was approved by the Board of Examiners of the English Department of Faculty of Languages and Arts of Semarang State on September 23<sup>rd</sup>, 2015.

### Board of Examiners:

1. Chairperson,

Drs. Syahrul S. Sinaga, M.Hum  
196408041991021001



2. Secretary,

Dr. Rudi Hartono, M.Pd  
196909072002121001



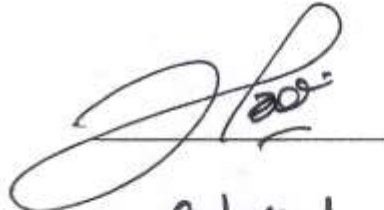
3. First Examiner,

Drs. Ahmad Sofwan, Ph.D  
196204271989011001



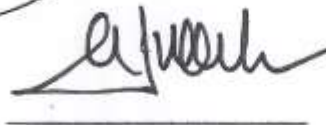
4. Second Examiner,

Hendi Pratama, S.Pd, M.A  
198505282010121006



5. Advisor as Third Examiner,

Dr. Issy Yuliasri, M.Pd  
196207131990032001



  
Approved by  
Dean of Faculty of Languages and Arts  
Prof. Dr. Agus Nuryatin, M.Hum  
196008031989011001

## PERNYATAAN

Dengan ini saya:

Nama : Rindang Barta Fahrizky

NIM : 2211411015

Prodi/Jurusan : Sastra Inggris / Bahasa dan Sastra Inggris FBS UNNES

Menyatakan dengan sesungguhnya bahwa skripsi/tugas akhir/final project yang berjudul:

**ENGLISH-INDONESIAN TRANSLATION OF IDIOMATIC  
EXPRESSIONS IN JOHN GREEN'S *THE FAULT IN OUR STARS***

yang saya tulis dalam rangka memenuhi salah satu syarat memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri, yang saya hasilkan setelah melalui pembimbingan, diskusi, dan pemaparan/ujian. Semua kutipan, baik yang langsung maupun tidak langsung, baik yang diperoleh dari sumber kepustakaan, maupun sumber lainnya, telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan final project ini membubuhkan tandatangan sebagai tanda keabsahannya, seluruh karya ilmiah ini tetap menjadi tanggung jawab saya sendiri. Jika kemudian hari ditemukan pelanggaran terhadap konvensi tata tulis yang berlaku, saya bersedia menerima sanksi berdasarkan peraturan yang berlaku.

Semarang, 23 September 2015

Yang membuat pernyataan,



Rindang Barta Fahrizky  
NIM 2211411015

## MOTTO AND DEDICATION

*Ever notice how what the hell is always the right answer?*  
(Marilyn Monroe)

*This final project is dedicated to  
my loud and loving family, my awesome self, and those who have  
not a single clue how to start writing their final projects; I feel you.*

## **ACKNOWLEDGEMENT**

First and foremost, I would like to express my deepest gratitude to Allah SWT for the blessing leading to the completion of this final project.

My deepest gratitude and appreciation are to my advisor, Dr. Issy Yuliasri, M.Pd for her patience, guidance and time over the course of finishing my final project in regard to my endeavor to make this study as comprehensive as possible.

My biggest salutation is to the board of examiners. I also give my special honor to all lecturers in English Department for the knowledge, jokes, and reprimand during my study in UNNES.

My gratitude for Alief Noor Farida, S.Pd, M.Pd, Yuliati, S.Pd, M.Pd, M.Ed and Ratih Laily Nurjanah, S.Pd, M.Pd whose kindness and generosity help me completed this final project.

My love for my parents who never stop caring, funding and scolding me in order to make me a better person. Not to mention my love to my friends who graduated before me and aroused my jealousy; as well as my friends who wrote their final projects alongside me. Last but not least, my special thanks to all of my best friends from junior high, senior high and university for their non-stop support and humour.

Finally, for the readers of this final project whom I hope find my work useful. Your criticisms and suggestions for this project's improvement are wanted.

Rindang Barta Fahrizky

## ABSTRACT

Fahrizky, Rindang B. 2015. **English-Indonesian Translation of Idiomatic Expressions in John Green's *The Fault in Our Stars***. Final Project. English Literature. Faculty of Languages and Arts. Semarang State University. Advisor: Dr. Issy Yuliasri, M.Pd.

**Keywords:** Idiomatic expression, translation, strategies, accuracy

This descriptive qualitative study mainly describes the translation of idiomatic expressions found in John Green's *The Fault in Our Stars*. This topic is chosen because two categories that have the highest sale numbers, children and fiction/literature, are dominated with translated books. Therefore, translation holds an essential role in the production of reading materials in Indonesia. Since *The Fault in Our Stars* is a fiction intended for teens and young adults, this book is chosen to be the object of this study. The aims of this study are to identify what idiomatic translation strategies are used to translate idiomatic expressions found in this novel and to find out the accuracy level of idiomatic translation of the novel.

The data of this study are idiomatic expressions obtained from John Green's *The Fault in Our Stars* and its Indonesian version. The data obtained are analyzed by comparing the idiomatic expressions found in both English and Indonesian versions. The strategies applied to translate idiomatic expressions are determined and later analyzed to find out the degree of accuracy of the Indonesian version.

From the analysis, it is concluded that there are five translation strategies used to translate idiomatic expressions, namely: (1) Using idiom of Similar Meaning and Form, (2) Using Idiom of Similar Meaning but Different Form, (3) Paraphrase, (4) Omission, and (5) Literal translation. The most used strategy to translate the idiomatic expressions in the novel *The Fault in Our Stars* is Paraphrase, while the least used strategy is Using Idiom of Similar Meaning and Form. In terms of accuracy level, this novel's translation has the accuracy level as much as 80.43%.

The writer recommends other researchers to develop this study by involving more than three raters as well as to investigate other aspects in translation evaluation, such as readability and acceptability.

## TABLE OF CONTENTS

<b>APPROVAL .....</b>	<b>ii</b>
<b>PERNYATAAN.....</b>	<b>iii</b>
<b>MOTTO AND DEDICATION.....</b>	<b>iv</b>
<b>ACKNOWLEDGEMENT.....</b>	<b>v</b>
<b>ABSTRACT .....</b>	<b>vi</b>
<b>TABLE OF CONTENTS.....</b>	<b>vii</b>
<b>LIST OF TABLES .....</b>	<b>x</b>
<b>LIST OF APPENDICES .....</b>	<b>xi</b>
<b>CHAPTER</b>	
<b>I      INTRODUCTION .....</b>	<b>1</b>
1.1      Background of the Study .....	1
1.2      Reasons for Choosing the Topic .....	6
1.3      Statement of the Problems .....	7
1.4      Objectives of the Study .....	7
1.5      Significance of the Study .....	7
1.6      Outline of the Report .....	8
<b>II      REVIEW OF RELATED LITERATURE.....</b>	<b>9</b>
2.1      Review of Previous Studies .....	9
2.2      Theoretical Review .....	14
2.2.1      Definitions of Translation .....	14
2.2.2      Types of Translation .....	16
2.2.3      Process of Translation.....	17

2.2.4	Literary Translation .....	19
2.2.5	Idioms .....	21
2.2.6	Types of Idioms .....	22
2.2.7	Difficulties of Translating Idioms.....	25
2.2.8	Strategies in Translating Idioms .....	26
2.2.9	Translation Equivalence.....	30
2.2.10	Translation Evaluation .....	32
2.2.11	Translation Accuracy .....	33
2.2.12	Back Translation .....	35
2.2.13	About the Novel.....	36
2.2.13.1	The Author .....	36
2.2.13.2	The Translator of the Indonesian Novel .....	37
2.2.13.3	The Summary of the Novel.....	37
2.3	Theoretical Framework .....	39
<b>III</b>	<b>METHODS OF INVESTIGATION.....</b>	<b>41</b>
3.1	Research Design.....	41
3.2	Object of the Study .....	42
3.3	Sampling Technique .....	43
3.4	Role of the Researcher .....	43
3.5	Procedure of Data Collection.....	43
3.6	Procedure of Data Analysis .....	44
3.7	Instruments of Analysis .....	45
<b>IV</b>	<b>RESULT OF THE ANALYSIS.....</b>	<b>50</b>



4.1	General Findings.....	50
4.2	Strategies Used for Translating Idioms.....	51
4.2.1	Translation by Paraphrase.....	52
4.2.2	Translation using an Idiom of Similar Meaning but Dissimilar Form.....	57
4.2.3	Literal Translation.....	60
4.2.4	Translation by Omission.....	69
4.2.5	Translation using an Idiom of Similar Meaning and Form.....	74
4.3	The Accuracy of the Translation of the Idioms.....	78
4.3.1	Accurate Translation.....	79
4.3.2	Not Quite Accurate Translation.....	83
4.3.3	Inaccurate Translation.....	88
4.4	The Relation of Translation Strategy to Accuracy.....	92
4.4.1	Using Idiom of Similar Meaning and Form.....	93
4.4.2	Using Idiom of Similar Meaning but Dissimilar Form.....	94
4.4.3	Paraphrase.....	95
4.4.4	Literal Translation.....	96
4.4.5	Omission.....	96
<b>V</b>	<b>CONCLUSIONS AND SUGGESTIONS.....</b>	<b>98</b>
5.1	Conclusions.....	98
5.2	Suggestions.....	99
	<b>BIBLIOGRAPHY.....</b>	<b>101</b>
	<b>APPENDICES.....</b>	<b>105</b>

## LIST OF TABLES

Table	Page
3.1 Sample of Translation Strategies Table .....	46
3.2 Sample of Frequency and Percentage of the Translation Strategy Table	47
3.3 Sample of Accuracy Questionnaire .....	47
3.4 Sample of Translation Strategies, Ratings and Frequency of Ratings Table .....	48
3.5 Sample of the Impact of Strategy on Accuracy Table .....	49
4.1 Frequency and Percentage of the Idiomatic Translation Strategy Usage.....	51
4.2 Data Translated Using Literal Translation Strategy .....	65
4.3 Relation of Translation Strategy to Accuracy.....	93

## **LIST OF APPENDICES**

1	Translation Strategies, Ratings, and Frequency of Ratings .....	105
2	Translation Strategies and Accuracy Level .....	204
3	Raters' Profiles .....	212

# CHAPTER I

## INTRODUCTION

This chapter is an introduction of the final project. It covers the background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study, and the outline of the final project.

### **1.1. Background of the Study**

Indonesia is known to be a country with a super low reading interest. The findings of PISA's (Programme for International Student Assessment) research showed that Indonesian students' reading interest was far behind students from other countries. Furthermore, the same research proved that out of 65 participating countries whose 15-year-old students were examined for their mathematics, science, and reading skills, Indonesia was on the 64<sup>th</sup> position. It means Indonesia was one rank above Peru who ranked at the bottom ("Lemahnya Minat Baca Anak Indonesia," 2015). In addition, based on the data obtained from UNESCO, the percentage of Indonesians' reading interest was as much as 0.01%. This figure indicates that out of 10,000 people, there is only one person who has the actual interest to read ("Persentase Minat Baca Indonesia Hanya 0.01 Persen," 2015).

Even so, released by IKAPI (Ikatan Penerbit Indonesia) on its website, 33,199,557 copies of books were sold in 2013 alone. This number didn't include the sales of self-published books or books that were produced by non-publishing

organizations, such as instances of government, non-government organizations, independent communities, political parties and professional association. This figure, although low compared to other countries, certainly left its mark to the development of Indonesians' reading interests and indirectly influenced the success of the young generation of Indonesia.

Based on the contribution to the sales figures in 2014, children books were the highest contributor of book sales in Indonesia with total percentage of 22.64%. The second category, fiction and literature books, accounted for 12.89% of the sales. This category was followed with religious books (12.85%), Indonesian curriculum-based education books (12.04%), references and dictionaries (6.43%) and others, such as business and economics, self-improvement, social sciences, cooking, computing and internet, and others (33.15%) (Ikatan Penerbit Indonesia, 2015).

In reality, the two highest categories, children books as well as fiction and literature, are dominated by foreign literature. Comics, picture story books or cartoons that are preferred by Indonesian readers usually come from the United States, Japan and other countries. For instance, almost all of Indonesian children are familiar with the story of Cinderella, Sleeping Beauty, and Snow White and the Seven Dwarfs. They are also more than likely know about Detective Conan or Naruto.

Popular fiction and literature in Indonesia come from other countries as well. Books written in foreign languages, usually English, are deemed appealing

because the stories are set in foreign culture, especially the western one. It is common knowledge that western culture is often seen as the symbol of modernity which is considered as top priority nowadays. Therefore, there are so many foreign literatures, mainly written in English, translated into Indonesian to answer to the demands of Indonesian readers who don't have the skills to understand English-written literary works.

With this trend, along with the facts about Indonesia's reading interest and book production as presented above, translation becomes a very essential key in the production of Indonesian books. Translation determines the quality of Indonesian readers' reading materials, in terms of its entertainment and education aspects. Thus, it can be said that Indonesian translators shape Indonesians' ways of thinking as well as improving their knowledge in the form of rendering information and messages from foreign literature to translated books.

Translation is defined by Brislin as "the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf"(1976: 1). Simpler definition is provided by Catford who states that "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language" (1965: 20).

In translating literary works, translator must be able to convey the context and the message of the work accurately and naturally. Translators must retell the story with diction and elaboration that is acceptable and understandable by the target readers. In sum, translators have to produce a good translation. Massoud (1988: 19-24) in Abdellah (2002) sets a set of criteria to determine whether a translation is good or not. The criteria are as follows: (1) a good translation is easily understood; (2) a good translation is fluent and smooth; (3) a good translation is idiomatic; (4) a good translation conveys, to some extent, the literary subtleties of the original; (5) a good translation distinguishes between the metaphorical and the literal; (6) a good translation reconstructs the cultural/historical context of the original; (7) a good translation makes explicit what is implicit in abbreviations, and in allusions to sayings, songs, and nursery rhymes; (8) a good translation will convey, as much as possible, the meaning of the original text. Translators must strive to fulfill these criteria.

This clearly is not an easy task for translators. During translation process, translators may encounter many problems. Some theorists have created lists of translation problems. According to Ghazala (1995), these problems are involving: (1) phonological problems, which are concerned with sound and strictly found in literature and advertising translation; (2) grammatical problems, which are caused by different etymological origins; (3) stylistic problems, which are related to style and degree of formality and informality; (4) lexical problems, which are caused by misunderstanding or total ignorance of the word's meaning. These problems may be encountered when translating literal meaning, synonyms, polysemy and

monosemy, collocations, proverbs, metaphors, technical terms, proper names and idioms. Idioms, the focus of this study, will be discussed in details in chapter II.

Translators have the freedom to replace the words in source text with whatever words in target language they deem suitable. However, there is a possibility that the translators fail in conveying the real meaning of the words. If this happens, the translation product will deliver incomparable meaning rendering. This situation is known as inaccuracy. Inaccuracy refers to the low correspondence between the translated and original text. If a translation is not accurate, readers will find difficulties in understanding the context of the text.

The explanation above is the motive why the writer conducts a research about translation, especially idiomatic expression and accuracy. The writer realizes that the translation of literary work, especially the contemporary ones, is very important, considering the growing sales of the category. A novel entitled *The Fault in Our Stars* written by John Green is chosen to be the object of this study due to its reputation as a best-selling novel worldwide and because it has been published in Indonesia in both languages, English and Indonesia.

This novel is also considered as between children and young adult literature, which puts this book between the two most popular book categories in Indonesia. In addition, this book was also adapted into a movie with the same title in 2014 and stirred a pleasing reception from Indonesian market. Its prominence is hoped to bring greater impacts that this project can possibly bring.

In this research, the writer would like to look into the translation of idiomatic expressions found in *The Fault in Our Stars*. This study aims to find



strategies used to translate idiomatic expressions and to present the degree of accuracy of the idiomatic translation in the Indonesian novel.

## **1.2. Reasons for Choosing the Topic**

Based on the background of the study, the writer proposes “English-Indonesian Translation of Idiomatic Expressions in John Green’s *The Fault in Our Stars*” because:

- a. Idioms can be found in daily life, from informal conversation to formal written text. However, idioms have meanings that sometimes depart from the literal meaning. That is why it is important to understand what is idiom, how idioms carry meaning and what translator does to maintain that meaning in other language.
- b. The object of the study is a contemporary novel with Young Adult as the genre and its target market. The main characters of the novel are in their teen years. The writer thinks that it will be very interesting to study the characters’ narration and dialogue that is filled with an abundance of present-day idiomatic expressions.
- c. This book is quite popular and was brought to the big screen. Analyzing this novel will hopefully catch the interest of English learners and readers in general. The writer wants to set an example that pop contemporary fiction is as worth-analyzing as the classics.

### **1.3. Statement of the Problems**

There are difficulties found in translating idiomatic expressions because of different vocabulary, grammar, culture, etc. This issues can be overcome by applying strategy that is deemed the best way to translate it. However, every decision in choosing said strategy directly affects the accuracy of the translation.

This research intends to answer the following problems:

- a. What are the strategies used in translating idiomatic expressions found in John Green's *The Fault in Our Stars*?
- b. What is the level of accuracy of the idiomatic translation in John Green's *The Fault in Our Stars*?

### **1.4. Objectives of the Study**

There are two objectives that are expected to be attained from this research, they are:

- a. To identify what idiomatic translation strategies are used in John Green's *The Fault in Our Stars*.
- b. To show what is the accuracy level of the idiomatic translation in John Green's *The Fault in Our Stars*.

### **1.5. Significance of the Study**

Theoretically, the writer hopes that this study will help readers to understand idioms, strategies that can be used to translate them and the accuracy of idiomatic translation. It can be used to be an example of translation strategy and translation accuracy analysis. Practically, the result of this study will be a reference for

English learners, especially English literature learners, to study the translation of idiomatic expressions found in literary works. In addition, this research could hopefully be one of the sources for further research in translation of literary work.

## **1.6. Outline of the Report**

Systematically, this research is arranged into five chapters. The first chapter is an introduction. It contains the background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study and outline of the study.

The second chapter provides review of related literature that covers previous studies related to the topic and some theories underlying the topic of this study. The related theories used in this study are Mona Baker's theory about non-equivalence above word level and Nababan et al's theory of translation quality assessment.

The third chapter presents method of the study, consisting of research design, object of the study, sampling technique, role of the researcher, procedure of data collection and analysis as well as instruments of analysis.

The fourth chapter elaborates the findings and their respective interpretation.

The fifth chapter states conclusion of the research and suggestion on the basis of the result of the research.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter contains review of previous studies; theoretical review, such as definition of translation in general and literary translation, types and process of translation, translation techniques, definition of idioms and its types, translation of idioms and the difficulties, translation equivalence, translation accuracy; as well as the theoretical framework of the study.

#### **2.1. Review of Previous Studies**

To back this study, the writer takes some studies related to translation strategy and translation equivalence, they are *Translation of Idioms and Fixed Expressions: Strategies and Difficulties* (2012); *Naturalness and Accuracy in English Translation of Hafiz* (2009); and *The Naturalness in Translation of Idioms and Proverbs: The Case of a Persian Translation of Pinocchio* (2012).

Amir Shojaei (2012) looked into the obstacles found in the process of translating inter-lingual idiomatic pairs in his research. The research, which used a descriptive method of writing and was a library research, was done based on Mona Baker's (1992) *In Other Words*, especially the third chapter, *Equivalence above Word Level*. In writing this paper, Shojaei firstly collected a large number of pamphlets and articles on this subject, in addition to studying *In Other Words* in detail. Secondly several work of previous researchers and scholars on the issue

were analyzed and explored to build a comprehensive knowledge and data. Thirdly, the findings were collected in order to conclude the adequate and efficient strategies to translate idioms and fixed expressions. This research proved Baker's theory related to kinds of difficulties in translating idioms, her classification of main problems involved in translating idioms, as well as the strategies that could be applied to overcome said difficulties. The report showed that there were several factors that should be considered in order to translate idiomatic expressions correctly, such as socio-linguistic elements, cultural aspects, linguistic and stylistic considerations as well as some specific meta-lingual factors.

There were four problems found in translating idioms, they were mentioned as: (1) an idiom might have no equivalent in the TL; (2) an idiom might have a similar counterpart but with different meaning; (3) an idiom might be used in both its literal and idiomatic senses at the same time; and (4) the contexts in which idioms could be used are different. Then four strategies were referred to solve the problems, they were: (1) using an idiom of similar meaning and form; (2) using an idiom of similar meaning but dissimilar form; (3) translation by paraphrase; and (4) translation by omission. It was shown that there was no definite way to muddled through idiomatic expressions. However it was proven in the report that the more two languages and cultures were similar to each other, the easier the process of translating idioms becomes. As a suggestion, to produce a prime translation, translator should have deep knowledge on both SL and TL in order to produce a successful translation.

Anari and Bouali (2009) conducted another research in other aspects of translation which are naturalness and accuracy. This study attempted to find the answers to the following questions: (1) Was there any difference between an English translation of Hafiz, the master of Persian *ghazal*, by a native speaker of Persian and a native speaker of English in terms of naturalness and accuracy? and (2) Was it possible to achieve both naturalness and accuracy in poetry translation?

This corpus-based study was conducted by selecting and contrasting two different translations of *the ghazal*, a form of Persian lyric practiced by a number of poets in Iran. The first translation was done by Pazargadi, a Persian translator, and the second one by Clarke, an English translator. This comparison was done based on the theoretical frame of naturalness or acceptability proposed by Beekman and Callow (1989) as well as the theoretical frame of reference of accuracy formulated by Larson (1984).

Through comparing native and non-native translations of the *ghazal*, it can be concluded that the non-native translation which is rendered by Clarke is more natural than that of the native translator, Pazargadi. This is possibly due to the fact that Clarke is an English native speaker and the presence of naturalness in his work could be because of the degree of his mastery over the language. However, the English translation by Pazargadi comprised a higher degree of accuracy compared to the translation done by Clarke.

Therefore, the answer to the first research question was positive and this study showed that there were differences in terms of naturalness and accuracy when the same work was translated by native and non-native translators. This

study suggested that the cooperation of native and non-native translators would be of great help in producing a more natural and accurate translation as far as the form and meaning were concerned. Thus, the positive answer to the second research question confirmed the mutual cooperation in scholarly translations.

Meanwhile, Farahani and Ghasemi (2012) conducted a research about English translation of an Italian novel called *The Adventure of Pinocchio* written by Collodi (pseudonym of Carlo Lorenzini) and its Persian version. This was a corpus-based and descriptive-comparative study whose goal was to explore the implementation of idiom translation strategies as well as identifying the most frequently used strategies.

The procedure in writing this research involved highlighting the idioms and proverbs in the original text as well as finding the Persian translation of each English idiom and proverb. The collected data was put into two separate tables to compare the English and Persian idioms and proverbs. Then, the researchers looked for the applied strategies for translating idioms and proverbs to be classified and measured in percentage.

The finding revealed that there were 200 samples collected and translator applied four strategies in translating idioms, they were: (1) idioms of similar meanings and forms (6%); (2) idioms of similar meanings but dissimilar forms (40%); (3) paraphrasing (43%); and (4) omission (11%). For the translation of proverbs, the translator used three strategies: (1) the words following the proverb could be introduced as the meaning of the proverb (11.11%); (2) it could be

replaced with an equivalent local proverb (66.66%), and; (3) Its non-figurative meaning could be stated straightforwardly (22.22%).

The researchers concluded that paraphrasing was the ideal strategy for translating idioms and replacing the proverb with an equivalent local proverb for translating proverbs. In addition to these strategies, it was also found that the translator translated the idioms and proverbs based on the context and without paying attention to the meaning of the idioms in order to preserve the naturalness. The researchers stated that translating idioms of a novel required a lot of knowledge about idioms, careful consideration and deep knowledge of the source and target languages and cultures.

Another researcher, Sima Ferdowsi (2013) investigated the idiomatic expression translation in English language films subtitled into Persian to detect the effects of the applied strategies on comprehending the films. Three American movies that were subtitled into Persian were chosen to be the objects of the study. Those movies were Trumanshow (1998), Midnight Run (1988), and Rain Man (1988).

The data of the study was gathered in three steps. Firstly, the researcher viewed the films and checked the spelling of the Persian subtitles. Secondly, the researcher focused on the Persian subtitles of the films, especially its linguistic contents. This was done to gather idiomatic instances. The source text idioms were then compared with their translations. Lastly, the researcher attempted to detect the impact of the translation strategies used on the overall product of subtitling. The idioms in the movie were gathered and classified based on the



taxonomy presented by Cowie and McCiag (1983) that classified idiomatic expressions into four main categories, phrasal verbs, phrases, clause patterns, and sentence patterns.

The analysis revealed that there were eight strategies that had been used in translating idioms for subtitling: mistranslation (25.53%), semantic equivalent (23.4%), paraphrasing (19.14%), literal translation (14.8%), deletion (11.7%), idiomatic translation (2.12%), under translation (2.12%) and over translation (1.06%). Moreover, the study found that adopting certain translation strategies had some effects on the translation, such as lack of synchronicity between image and subtitle, creating incoherent sentences due to mistranslations, non-conveyance of humor of the scene because of incorrect idiom combinations, violation of collocational patterns of Persian, and non-conveyance of the information of the movies.

## **2.2. Theoretical Review**

### **2.2.1. *Definitions of Translation***

There are a number of definitions of translation offered by experts and theorists. One of them is Brislin (1976: 1) who defines translation as "the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization or whether one or both languages is based on signs, as with sign languages of the deaf".

According to the quotation above, Brislin's definition of translation covers a quite broad area. It can be concluded that first, translation can be done in both written and oral form; second, translation is possible even when a language has not established its orthographic system; and third, translation can also be done even when one or both of the source and target language is based on signs.

Meanwhile, according to Larson (1998: 3), translation is a process that "consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant". This definition is supported by Catford (1965: 20) in his theory saying that "translation is the replacement of textual material in one language (SL) by equivalent textual material in another language". From these definitions, it is clear that both Larson and Catford believe that translation is about transferring a text from one language to another without any changing in content.

Nida and Taber (1982: 12) proposes that translation consists in duplicating in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. The emphasis of this definition is on the '*closest natural equivalent*' part. Translators have to make every effort to render the meaning, not the grammatical forms, of the source text as natural as possible. In addition, Peter Newmark (1988: 5) defines translation as "rendering the meaning of a text into another language in the way that the author intended the text".

There are several points in common that can be found in Nida and Taber and Newmark's definitions: first, translation involves two languages, the source and the target language; second, target language can convey the message in source language; and third, translator has to find the equivalents of two language.

Thus, it can be concluded that translation is a process of transferring a text from SL to TL by prioritizing the equivalence of meaning and the intention of the author. In this study, the source language is English and the target language is Indonesian.

### **2.2.2. *Types of Translation***

When it comes to types of translation, experts' opinions vary. According to Larson (1998: 17), there are two kinds of translation, *form-based*, translation that follows the form and grammatical structure of the source text that is known as literal translation, and *meaning-based translation* or idiomatic translation, a translation that focuses on carrying the same meaning of the source text and convert it into target language regardless of the sentence form.

Newmark (1981: 39) contributes his idea in this subject. He offers a classification of translation types that includes *semantic* and *communicative translation*. *Semantic translation* "attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning". This translation puts the emphasis on the importance of staying true to the original words and phrases in source text. Semantic translation generally applies to literature, technical and scientific literature. The second type,

*communicative translation*, “attempts to produce on its readers an effect as close as possible to that obtained on the readers of the original”. To successfully affect the readers, translator must convert the culture of source language into the culture of target language. The main goal of this translation is to make readers understand the author’s ideas and to make readers in both source and target language receive the same impression about the text.

House (2014: 252-253) provides another set of translation types that is a part of her theory of translation quality assessment. The translation types are *overt* and *covert translation*. *Overt translation* is a translation that shows indications that it is obviously a translation product. In overt translation, “the receptors of the translation are quite ‘overtly’ not being addressed”. While *covert translation* is a ‘second original’. This translation possibly seems and feels like it’s the original text. The source text of a covert translation is “not specifically addressed to a particular source culture audience”.

### 2.2.3. *Process of Translation*

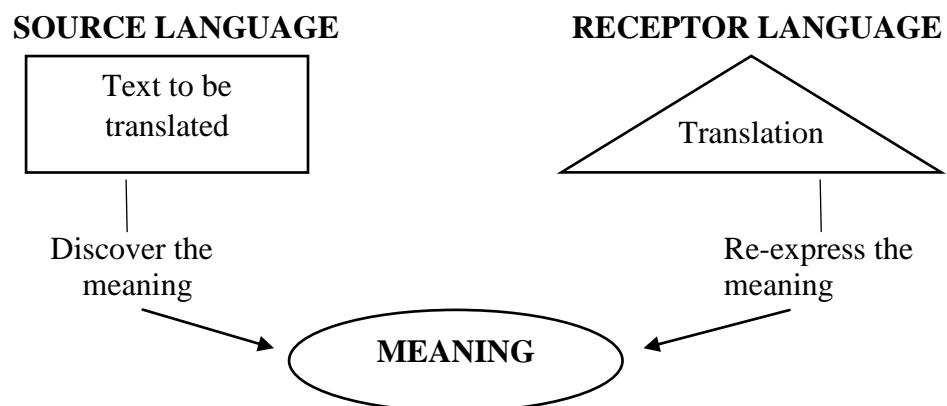
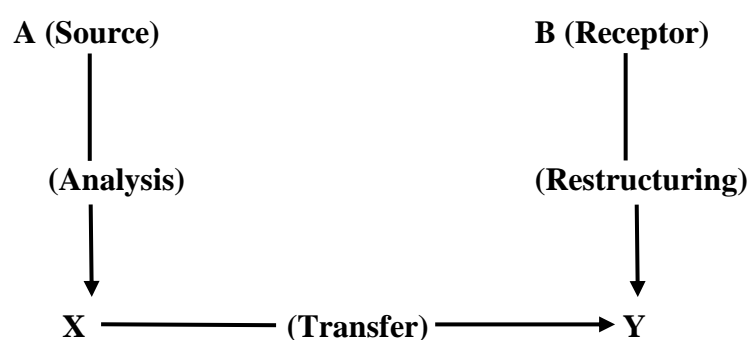


Figure 1. *Process of Translation by Larson*

Above is a diagram that explains the process of translation as provided by Larson. Larson (1998: 4) explains that the core of translation process is transferring the meaning of a text, not form, from source language to target language. Translation comprises first, observing text in the source language in order to determine the diction, grammatical structure and context; second, discovering the meaning of the text; and third, looking for the natural equivalent of the text in target language.

Through their diagram, Nida and Taber (1982: 33), on the other hand, asserts that there are three steps in translation process, they are: (1) analysis, (2) transfer, and (3) restructuring. In the first step, the content in the source text is analyzed according to (a) the grammatical relationship and (b) the meaning of the words and combination of words. In the next step, the analyzed material is converted to target language. Finally, in restructuring phase, the transferred material is restructured to make the content natural and decent for the readers of target language.



*Figure 2. Process of Translation by Nida and Taber*

Another theory comes from Newmark (1988: 19) who proposes that translation process begins with choosing the appropriate method approach. When

an approach is chosen, translator translates the text by considering four levels: (a) the source language text level or the language level, (b) the referential level or the level of events and objects, whether it is actual or non-existent, (c) the cohesive level, and (d) the level of naturalness. The translation process then proceeds to the last step, revision procedure, which may be focused according to the situation.

#### ***2.2.4. Literary Translation***

Literary translation is different to other translations. Other translations, technical translation for example, may not need complicated considerations as long as the message in source language is conveyed in target language. However, that is not the case in literary translation. In translating literature, one has to pay attention to the writer's idea and style as well as the cultural background of the work.

Anani (1997) in Ghazala (2014: 15) describes literary translation as "the translation of the different genres of literature including poetry narrative and drama. Like other types of non-literary translation, it involves transforming a verbal code into a different code, but unlike them, it is concerned not only in the referential meaning of words but also in their significance and effects".

Meanwhile, some writers define it through the tasks and characteristics of literary translator, such as (1) what is translated, (2) the method of translation, and (3) the function of the translation (Schulte & Biguenet in Ghazala 2014: 16).

In contrast, Belhaag (1997) in Hassan (2011: 2-3) defines literary translation by summarizing a set of characteristics of literary translation. That set includes (1) expressive, (2) connotative, (3) symbolic, (4) focusing on both form

and content, (5) subjective, (6) allowing multiple interpretation, (7) timeless and universal, (8) using special devices to 'heighten' communicative effect, and (9) tendency to deviate from the language norms.

Newmark (1998) in Melkumyan & Dabaghi (2011: 129) mentions five most important features of literary text that have to be rendered by translator, they are: (1) figurativeness and allegory; (2) onomatopoeic nature; (3) rhythm; (4) each word counts; and (5) full of polysemous words and collocations. Meanwhile, Riffaterre (1992) in Hassan (2011: 3) suggests that literary translations must reflect all the literary features of the source text such as sound effects, morphophonemic selection of words, figures of speech, etc.

In terms of the success of literary translation, several scholars share different opinions. Gutt (1991) in Hassan (2011: 3) stresses that in translating a literary work, one should preserve the style of the original text. Gutt argues that a writer's style is known from his diction and his sentence construction. Therefore, it is important for translator to translate a literary work literally.

However, Savory (1957) in Hassan (2011: 3) rejects Gutt's idea of literal translation of literary work. He believes that literal translation of a literary work does not reproduce the effect of the original text. He claims that literature allows the readers to interpret differently and therefore there should be freedom in translating literary work. To maintain the equivalent effect of an original text, one has to have freedom to explore multiple interpretations of the source text and translate it how he sees fit.

### 2.2.5. *Idioms*

English, just like any other languages, has many ways to express intent and meaning. One of them is figurative expressions. Figurative expressions often found both in literary work and daily life because it is bound to the culture. Therefore, the presence of figurative expressions in literary work is very natural. One of the most frequently used figurative expressions is idiom.

The term ‘idiom’ itself has multiple interpretation. According to Cacciari & Tabossi (1995: 27), this is caused by the fact that idioms are quite difficult to define. There are some debates about what expressions are included in idiom and what are not. However, some scholars have given their points of view related to the definition of idiom.

Idiom is defined by Larson (1984) as cited in Adelnia & Dastjerdi (2011: 879) as “a string of words whose meaning is different from the meaning conveyed by the individual words”. Larson also adds that idiom “carries certain emotive connotations not expressed in the other lexical items” (Adelnia & Dastjerdi, 2011: 879). Therefore, the first thing to mention here is that idiom cannot be translated literally because the meaning can’t be predicted from the meaning of their constituents.

Mollanazar (1997) in Ferdowsi (2013: 349) defines idiom as “the combination of at least two words which cannot be understood literally and which function as a unit semantically”. Moreover, Mollanazar, in comparing idioms with proverbs, provides several characteristics to idioms. Mollanazar states that idioms: (1) are a part of a sentence, (2) sometimes have variant elements, (3) are not



intended to teach anything, (4) are used in every type of text, (5) are figurative extensions of word meaning, (6) are more common and frequent, and (7) are sometimes used literally (Ferdowsi, 2013: 350)

According to Langacher in Meryem (2010: 11) “an idiom is a kind of complex lexical item. It is a phrase whose meaning cannot be predicted from the meanings of the morphemes it comprises”. This definition shows that idiom is a complex lexical item and its definition cannot be inferred from its parts.

Baker (2001: 63) appends that idioms have neither flexible patterns nor transparent meaning. Instead, they are “frozen patterns of language” which do not let any kind of “variation in form under normal conditions” unless a speaker/writer wants to “make a joke” or “attempts a play on words”. Then she lists five items which cannot be done on idioms which are: (1) change the order of the words in it, (2) delete a word from it, (3) add a word to it, (4) replace its word with another, and (5) change its grammatical structure.

From the definitions above, it can be concluded that idiom is an unchangeable special phrase whose meaning cannot be traced from the meaning of its constituents.

#### **2.2.6. *Types of Idioms***

According to Makkai (1972) as cited in Mustonen (2010: 38-39), there are two types of idioms, *idioms of encoding* and *decoding*. The first are idioms whose meanings are identifiable, while the latter are a bit more complicated. *Idioms of*

*decoding* cannot be interpreted solely by its part individually and therefore, do not have transparent meaning.

Idioms of decoding is classified into two classes, *lexemic* and *sememic*. *Lexemic idioms* include phrasal verbs idioms, tournure idioms, irreversible binomials, phrasal compounds idioms, and pseudo-idioms. Meanwhile, *sememic idioms* covers several more sub-classes such as first base idioms, idioms of institutionalized politeness, idioms of institutionalized detachment or indirectness, idioms of proposals encoded as questions, idioms of institutionalized greeting, proverbial idioms with a moral, familiar quotations, institutionalized understatements, and institutionalized hyperbole idioms.

Fernando (1996) in Strakšienė (2009: 14) adds his own opinion on this topic. He believes that idioms can be grouped into three sub-classes: *pure idioms*, *semi-idioms*, and *literal idioms*. *Pure idiom* is a type of idiom whose meaning cannot be understood by combining the meanings of the words that constitute the phrase. *Semi idiom*, on the other hand, contains at least one constituent that contributes its literal meaning to the final meaning of the idiom. If one is not familiar to a semi idiom, he is able to guess the meaning of the idiom because of the meaning of the idiom constituent. Finally, *the literal idiom* is less complex than the previous two and therefore is easier to understand. This idiom's meaning is made up from the literal meaning of its parts. Even so, all expressions that belong to literal idioms are classified as idiom because they are either completely invariant or allow only restricted variation.

Adelina & Dastjerdi (2011: 880-881) proclaim that idioms can be classified into five categories, namely: (1) *colloquialism*, expressions of informal speech or writing; (2) *proverbs*, expressions that contain wisdom and truth in metaphorical form; (3) *slang*, highly informal words and expressions that are not considered as the standard use of language; (4) *allusions*, figures of speech that makes a reference to a place, event, etc, either directly or by implication; and (5) *phrasal verbs*, the combination of a verb and a preposition, a verb and an adverb, or a verb with both an adverb and a preposition, whose meaning is different from the original verb.

Baker (2001: 65) provides another types of idioms. The types are as follows: (1) expressions which violate truth conditions, such as *it's raining cats and dogs* and *jump down someone's throat*; (2) expressions which seem ill-formed, for example *blow someone to kingdom come* and *the world and his friend*, and (3) expressions which start with *like*, such as *like a bat out of hell* and *like water off a duck's back*.

Based on the functions of idioms, Halliday (1985) in Mustonen (2010: 36) believes that idioms can be grouped into three functions: *ideational*, *interpersonal* and *relational* idioms. *Ideational idioms* are idioms that “either signify message content, experiential phenomena including the sensory, the affective, and the evaluative, or they characterize the nature of the message”. This type of idiom includes action, situation and people and things. *Interpersonal idioms* are idioms that “fulfill either an interactional function or they characterize the nature of the message”. Interpersonal idioms cover greetings, farewells,

feelers, directives, agreements, and rejections. *Relational idioms* are idioms that ensure the discourse to be cohesive and coherent. This type of idiom consists of idioms that integrate information as well as idioms that sequence the information.

### 2.2.7. *Difficulties in Translating Idioms*

Idiom is one of the challenge in literary translation since it is very culture-related. Not to mention that idiom is a very unique, colorful expressions which is usually specific to a particular language. This condition makes translating idioms can be quite taxing.

Baker (2001: 68-70) classifies problems involved in translating idioms into four sub-categories; first, an idiom may have no equivalence in the target language. Some idioms are bound to culture that do not exist in other places with different languages. For example, the idiom *feather in (one's) cap*. This idiom means an exceptional achievement. This idiom is derived from the culture of some countries, especially in Europe, that placing a feather in one's cap is a sign of a significant achievement by the wearer. There is no equivalent for this idiom in Indonesian. Even to guess the meaning of the idiom is unlikely for Indonesian because the act of putting a feather in a hat cannot be found anywhere in Indonesian culture.

Second, an idiom may have a similar counterpart in the target language, but its context of use may be different. In this case, the equivalent in target language is available but is used in different situation and therefore, makes the

idiom translation not applicable. The expressions in source and target language possibly have different connotations or may not be pragmatically transferable.

Third, an idiom may be used in the source text in both its literal and idiomatic senses at the same time. Unless the target language idiom corresponds to the source language idiom in form and meaning, the idiom cannot be successfully rendered in target language.

Finally, the very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages.

According to Baker's (2001: 65) practical point of view, the main problems found in translating idioms and fixed expressions are: (1) the ability to recognize and interpret idioms correctly, and (2) the difficulties involved in rendering the aspects of meaning that an idiom or fixed expressions convey into the target language.

In conclusion, it can be said that some languages, especially English as the main object of this study, use a great number of idioms in both formal and informal contexts but some other languages, Indonesian, in this case, have the possibility to translate them inaccurately due to big gap between both languages and cultures.

#### **2.2.8. *Strategies in Translating Idioms***

Catford (1965) in Akbari (2013: 35-36) states that idiomatic and phraseological units is not similar to the meaning of their constituents and therefore is impossible

to render such units word for word. This idea is backed by Larson (1984) as cited in Akbari (2013: 36) who believes that "a literal word-for-word translation of the idioms into another language will not make sense. The form cannot be kept, but the receptor language word or phrase which has the equivalent meaning will be the correct one to use in translation".

Wright (1999) in Akbari (2013: 39) adds that translator must translate the whole expression. In Wright's opinion, there are only two possibilities in translating idioms, either translate the source text idiom into target text idiom, or explain the meaning.

However, Ingo, as cited in Akbari (2013: 38) proposes four ways of translating idioms: (1) translating an idiom with an equivalent idiom, (2) word for word, (3) with an explanatory everyday expression and (4) an everyday expression that is translated by using an idiom. His second method, word for word, is obviously against the opinions of Larson and Catford.

Jensen (2008), in Akbari (2013: 39), offers his own solution to translate idioms. He believes in decode-representation-encode strategy. In this strategy, translator has to 'decode' idioms and discover the meaning of it. By discovering the meaning of the idiom, translator has already made what Jensen called as 'semantic representation'. The next step is to 'encode' or finding the equivalent of the idiom in target language.

The solution put forth by Newmark (1998) in Akbari (2013: 39) comprises three possibilities to translate idioms. They are: (1) by finding another

metaphor, (2) by reducing to sense (thereby losing their emotive force), or (3) occasionally literally.

Concerning translation strategies, Baker (2001: 72-74) offers four strategies for translating idioms:

(1) *Using an idiom of similar meaning and form*

In this strategy, the idiom in source text is rendered equivalently, not only in meaning, but also lexical items. For example:

**SL** : Nobody expected him to be a *cold-blooded murderer*

**TL** : Tak seorangpun menyangka ia adalah *pembunuh berdarah dingin*.

The idiom *cold-blooded murderer* is translated literally by the translator. This move is acceptable because *pembunuh berdarah dingin* is the literal translation of *cold-blooded murderer*. Not to mention that *pembunuh berdarah dingin* is a natural idiom found in Indonesian. In this example, the translator successfully finds the idiom of similar meaning and form.

This strategy might seem like the most ideal strategy to be applied in translating idiom. However, this is not quite true. In translating idiom, one has to consider the style, register and rhetorical effect that the idiom has.

(2) *Using an idiom of similar meaning but dissimilar form*

There are many idioms in one language that has their equivalents in another language with difference in form. Translator is allowed to use different lexical items to translate idiom as long as the meaning remains the same. For example:

**SL** : He was tired and he was not a kind of person who *beat about the bush*.

**TL** : Ia lelah dan dia bukan tipe orang yang suka *berbasa-basi*.

The idiomatic expression *beat about the bush* is defined as *to speak or write evasively or to talk around an issue*. This definition definitely matches the meaning of *berbasa-basi* in Indonesian. In addition, *berbasa-basi* is a natural and familiar idiom in Indonesian. This translation is an example of how an idiom equivalent has the same meaning but differs in lexical items.

(3) *Translation by paraphrase*

This strategy is often used when no equivalent idiom can be found to translate an idiom. This strategy is applied due to different stylistic preferences of the source and target languages. Below is the example of the usage of this strategy:

**SL** : This is not the time to *lie down on the job*

**TL** : Sekarang bukan saatnya untuk *mengabaikan tugas*

There is no Indonesian idiom that has equal meaning and lexical items like the idiom in the example above. Therefore, translator has to express the idiom with different words. *Mengabaikan tugas* is not an idiom, but it is acceptable because it conveys the same meaning as the original idiom. Translation by paraphrasing is used to avoid misunderstanding through the readers, to make readers easily understand the intention, and to make the translation natural.



(4) *Translation by omission*

If none of the previous strategies above can be applied, translators often have to leave out a part of the idiom. For example:

**SL** : I kick my car again *for good measure*.

**TL** : Aku menendang mobilku lagi.

The expression *for good measure* is omitted in the translation. This is caused by the fact that there is no equivalent of this idiom in Indonesian. Not to mention that the expression cannot be easily paraphrased. As seen in the example above, this strategy may affect the style of writing.

### 2.2.9. *Translation Equivalence*

According to Newmark (1988: 48), the overriding purpose of any translation should be to achieve equivalent effect. Equivalence is defined in the 8<sup>th</sup> edition of Oxford Advanced Learner's Dictionary as "a thing, amount, word, etc. that is equivalent to something else" (Hornby, 2010: 495). Therefore, it can be concluded that equivalence in translation is the state of being equal in meaning between the source text and the target text in spite of the changing of form. To reach equivalence of the source text is the general purpose of translation.

However, achieving equivalence is one of the difficulties faced by translator. This is caused by the fact that different languages express meanings using their own specific linguistic devices such as idioms, fixed expressions, etc. Therefore, it is quite hard to find the equivalent of the same meaning and/or form in target language (Baker, 2001: 68).

Baker (2001: 5) has divided equivalence into five groups according to the level of the text, they are: (1) *equivalence at word level*, which is the meaning of single words and expressions; (2) *equivalence above word level*, which investigates combinations of words and phrases; (3) *grammatical equivalence*, which delves into grammatical categories; (4) *textual equivalence*, which explores the text level; and (5) *pragmatic equivalence*, which discusses how texts are used in communicative situations that involves numerous variables such as writers, readers, and cultural context.

Nida and Taber (1982: 22) suggest different classification of equivalence, *formal correspondence* and *dynamic equivalence*. *Formal correspondence* emphasizes on the message of the text in form and content, while *dynamic equivalence* focuses on delivering the exact same message of source text in target language in order to receive the same response from target readers as expected from readers in source language. In the book, however, Nida and Taber emphasize that the latter equivalence is the better one. They believe that maintaining the content of the text is more important than preserving its form.

Another classification involving five sub-categories in translation equivalence is also made by Koller (1979), known as '*Korrespondenz and Aquivalenz*', as cited in Shojaei (2012: 1222). The classification is as follows: (1) *denotative equivalence* or content invariances, which is related to non-linguistic content of a text; (2) *connotative equivalence* or stylistic equivalence, which deals with a feeling or idea that is suggested by a particular word although it is not necessarily a part of that word's meaning; (3) *text-normative equivalence*, which

examines different text types in which different types of texts behave in different ways; (4) *pragmatic equivalence*, which investigates the influence of the text on the target language audience; and (5) *formal equivalence*, which focuses on ‘the form and aesthetics of the text and meaning’.

#### **2.2.10. Translation Evaluation**

Translation, even though seems like one of the most known discipline related to language, apparently still has an intriguing question that is yet to be answered: how to tell whether a translation is good or bad. This is important, since as a discipline, it should allow formulas to test whether the product is reliable or not.

In her book, Larson (1998: 529) explains why translation product should be tested. She believes that translator wants his translation to be: (1) *accurate*, (2) *clear*, and (3) *natural*. *Accuracy check* is important because in rendering a text there are always possibilities that the translator adds information that is not really in the source text or even fail to understand the real message of the source text. *Clarity* is the second criterion that needs to be passed. A translation can be accurate, but it doesn't mean that the text will be received easily by target readers. The third criterion is *naturalness*. A translation may be accurate in conveying the content of a text and understandable, however it may be not natural. Target readers probably find it foreign due to unusual grammatical forms or incorrect diction. Translation should sounds like as if it is an original writing that is written in the target language.

Nababan, Nuraeni, & Sumardiono (2012: 44) offers a parameter to assess the equivalence of a translation. They believe that three aspects should be studied closely to determine the quality of a translation. They are *accuracy*, *acceptability* and *readability*. The term *accuracy* refers to the equivalence between source text and target text. *Acceptability* is an aspect about whether the target text is rendered according to the culture, custom, and the norms of the source language. Meanwhile, readability deals with not only the readability of the source text, but also the readability of the target text.

There are also other sets of criteria to assess translation, such as what is suggested by The Institute of Linguists' (IoL) Diploma in Translation as cited by Munday (2001: 30). The criteria are: (1) accuracy, (2) the appropriate choice of vocabulary, idiom, terminology and register, (3) cohesion, coherence and organization, and (4) accuracy in technical aspects of punctuation, etc.

To check whether a translation fulfill these criteria, a test needs to be applied. Larson (1998: 533) provides several ways of testing, they are: (1) comparison with the source text, (2) back-translation into the source language, (3) comprehension checks, (4) naturalness and readability testing, and (5) consistency checks.

### **2.2.11. Translation Accuracy**

As shown in the previous sub-heading, some scholars believe that accuracy is one of the most important aspect that needs to be examined in order to assess if a translation is equivalent or not.

The 8<sup>th</sup> edition of Oxford Advanced Learner's Dictionary defines accuracy as "the state of being exact or correct; the ability to do something skillfully without making mistakes" (Hornby, 2010: 10). Therefore, translation accuracy can be interpreted as the correctness of the message rendered from source text to target text.

Accuracy is defined by Rahimi (2004) as cited in Anari & Bouali (2009: 80) as "the suitable and detailed explanation of the source message and the transmission of that message as exactly as possible". Inaccuracy is indicated by addition in information and wrong analysis of the text meaning. Meanwhile, Farahani (2005) in Anari & Bouali (2009: 80) states that accuracy refers to "the extent to which the writer translates a text accurately and precisely".

Accuracy is written twice in the assessment criteria created by The Institute of Linguists' (IoL) Diploma in Translation as cited in Munday (2001: 30). They define accuracy as the correct transfer of information and evidence of complete comprehension and put it as the first criterion. The second accuracy is accuracy in technical aspects of punctuation.

In addition, in Unesco's *Guidelines for Translator*, accuracy is also the first requirement in translating a text (Munday, 2001: 31). In this book, achieving accuracy is defined as conveying the exact intention of the author in order to attract the same impression of source language readers from target readers.

Nababan et al. (2012: 44) state that translation accuracy is the condition whether a translation is equivalent to its source text. In this case, the term equivalent refers to the level of rendering of meaning. Accordingly, all attempts

that possibly intensify or diminish the meaning of a text should be avoided at all cost because these possibilities could lead translator to betray the intention of the author as well as deliver falsehood to the target readers.

Conveying the exact meaning in translation is very important. Many scholars emphasize that transferring meaning is the top priority in translation, such as Nida and Taber in chapter two of their book (Nida and Taber, 1982: 13), Newmark in his criterion for translation evaluation (as cited in Munday, 2001: 45), and also the definitions of translation from several experts as written under the sub-heading Definitions of Translation in the beginning of this chapter. These knowledge infers that accuracy is translator's top priority in translating a text.

#### **2.2.12. Back Translation**

Back translation is a term of translation review method that refers to the translation of a translation product back into the source language. Baker defines it as "taking a text (original or translated) which is written in a language with which the reader is assumed to be unfamiliar and translating it as literally as possible into English – how literally depends on the point being illustrated, whether it is morphological, syntactic, or lexical for instance" (Baker, 2001: 8). For example, a source text in English is translated into Indonesian. To produce a back translation, the Indonesian version is later re-translated as literal as possible into English.

The purpose of this action is to compare the back translation with the source text, usually in order to assess the quality of a translation, especially its accuracy. The idea is, the more identical source text and back translation text are,

the greater the equivalence between two texts. Back translation is supposed to not only to point out the inaccuracy of the translation, but also meant to verify whether all important aspects in the original text have been covered or not.

Back translation is not said to be the best method to identify all errors in the translation. Many translators believe that back translation is an inefficient, time-wasting, and expensive method to check translation quality. However, if performed and dealt properly, back translation can “flush out serious translation errors that even the best translator/editor teams make” (Paegelow, 2008: 25).

### **2.2.13. *About the Novel***

*The Fault in Our Stars* is a young adult, stand-alone novel written by John Green, an American author, and translated into Indonesian by Ingrid Dwijani Nimpoeno. However, the Indonesian version appears to be intended for children readers.

#### **2.2.13.1. The Author**

John Michael Green is an American novelist, YouTube video blogger, historian, and creator of online educational videos. He was born in Indianapolis, Indiana, on August 24<sup>th</sup> 1977. Green has written six novels and several short stories.

The main characters in Green’s novels are mostly teenagers and the stories are mainly related to romance. Green received many awards for his novels, such as Michael L. Printz Award, Edgar Allan Poe Award, and Corine Literature Prize. The New York Times Best Seller list for children’s books listed *The Fault in Our Stars* at number one for two weeks in January and February 2012. In 2013,

Green was awarded with Teen Book of the Year award in the annual Children's Choice Book Award and won the Innovator's Award in Los Angeles Times Book Prize Award. The latest award he received is the Visionary Award from mtvU Fandom Awards ("John Green (Author)," 2015).

#### **2.2.13.2. The Translator of the Indonesian Novel**

*The Fault in Our Stars* was translated by Ingrid Dwijani Nimpoeno. Nimpoeno has translated various books, most of them are major works in fiction that are originally written in English. Some of the books she translated are *Max Havelaar* by Multatuli, *Inferno* and *The Lost Symbol* by Dan Brown, *The Host* by Stephenie Meyer, *The Time Traveler's Wife* by Audrey Niffenegger, several books of Sherlock Holmes such as the *Beekeeper's Apprentice* by Laurie R. King and *House of Silk* by Anthony Horowitz ("Books by Ingrid Dwijani Nimpoeno," 2015).

#### **2.2.13.3. The Summary of the Novel**

*The Fault in Our Stars* follows the story of Hazel Grace Lancaster, a sixteen-year-old girl who suffers from cancer. In the beginning of the story, she meets Augustus Waters, a cancer survivor, in a support group. Augustus later admits that he finds Hazel beautiful and asks her to come to his house to watch a movie. Afterwards, Augustus and Hazel share their favorite book to each other. Augustus is to read *An Imperial Affliction*, Hazel's favorite book, while Hazel reads *The Price of Dawn*, Augustus's favorite.



Once he's done reading the book, Augustus becomes intrigued by *An Imperial Affliction* and decides to contact the writer of the book, Peter Van Houten, to clear up the novel's ambiguous ending. Hazel, as curious as Augustus about the ending, has already tried that and gets no response. However, Augustus manages to start an email correspondence with the author. Augustus and Hazel start to send their questions to the reclusive author, but Van Houten says that he can only answer those questions in person. He invites them to stop by if they are in Amsterdam, where Van Houten lives.

Due to her family's financial situation, Hazel cannot go to Amsterdam. However, Augustus has a Wish from a foundation that grants the wishers of kids with cancer. He uses his Wish to take Hazel to Amsterdam to meet their favorite author. This is where Hazel realizes that she falls for Augustus. However, she believes that she will hurt Augustus when she dies, so she allows herself to only have a platonic relationship with Augustus.

Hazel, Augustus and Hazel's mother leaves for Amsterdam. When Hazel and Augustus finally meet Van Houten, they discover that, instead of a genius, Van Houten is a mean drunk. Van Houten says that he doesn't really invite them to come to Amsterdam and refuses to answer their questions. Outraged, Hazel and Augustus leave in disappointment. Van Houten's manager, Lidewij, who feels horrified by her boss's behavior, invites Hazel and Augustus to visit Anne Frank's house where Hazel and Augustus share a romantic kiss. Hazel and Augustus head back to the hotel and make love for the first and only time.

The following day, Augustus confesses that before they leave home, he goes in for a PET scan and finds out that his cancer has returned and spread everywhere. From this point, Augustus's health deteriorated quickly. Several weeks later, Augustus dies. At the funeral, Hazel is surprised to find Van Houten. Van Houten explains that Augustus demands Van Houten to come to his funeral to see Hazel and answer Hazel's questions about *An Imperial Affliction*. Hazel refuses Van Houten's answers and tells him to leave her immediately, sober up and write another book.

Several days later, Isaac tells Hazel that Augustus writes something for her, probably a sequel of *An Imperial Affliction* that Augustus promises when they leave Van Houten's house. Hazel tries to locate the paper but she comes to a dead end. A friend of Hazel unintentionally tells Hazel to ask about the pages to Van Houten, since Augustus spends his final days corresponding to him. When Van Houten doesn't reply her message, Hazel tries to communicate to Lidewij and ask her to find the pages. At the end, Hazel learns that the missing pages contain Augustus' feeling about Hazel and his request to Van Houten to write a eulogy for Hazel.

### **2.3. Theoretical Framework**

This research studies translation, idioms, strategies to translate idioms and equivalence. The term translation has been defined by many scholars. In summary, translation is a process of transferring a text from SL to TL by prioritizing the equivalence of meaning and the intention of the author. In doing

translation, translators use some levels of equivalence which one of them is equivalence above word level (Baker, 2001).

Equivalence above word level is related to the translation of combination of words. These combinations of words are strung together with particular characteristics and lexical pattern. Equivalence above word level involves collocations as well as idioms and fixed expressions. The focus in this study is the translation of idiomatic expressions.

Idiom is a multi-word expression whose meaning is different from the meaning of its constituent individually. Idiom is heavily affected by cultural aspects such as the history of society, culture-specific items, superstitions, etc. Therefore, translating idiom is not an easy task to do because it requires good knowledge of both language and both culture.

Because of that, Baker (2001: 71-77) provides numerous strategies to overcome the difficulties in translating idioms such as: (1) using an idiom of similar meaning and form, (2) using an idiom of similar meaning but dissimilar form, (3) translation by paraphrase, and (4) translation by omission. This research discovers what strategies are used in translating idiomatic expressions found in John Green's *The Fault in our Stars* by using Baker's theory of above word level translation strategies.

The second objective of this study is to discover the accuracy level of idiomatic expression translation in the novel. In that respect, this research adopts the theory proposed by Nababan et al in which equivalence can be assessed by rating the translation according to its accuracy.

## **CHAPTER III**

### **METHODS OF INVESTIGATION**

This chapter explains the details of the method of investigation. It contains the research design, object of the study, data and source data, role of the researcher, as well as procedure of collecting and analyzing data.

#### **3.1. Research Design**

This study employed qualitative descriptive method. Qualitative method was employed because the data of this research were in the form of words, phrases and clauses. Descriptive method was used to describe the findings of the research, which were the strategies used in translating idiomatic expressions as well as its level of accuracy. In this research, the writer only collected, classified and analyzed the data, and in the end, drew conclusion based on the data gathered. This system was in line with what is stated by Lambert & Lambert (2013: 256) that qualitative descriptive design is “purely data-derived”, “characterized by simultaneous data collection and analysis”, and presented in “a straight forward descriptive summary of the informational contents of the data that is organized in a logical manner”.

In addition, this research did not involve any calculation. Bogsan and Biklen (1982), as cited in Sugiyono (2011: 21), claims that the data collected in qualitative research is in form of words or pictures rather than number. Sugiyono

states that qualitative research concerns with process rather than the products and tends to analyze the data inductively.

The present research investigated the strategies employed in translating idiomatic expressions as well as its level of accuracy. To obtain the required data, two methods were applied. One of the methods from qualitative research used in this study was content analysis. Leedy and Ormrod state that content analysis is “a detailed and systematic examination of the contents of a particular body of materials for the purpose of identifying patterns, themes, or biases” (2001, as cited in Williams 2007: 69). This method reviews forms of human communication including books, newspapers, films, etc. Since the data of the study were idiomatic expressions found in novels, this method was considered appropriate for the aims and the nature of the study.

The other method employed in this study was questionnaire. The questionnaire distributed for this research was in a close format. Close format questionnaire means that the raters can only fill the questionnaire with pre-determined answers. In this case, the raters could only choose from three levels of accuracy. The writer collected and analyzed the data gathered from questionnaire in numeric form to know the percentage of the meaning rendering quality based on a certain scale.

### **3.2. Object of the Study**

The objects of this study are all idiomatic expressions found in *The Fault in Our Stars* and its Indonesian version. *The Fault in Our Stars* is a novel written by John

Green. The original work was published by Dutton Children's Book in January 2012. The Indonesian version was translated by Ingrid Dwijani Nimpoeno and published by Qanita in December of 2012.

### **3.3. Sampling Technique**

The writer employed total sampling technique. Total sampling is a method where all the data are used as the samples to generalize toward the population research (Surakhmad, 2004). All idiomatic expressions found in the novel *The Fault in Our Stars* were the samples of this research.

### **3.4. Role of the Researcher**

In this study, the writer acted as the data collector and data analyzer. As the data collector, the writer collected the data needed for the analysis, such as the idiomatic expressions in *The Fault in Our Stars* novel and its Indonesian translation. As a data analyzer, the writer compared and examined the idioms found in both novels to be sorted according to its translation strategy. The writer also studied the result of the questionnaires collected from the raters.

### **3.5. Procedure of Data Collection**

In conducting this study, the writer applied two kinds of method, content analysis and questionnaires. Content analysis was used to obtain the data needed to answer research question number 1. The writer read *The Fault in Our Stars* novel and its Indonesian translation. The writer then highlighted the idiomatic expressions

found in both novel to be compared. The idiomatic expressions included in this study were groups of words that have different meaning to its constituents' meaning.

The second research method was questionnaire. The questionnaire was distributed to three raters who were asked to read both novels in order to evaluate and score the accuracy of each datum. The three raters fulfilled several criteria as follows: (1) mastering English and Indonesian language; (2) having competence and experiences as a translator; and (3) willing to take part in the research. In this case, the intended raters were English lecturers.

### **3.6. Procedure of Data Analysis**

Once the data was gathered, the data were examined closely to determine the strategy applied to translate each datum. Later, the data were classified according to Baker's strategies of translating idioms. After all idioms were identified, the data were processed to find out the frequency and percentage of each strategy.

As for the second data, the writer provided a questionnaire that asked the raters to score the quality of the rendering of idiomatic expressions, especially their meaning in the translation, with a scale from 1 to 3. The assessment instrument for accuracy was explained as follows:

(1) **Score 3: Accurate**

The meaning of the idiom in the source text was completely rendered; there was no loss of meaning.

(2) **Score 2: Not quite accurate**

The meaning of the idiom in the source text was partly rendered with some distortion in meaning.

(3) **Score 1: Inaccurate**

The meaning of the idiom in the source text was lost.

The raters were asked to fill the questionnaire after reading the novel in both version, English and Indonesian. In both novels, all idiomatic expressions were highlighted and numbered to help the raters so they could understand the context of the idiom where it took place. Reading both novels was also expected to help the raters scored the accuracy of the translation easily.

Once all questionnaires were submitted, the writer triangulated the data. This action was taken to verify the filled questionnaires to the raters. The writer asked the raters about the process of filling the questionnaires as well as their reasoning behind the rating they had given.

### **3.7. Instruments of Analysis**

In order to organize and analyze the data better, data were presented in the form of tables, whether written in chapter IV or attached in the appendices. Below is the table used to organize the first type of data. After all the idiomatic expressions in the novel were collected, the writer determined what translation strategy was applied to translate each datum and put it in the table below.



Table 3.1.

Sample of Translation Strategies Table

No	Source Text	Page	Target Text	Page	Strategy
1	..., eking out a meager living by exploiting his concertastic past, slowly <b>working his way toward</b> a master's degree that will not improve his career prospect...	5	..., mengais sedikit penghasilan dengan mengeksploitasi kehebatan kanker di masa lalunya, perlahan <b>berupaya meraih</b> gelar master yang tidak akan meningkatkan prospek karirnya...	11	3
2	Once we <b>got around</b> the circle, Patrick always asked...	5	Setelah kami semua <b>mendapat giliran</b> , Patrick selalu bertanya...	12	3

Translation strategy numbers written in the strategy column, in particular order, were (1) Using an idiom of similar meaning and form, (2) translation by using an idiom of similar meaning but dissimilar form, (3) translation by paraphrasing, (4) translation by omission, and (5) literal translation.

After all the data were listed in table 3.1, the writer classified all the data based on the strategy applied and put it in the table below. This table was made to discover the frequency as well as the percentage of the usage of each translation strategy.

Table 3.2

Sample of Frequency and Percentage of the Translation Strategy Table

No.	Translation Strategy	Data number	Frequency	Percentage
1.	Idiom of similar meaning and form	36, 174, 266...	5	1.1%
2.	Idiom of similar meaning but dissimilar form	5, 15, 20...	39	8.5%

The second data, which was used to answer research question number 2, were taken from questionnaire that was similar to the table below.

Table 3.3

Sample of Accuracy Questionnaire

No.	Source Text	Page	Target Text	Page	Back Translation	Accuracy Level (1-3)
1	..., eking out a meager living by exploiting his concertastic past, slowly <b>working his way toward</b> a master's degree that...	5	..., mengais sedikit penghasilan dengan mengeksploitasi kehebatan kanker di masa lalunya, perlahan <b>berupaya meraih</b> gelar master yang...	11	Trying to reach	...
2	Once we <b>got around</b> the circle, Patrick always asked...	5	Setelah kami semua <b>mendapat giliran</b> , Patrick selalu bertanya...	12	Get our turns	...

Table 3.3 was distributed to three raters to be filled. Raters were asked to write down a number in the accuracy level column between 3, 2 or 1. Score 3 was for accurate translation, score 2 was for not quite accurate translation, and score 1 was for inaccurate translation.

Once the raters returned all the questionnaires, the writer started to process all the data. This was done by combining the strategy column found in table 3.1 with ratings gathered from the raters. After the ratings from all raters were written down, the writer then was able to find out the frequency of ratings of each datum. This table was made to find out which data belonged to accurate, not quite accurate and inaccurate categories. All these data were written in the table below.

Table 3.4

Sample of Translation Strategies, Ratings, and Frequency of Ratings Table

Datum number	Strategy	Accuracy rating (1-3)			Frequency of Ratings		
		Rater 1	Rater 2	Rater 3	3	2	1
1	3	3	3	3	3	-	-
2	3	3	2	3	2	1	-

The data gathered in the previous tables then were processed to create the relation of translation strategy to accuracy table as pictured below. This table was made to discover the relation between translation strategy and its impact on accuracy. By creating this table, the writer was able to find out what strategy caused the highest or the lowest degree of accuracy.

Table 3.5

Sample of the Relation of Strategy to Accuracy Table

Strategy	Level	Rating			Total	%
		Rater 1	Rater 2	Rater 3		
Using Idiom of Similar Meaning and Form	Accurate	5	3	5	13	86.67%
	Not Quite Accurate	-	2	-	2	13.33%
	Inaccurate	-	-	-	-	-
Using Idiom of Similar Meaning but Different Form	Accurate	36	25	39	100	85.47%
	Not Quite Accurate	3	14	-	17	14.52%
	Inaccurate	-	-	-	-	-

Afterwards, the writer answered the research questions stated in the first chapter and drew implied conclusions from all the findings in this study.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

This chapter is the last chapter of this study. It presents the conclusions of the study which includes the main points of this study that have been discussed in the previous chapter. This chapter also encompasses some suggestions as encouragement for the next study, especially for those who want to conduct researches with similar topic.

#### **5.1. Conclusions**

Conclusions are drawn to answer the research problems of this study as well as to highlight other findings. To make it easier for the readers, the conclusions of this research are presented in bullet points as follows:

1. There are five strategies used in translating idiomatic expressions found in the novel. The first one is Using Idiom of Similar Meaning and Form, the second is Using Idiom of Similar Meaning but Different Form, the third is Paraphrase, the fourth is Omission, and the last one is Literal Translation. The most used strategy to translate the idiomatic expressions in the novel *the Fault in Our Stars* is Paraphrase, while the least used strategy is Using Idiom of Similar Meaning and Form. This strategy is the strategy that has the highest accuracy level, yet it is the least used. This is the reason why only 233 data are unanimously rated as accurate by all raters

2. The accuracy level of this novel's idiomatic translation is as much as 80.43%. This figure indicates that the idiomatic translation of this novel is rather good. This high degree of accuracy is caused by the substantial usage of paraphrasing. 375 out of 460 idioms are translated using paraphrasing. This strategy is very flexible it enables translator to replace source text with target text that considered to be natural and suitable even though it's not entirely accurate. Most of the idiomatic expressions found in this novel is paraphrased into non-idiomatic Indonesian expressions. Thus, the translation have such a high level of accuracy.

## **5.2. Suggestions**

Based on the data analysis and the conclusions, some suggestions can be presented as follows:

1. Other Researchers

With only three raters participating in this research, there is a need to take the findings of this study with care. A further research study is recommended to involve more raters. In addition, the writer suggests other researchers to investigate other aspects in translation evaluation, such as readability and acceptability

2. Students of English Department

- a. Students should learn about theories of translation and improve their knowledge about idiom, since idiom can always be found in both written and spoken English. Students should also learn it independently,

without the constraint of the department's syllabus. By learning all of these, in addition to looking at the report of this study, it is expected that students will understand idiom and the practice of translating idiom better.

b. Students should not be hesitant in conducting a research of contemporary literature because it will bring greater impacts, not only for the researchers, but also for the readers, because there is bigger probability that the researchers and readers can relate to the object of the study better than researching classic literature.

## BIBLIOGRAPHY

- Abdellah, A. S. (2002). What Every Novice Translator Should Know. *Translation Journal*, 6(3). Retrieved from <http://translationjournal.net/journal/21novice.htm>
- Adelnia, A., & Dastjerdi, H. V. (2011). Translation of Idioms: A Hard Task for the Translator. *Theory and Practice in Language Studies*, 1(7), 879–883. doi:10.4304/tpls.1.7.879-883
- Akbari, M. (2013). Strategies for Translating Idioms, 3(August), 32–41. Retrieved from [academians.org/Media/Default/Articles/August2013/August2013-4.pdf](http://academians.org/Media/Default/Articles/August2013/August2013-4.pdf)
- Anari, S. M., & Bouali, Z. (2009). Naturalness and Accuracy in English Translation of Hāfiz. *Journal of Teaching English as a Foreign Language and Literature*, 1(3), 75–85. Retrieved from [http://www.sid.ir/en/vewssid/j\\_pdf/1018220090305.pdf](http://www.sid.ir/en/vewssid/j_pdf/1018220090305.pdf)
- Baker, M. (2001). *In Other Words: a Coursebook on Translation*. London & New York: Routledge.
- Bell, R. T. (1991). *Translation and Translating: Theory and Practice*. Longman. London & New York: Longman. doi:10.1515/les.1979.24.2.53
- Brislin, R. W. (1976). *Translation: Application and Research*. New York: Gardner Press and Wiley/Halsted Publishers.
- Books by Ingrid Dwijani Nimpoeno. (n.d.). Retrieved from [https://www.goodreads.com/author/list/3088133.Ingrid\\_Dwijani\\_Nimpoeno](https://www.goodreads.com/author/list/3088133.Ingrid_Dwijani_Nimpoeno)
- Buku Indonesia Dalam Angka (2015, July 15). Retrieved from <http://ikapi.org/news/detail/news/74/buku-indonesia-dalam-angka.html>
- Cacciari, C., & Tabossi, P. (1995). *Idioms: Processing, Structure and Interpretation*. *L'Annee psychologique* (Vol. 95). doi:10.1207/s15327868ms0903\_6
- Catford, J. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press. Retrieved from



[http://cs2.wudisk.com/filestores/011外语英语/pdf3/A Linguistic Theory of Translation\(公共英语\).pdf](http://cs2.wudisk.com/filestores/011外语英语/pdf3/A Linguistic Theory of Translation(公共英语).pdf)

- Fadli, Nuryadin. (2015, May 13). Lemahnya Minat Baca Anak Indonesia. Retrieved from [http://www.kompasiana.com/nuryadinfadli/lemahnya-minat-baca-anak-indonesia\\_55547b5f73977311149054dc](http://www.kompasiana.com/nuryadinfadli/lemahnya-minat-baca-anak-indonesia_55547b5f73977311149054dc).
- Farahani, A. K., & Ghasemi, M. (2012). The Naturalness in Translation of Idioms and Proverbs : The Case of a Persian Translation of Pinocchio. Retrieved from [www.sid.ir/en/vewssid/j\\_pdf/1000420120103.pdf](http://www.sid.ir/en/vewssid/j_pdf/1000420120103.pdf)
- Ferdowsi, S. (2013). Translation of Idiomatic Expressions in Subtitling. *The Iranian EFL Journal*, 9(4), 346–365.
- Ghazala, H. S. (2014). Literary translation: a literary stylistics-based perspective, 1–29. Retrieved from [scik.org/index.php/lce/article/download/1255/616](http://scik.org/index.php/lce/article/download/1255/616)
- Hassan, B. A. (2011). *Literary Translation: Aspects of Pragmatic Meaning*. Cambridge Scholar Publishing. doi:10.1177/004724417800803112
- Hornby, A.S. (2010). Equivalence. In *Oxford Advanced Learner's Dictionary*, (8<sup>th</sup> ed., p. 495). Oxford: Oxford University Press.
- Hornby, A.S. (2010). Accuracy. In *Oxford Advanced Learner's Dictionary*, (8<sup>th</sup> ed., p. 10). Oxford: Oxford University Press.
- House, J. (2014). *Translation: A Multidisciplinary Approach*. (J. House, Ed.). Hampshire. doi:10.1057/9781137025487
- John Green (Author). (2015, July 20). Retrieved from [https://en.wikipedia.org/wiki/John\\_Green\\_\(author\)](https://en.wikipedia.org/wiki/John_Green_(author))
- Lambert, V. a., & Lambert, C. E. (2013). Qualitative Descriptive Research: An Acceptable Design. *Pacific Rim International Journal of Nursing Research*, 16(4), 255–256. Retrieved from <http://antispam.kmutt.ac.th/index.php/PRIJNR/article/download/5805/5064>
- Larson, M. (1998). *Meaning-based Translation: A Guide to Cross-Language Equivalence* (2nd ed.). Lanham: University Press of America.
- Melkumyan, S., & Dabaghi, A. (2011). The benefits of translation: With a special reference to the Armenian translation of five short stories by W. Saroyan. *Asian Social Science*, 7(10), 128–140. doi:10.5539/ass.v7n10p128

- Meryem, M. (2010). *Problems of Idioms in Translation Case Study : First Year Master*. Mentouri University- Constantine. Retrieved from [bu.umc.edu.dz/theses/anglais/MEZ1146.pdf](http://bu.umc.edu.dz/theses/anglais/MEZ1146.pdf)
- Munday, J. (2001). *Introducing Translation Studies: Theories and Applications*. Routledge. doi:10.2989/16073610309486332
- Mustonen, S. (2010). *TRANSLATING IDIOMS : A case study on Donna Tartt 's The Secret History and its Finnish translation*. University of Jyväskylä. Retrieved from <https://www.google.co.id/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=0CBwQFjAA&url=https://jyx.jyu.fi/dspace/bitstream/handle/123456789/25001/urn:nbn:fi:jyu-201009142572.pdf?sequence=1&ei=hPkXVdqvBsiyuATGo4GQDw&usg=AFQjCNFHzeP184WcNELGmUvR>
- Nababan, M., Nuraeni, A., & Sumardiono. (2012). Pengembangan Model Penilaian Kualitas Terjemahan. *Kajian Linguistik Dan Sastra*, 24(1).
- Newmark, P. (1981). *Approaches to Translation*. New Jersey: Prentice Hall.
- Newmark, P. (1988). *A Textbook of Translation*. New Jersey: Prentice Hall International.
- Nida, Eugene; Taber, C. (1982). *The Theory and Practice of Translation*. Leiden: E. J. Brill.
- Paegelow, B. R. S. (2008). Back Translation Revisited : Differences that Matter (and Those that Do Not), (August), 22–26. Retrieved from <http://www.interel.net/translate/Downloads/Back%20Translation%20AT%20Article.pdf>.
- Persentase Minat Baca Indonesia Hanya 0.01%. (2015, February 28). Retrieved from <http://sp.beritasatu.com/home/persentase-minat-baca-indonesia-hanya-001persen/79632>
- Shojaei, A. (2012). Translation of Idioms and Fixed Expressions: Strategies and Difficulties. *Theory and Practice in Language Studies*, 2(6), 1220–1229. doi:10.4304/tpls.2.6.1220-1229
- Strakšienė, M. (2009). Analysis of idiom translation strategies from English into Lithuanian. *Kalbu Studijos*, (17), 13–19. Retrieved from <http://www.ceeol.com/aspx/getdocument.aspx?logid=5&id=e8759f7024764eceb35a02ab765f54c9>
- Sugiyono. 2011. *Metode Penelitian Pendidikan*. Bandung: Alfabeta.

Surakhmad, Winarno. 2004. Pengantar Penelitian Ilmiah: Dasar, Metode dan Teknik. Tarsito: Bandung.

Williams, C. (2007). Research Methods. *Journal of Business & Economic Research*, 5(3), 65–72. Retrieved from <http://www.cluteinstitute.com/ojs/index.php/JBER/article/view/2532/2578>

**APPENDIX I**  
**TRANSLATION STRATEGIES, RATINGS AND FREQUENCY OF RATINGS**

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
<b>CHAPTER 1</b>											
1	..., eking out a meager living by exploiting his concertastic past, slowly <b>working his way toward</b> a master's degree that will not improve his career prospect...	5	..., mengais sedikit penghasilan dengan mengeksploitasi kehebatan kanker di masa lalunya, perlahan <b>berupaya meraih</b> gelar master yang tidak akan meningkatkan prospek karirnya...	11	3	3	3	3	3	-	-
2	Once we <b>got around</b> the circle, Patrick always asked...	5	Setelah kami semua <b>mendapat giliran</b> , Patrick selalu bertanya...	12	3	3	2	3	2	1	-
3	... the math <b>kicks in</b> and you figure that...	5	... matematikamu <b>mulai bekerja</b> dan kau menghitung kalau...	12	3	2	3	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
4	One eye had been <b>cut out</b> when he was a kid, ...	6	Sebelah matanya <b>sudah diambil</b> semasa dia masih kecil.	13	3	3	2	3	2	1	-
5	So Support Group blew, and after a few weeks, I grew to be rather <b>kicking-and-screaming</b> about the whole affair.	6	Jadi, Kelompok Pendukung itu gagal memikatku, dan setelah beberapa minggu aku mulai <b>mati-matian</b> menghindarinya.	14	2	3	3	3	3	-	-
6	<b>In fact</b> , on the Wednesday...	6	<b>Sesungguhnya</b> , pada Rabu...	14	3	3	3	3	3	-	-
7	... on the Wednesday <b>I made the acquaintance of</b> Augustus Waters...	6	... pada Rabu <b>perkenalanku dengan</b> Augustus Waters, ...	14	3	2	2	2	-	3	-
8	..., <b>I tried my level best</b> to get out of Support Group...	6	..., aku <b>berupaya sebisa mungkin</b> untuk lolos dari pertemuan Kelompok Pendukung	14	3	3	3	3	3	-	-
9	..., <b>I tried my level best to get out of</b> Support Group...	6	..., aku berupaya sebisa mungkin untuk <b>lolos</b> dari pertemuan Kelompok Pendukung	14	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
10	You need to <b>make friends</b> , get out of the house, ...	7	Kau perlu <b>berteman</b> , keluar rumah, ...	14	3	3	3	3	3	-	-
11	Mom: "You don't take pot, <b>for starters</b> ."	7	Mom: " <b>Pertama-tama</b> , ganja bukan di-pakai."	15	3	3	2	2	1	2	-
12	That <b>shut me up</b> , although I failed to see...	7	Perkataan ini <b>membungkamku</b> , walaupun aku tidak mengerti...	15	3	3	3	3	3	-	-
13	There is only one thing in this world shittier than <b>biting it</b> from cancer when you're sixteen, ...	8	Hanya ada satu hal di dunia ini yang lebih menyebalkan daripada <b>mati</b> gara-gara kanker di usia enam belas tahun, ...	15	3	3	2	3	2	1	-
14	Mom <b>pulled into</b> the circular driveway behind the church at 4:56.	8	Mom <b>menghentikan mobil</b> di jalanan melingkar di belakang gereja pukul empat lewat lima puluh enam.	16	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
15	I pretended to fiddle with my oxygen tank for a second just to <b>kill time</b> .	8	Sejenak aku berpura-pura sibuk dengan tangki oksigenku untuk <b>mengulur waktu</b> .	16	2	3	3	3	3	-	-
16	"Make friends!" she said through the <b>rolled-down</b> window as I walked away.	8	"Bertemanlah!" ujar Mom lewat jendela yang <b>kacanya diturunkan</b> ketika aku berjalan pergi.	16	3	3	3	3	3	-	-
17	I grabbed a cookie and poured some lemonade into a Dixie cup and then <b>turned around</b> .	8	Aku meraih kue kering dan menuang limun ke dalam cangkir kertas, lalu <b>berbalik</b> .	16	3	3	3	3	3	-	-
18	This was <b>not even to mention</b> the cankle situation.	9	Ini <b>bahkan belum termasuk</b> bengkaknya pergelangan kakiku.	17	3	3	3	3	3	-	-
19	And yet—I <b>cut a glance</b> to him, and his eyes were still on me.	9	Tapi—aku <b>melirik</b> cowok itu, dan matanya masih terpaku padaku.	17	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
20	I cut a glance to him, and his eyes were still on me.	9	Aku melirik cowok itu, dan <b>matanya masih terpaku padaku.</b>	17	2	3	3	3	3	-	-
21	It occurred to me why they call it eye contact.	9	<b>Terpikir olehku</b> mengapa ini disebut kontak mata.	17	3	3	2	3	2	1	-
22	A nonhot boy stares at you relentlessly and it is, <b>at best</b> , awkward...	9	Cowok tidak seksi yang terus-menerus menatapmu akan membuatmu canggung	18	4	1	1	2	-	1	2
23	... awkward and, <b>at worst</b> , a form of assault.	9	... canggung atau, <b>yang lebih buruk lagi</b> , membuatmu merasa terancam.	18	3	3	2	2	1	2	-
24	So I looked him over as Patrick acknowledged for the thousandth time his ball-lessness etc.	10	Jadi, aku <b>memandangnya</b> ketika untuk kesekian ribu kalinya Patrick menceritakan buah pelirnya yang hilang dsb.	18	3	2	2	3	1	2	-
25	"... being blind does <b>sort of</b> suck."	10	"... menjadi buta memang <b>agak</b> menyebalkan."	19	3	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
26	He was looking at his <b>hands, which he'd folded</b> into each other...	10	Dia memandangi <b>kedua tangannya yang saling terjalin</b> ...	19	3	2	2	3	1	2	-
27	She said—as she had <b>every other time</b> I'd attended Support Group—	11	—Seperti yang diucapkannya <b>setiap kali</b> aku menghadiri pertemuan Kelompok Pendukung—	20	3	3	2	3	2	1	-
28	I was, I'm sure he assumed, <b>opening up</b> .	12	Aku yakin dia mengira aku sedang <b>membuka diri</b> .	22	2	3	3	3	3	-	-
29	" <b>God knows</b> that's what everyone else does."	13	" <b>Tuhan tahu</b> , itulah yang dilakukan semua orang lainnya."	23	5	3	3	3	3	-	-
30	Peter Van Houten was the only person I'd ever <b>come across</b> who seemed to (a) understand what it's like to be dying, and (b) not have died.	13	Peter Van Houten adalah satu-satunya orang yang <b>kukenal</b> yang seakan (a) memahami bagaimana rasanya sekarat, dan (b) belum mati.	23	3	2	2	3	1	2	-
31	... as I watched a smile spread <b>all the way</b> across Augustus's face—	13	Aku mengamati senyuman yang mengembang <b>lebar</b> di wajah Augustus—	23	3	1	2	3	1	1	1

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
32	"Goddamn," Augustus said quietly. "Aren't you <b>something else.</b> "	13	"Astaga," ujar Augustus pelan. " <b>Kau hebat.</b> "	23	3	3	3	2	2	1	-
33	And while Patrick <b>droned on</b> , reading the list from a sheet of paper...	14	Sementara Patrick <b>terus bicara</b> , membaca dari sehelai kertas...	24	3	3	3	3	3	-	-
34	Augustus Waters <b>pushed himself out</b> of his chair and walked over to me.		Augustus Waters <b>bangkit berdiri</b> dan berjalan menghampiriku.	25	3	3	2	3	2	1	-
35	He <b>towered over</b> me, but he...	14	Dia <b>menjulang di depanku</b> , tapi...	25	3	3	2	3	2	1	-
36	..., but he <b>kept his distance</b> so I wouldn't have to crane my neck...	14	..., tapi <b>menjaga jarak</b> agar aku tidak perlu memanjangkan leher...	25	1	3	3	3	3	-	-
37	... I wouldn't have to crane my neck to <b>look him in the eye.</b>	14	... aku tidak perlu memanjangkan leher untuk <b>memandang matanya.</b>	25	3	3	2	3	2	1	-
38	He <b>was just about to</b> say something else when Isaac...	15	Dia <b>hendak</b> mengucapkan sesuatu yang lain ketika Isaac...	25	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
39	" <b>Hold on</b> ," Augustus said, raising a finger, ...	15	" <b>Tunggu</b> ," ujar Augustus seraya mengangkat telunjuk, ...	25	3	3	3	3	3	-	-
40	"That was actually worse than you <b>made it out</b> to be."	15	"Sesungguhnya itu tadi lebih buruk daripada yang kau <b>ceritakan</b> ."	25	3	3	2	3	2	1	-
41	"I don't know. It <b>kind of</b> helps?"	15	"Aku tidak tahu. <b>Sedikit</b> membantu?"	25	3	3	2	3	2	1	-
42	"She's a regular?" I couldn't hear Isaac's comment, but Augustus responded, " <b>I'll say</b> ."	15	"Dia anggota tetap?" Aku tidak bisa mendengar komentar Isaac, tapi Augustus menjawab, " <b>Aku setuju</b> ."	25	3	3	3	3	3	-	-
43	..., "Thank you for explaining that my eye cancer <b>isn't going to</b> make me deaf..."	15	"Terima kasih atas penjelasanmu bahwa kanker mata <b>tidak akan</b> membuatku tuli..."	26	3	3	2	3	2	1	-
44	"Good luck with that. <b>All right</b> , I should go. Monica..."	16	"Semoga beruntung. <b>Baiklah</b> , aku harus pergi. Monica..."	26	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
45	A brief awkward silence ensued. Augustus <b>plowed through</b> : "I mean, particularly given that, as you deliciously pointed out..."	16	Muncul keheningan singkat yang canggung. Augustus <b>melanjutkan</b> : "Maksudku, terutama mengingat bahwa, seperti yang tadi kau jelaskan..."	27	3	3	3	3	3	-	-
46	"..., as you so deliciously <b>pointed out</b> , all of this will end..."	16	..., seperti yang tadi kau <b>jelaskan</b> secara begitu menyenangkan, semuanya ini akan berakhir...	26	3	3	3	3	3	-	-
47	"..., all of this will end in oblivion <b>and everything</b> ."	16	"..., semuanya ini akan berakhir ketika kita dilupakan <b>dan lain sebagainya</b> ."	27	3	3	2	3	2	1	-
48	"Pixie-haired gorgeous girl dislikes authority and <b>can't help but</b> ..."	17	"Gadis cantik berambut cepak yang membenci otoritas, dan <b>tidak bisa mencegah dirinya</b> untuk..."	28	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
49	"...can't help but <b>fall for</b> a boy she knows is trouble."	17	"... tidak bisa mencegah dirinya untuk <b>jatuh cinta</b> kepada cowok yang diketahuinya mendatangkan masalah."	28	2	3	2	3	2	1	-
50	"... It's your biography, <b>so far as I can tell.</b> "	17	" <b>Sejauh yang bisa kukatakan</b> , itulah autobiografimu."	28	5	3	2	3	2	1	-
51	Honestly, he kind of <b>turned me on.</b>	17	Sejujurnya dia sedikit <b>membuatku bergairah.</b>	28	3	3	3	3	3	-	-
52	"Okay," I said. "I'll <b>look it up.</b> "	17	"Oke," kataku. "Akan <b>kucari filmnya.</b> "	29	3	3	2	3	2	1	-
53	Osteosarcoma sometimes takes a limb to <b>check you out.</b>	18	Terkadang osteosarkoma merenggut sebuah tungkai untuk <b>menilaimu.</b>	29	3	1	3	3	2	-	1
54	I followed him upstairs, losing ground as I <b>made my way</b> up slowly, ...	18	Aku mengikuti Augustus menaiki tangga, dan semakin ketinggalan ketika aku <b>naik</b> perlahan-lahan.	29	3	3	3	2	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
55	..., and I could hear him saying, "Always," and her saying, "Always," <b>in return.</b>	18	... dan aku bisa mendengar Isaac berkata, "Selalu," dan gadis itu <b>menjawab,</b> "Selalu."	30	3	3	2	3	2	1	-
56	Suddenly standing next to me, Augustus half-whispered, "They're <b>big believers in PDA.</b> "	18	Augustus, yang mendadak berdiri di sebelahku, setengah berbisik, "Mereka <b>suka sekali menarik perhatian orang.</b> "	30	3	1	2	3	1	1	1
57	"Always is <b>their thing.</b> They'll <i>always</i> love each other and whatever..."	18	"Selalu adalah <b>kata kesukaan mereka.</b> Mereka akan <i>selalu</i> saling mencintai dan sebagainya..."	30	3	3	3	2	2	1	-
58	It was just Augustus and me now, watching Isaac and Monica, who proceeded apace <b>as if</b> they were not leaning against a place of worship.	18	Kini hanya ada aku dan Augustus.	30	4	1	2	3	1	1	1

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
59	"... But <b>of course</b> there is always a <i>hamartia</i> and yours is..."	19	"... tapi, <b>tentu saja</b> selalu ada <i>hamartia</i> , dan <i>hamartia-mu</i> adalah..."	31	3	3	3	2	2	1	-
60	"...there is always a <i>hamartia</i> and yours is that, oh, <b>my God</b> , ..."	20	"...selalu ada <i>hamartia</i> , dan <i>hamartia-mu</i> adalah: <b>astaga</b> , ..."	31	3	3	2	3	2	1	-
61	"... <b>even though</b> you HAD FREAKING CANCER you give..."	20	"... <b>walaupun</b> kau PERNAH MENDERITA KANKER, kau memberikan..."	31	3	3	3	3	3	-	-
62	He had <b>a hell of a</b> jawline, unfortunately.	20	Sayangnya tulang rahangnya <b>luar biasa</b> .	31	2	3	3	3	3	-	-
63	..., the oxygen tank <b>ball-and-chaining</b> in the cart by my side, ...	20	..., tangki oksigenku <b>terikat erat</b> di dalam kereta di sampingku dan, ...	32	3	2	3	3	2	1	-
64	..., and right as my mom <b>pulled up</b> , I felt a hand grab mine.	20	..., persis ketika Mom <b>menghentikan mobil</b> , aku merasakan adanya tangan yang meraih tanganku.	32	3	3	3	3	3	-	-
<b>CHAPTER 2</b>											

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
65	I might have been nervous— <b>what with</b> sitting in the car of a strange boy on the way to his house, keenly aware that my crap lungs complicate efforts...	22	Mungkin aku gugup— <b>mengingat</b> aku duduk di mobil cowok asing dalam perjalanan ke rumahnya, dan sangat menyadari bahwa paru-paru payahku akan mempersulit upaya...	34	3	3	2	3	2	1	-
66	..., keenly aware that my crap lungs complicate efforts to <b>fend off</b> unwanted advances—	22	..., dan sangat menyadari bahwa paru-paru payahku akan mempersulit upaya untuk <b>menangkis</b> segala tindakan yang tidak diundang—	34	3	3	3	3	3	-	-
67	... before Augustus said, "I failed the driving test three times." " <b>You don't say.</b> "	22	... ketika dia berkata, "Tiga kali aku tidak lulus tes mengemudi." " <b>Itu sudah jelas.</b> "	35	3	3	2	3	2	1	-
68	"Well, I can't feel pressure in old Prosty, and I can't <b>get the hang of</b> driving left-footed. "	23	"Wah, kaki palsuku tidak bisa merasakan tekanan, dan aku <b>tidak pernah bisa</b> menyetir dengan kaki kiri."	35	3	3	2	2	1	2	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
69	"Yeah," he said. "Maybe <b>someday.</b> "	23	"Ya," katanya. "Mungkin <b>suatu hari nanti.</b> "	36	3	3	3	3	3	-	-
70	I considered lying. No one likes a corpse, <b>after all.</b>	24	Aku mempertimbangkan untuk berbohong. <b>Bagaimanapun</b> , tak seorangpun menyukai mayat.	36	3	3	2	3	2	1	-
71	No one likes a corpse, after all. But <b>in the end</b> I told the truth.	24	Bagaimanapun, tak seorangpun menyukai mayat, Tapi, <b>akhirnya</b> aku berkata jujur.	36	3	3	3	3	3	-	-
72	<b>But even so</b> , there's a certain unpleasantness to drowning, ...	24	<b>Walaupun begitu</b> , ada ketidaknyamanan tertentu seakan aku sedang tenggelam	37	3	3	2	3	2	1	-
73	..., particularly when it occurs <b>over the course of</b> several months.	24	..., terutama ketika pengobatan itu berlangsung <b>selama</b> beberapa bulan.	37	3	3	2	3	2	1	-
74	I finally <b>ended up</b> in the ICU with pneumonia, and my mom knelt...	24	Akhirnya, aku <b>berakhir</b> di ICU gara-gara pneumonia. Mom berlutut...	37	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
75	... and my dad just kept telling me he loved me in this voice that was <b>not</b> breaking <b>so much as</b> already broken, ...	25	Dad terus-menerus berkata dia mencintaiku dengan suara yang <b>tidak begitu</b> parau <b>lagi karena</b> memang sudah parau, ...	38	3	3	2	3	2	1	-
76	..., and I couldn't <b>catch my breath</b> , and my lungs were acting desperate, ...	25	..., aku tidak bisa <b>bernapas</b> , dan paru-paruku bertindak nekat, ...	38	3	3	3	3	3	-	-
77	..., disgusted that they wouldn't just <b>let go</b> , and I remember...	25	..., merasa jijik karena paru-paru itu tidak mau <b>menyerah saja</b> , dan aku ingat...	38	3	3	3	3	3	-	-
78	I woke up and soon <b>got into</b> one of those experimental trials that are famous in the Republic in Cancervania for Not Working.	25	Aku terbangun dan segera <b>menjalani</b> salah satu pengobatan eksperimental yang dikenal Tidak Berhasil di Republik Kankervania.	38	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
79	..., leaving me with lungs that suck at being lungs but could, conceivably, <b>struggle along</b> indefinitely with...	26	..., meninggalkanku dengan paru-paru yang payah, tapi tampaknya bisa <b>terus berjuang</b> dengan...	39	3	3	3	3	3	-	-
80	..., and the entire house <b>turned out</b> to be festooned in such observations.	26	..., dan <b>ternyata</b> seluruh rumah dihiasi komentar-komentar seperti itu.	40	3	3	2	3	2	1	-
81	They didn't seem too surprised by my arrival, which <b>made sense</b> : The fact that Augustus...	27	Mereka seakan tidak begitu terkejut dengan kedatanganku, dan itu <b>masuk di akal</b> : Fakta bahwa Augustus...	41	2	3	3	3	3	-	-
82	Maybe he brought home a different girl every night to show her movies and <b>feel her up</b> .	27	Mungkin dia membawa pulang gadis yang berbeda setiap malam untuk diajaknya nonton dan <b>dirayunya</b> .	41	3	1	3	3	2	-	1
83	"This is Hazel Grace," he said, <b>by way of</b> introduction.	27	"Ini Hazel Grace," kata Augustus <b>memperkenalkanku</b> .	41	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
84	I paused a second, trying to <b>figure out</b> if my response should be calibrated to...	27	Aku terdiam sejenak, berupaya <b>memikirkan</b> apakah jawabanku harus diatur untuk...	41	3	3	3	3	3	-	-
85	"That's exactly what we found with families at Memorial when we were <b>in the thick of it</b> with Gus's moment,"	28	"Itulah persisnya yang kami jumpai pada keluarga-keluarga di Memorial ketika kami <b>sedang sibuk dengan</b> pengobatan Gus disana,"	42	3	3	3	3	3	-	-
86	"I <b>was all about</b> resurrecting the lost art of the midrange jumper, but then..."	30	"Aku <b>ingin sekali</b> menghidupkan kembali seni tembakan jarak menengah. Tapi..."	45	3	2	3	3	2	1	-
87	"... <b>All at once</b> , I couldn't figure out why I was methodically tossing a spherical object..."	30	<b>Mendadak</b> aku tidak bisa mengerti mengapa aku terus-menerus melemparkan benda bulat melewati benda berbentuk melingkar..."	45	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
88	"I started thinking about little kids putting a cylindrical peg through a circular hole, and how they do it <b>over and over</b> again for months when they figure it out, ..."	30	"Aku mulai memikirkan anak kecil yang memasukkan pasak berbentuk silinder ke dalam lubang melingkar, dan betapa mereka melakukannya <b>berulang-ulang</b> selama berbulan-bulan ketika memikirkan caranya, ..."	45	3	3	2	3	2	1	-
89	"Anyway, <b>for the longest time</b> , I just kept sinking free throws. ..."	30	Bagaimanapun, <b>untuk waktu yang sangat lama</b> , aku terus melakukan tembakan-tembakan bebas.	45	3	3	3	3	3	-	-
90	"... I hit eighty <b>in a row</b> , my all-time best, ..."	30	"Aku memasukkan delapan puluh bola <b>berturut-turut</b> , rekor terbaikku sepanjang masa."	45	2	3	3	3	3	-	-
91	"... but as I kept going, I felt <b>more and more</b> like a two-year-old..."	30	"Tapi, ketika terus melakukannya, aku merasa <b>semakin</b> menyerupai anak berusia dua tahun."	45	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
92	"... And then <b>for some reason</b> I started to think about hurdlers."	30	"... Lalu, <b>entah kenapa</b> aku mulai memikirkan pelari gawang."	45	3	2	3	3	2	1	-
93	I'd taken a seat on the corner of his unmade bed. I wasn't trying to be suggestive <b>or anything</b> ; I just got...	31	Aku sudah duduk di pojok ranjang Augustus yang berantakan. Aku tidak berupaya mengundang <b>atau apa</b> ; aku hanya...	46	3	2	3	3	2	1	-
94	"..., you know, <i>This would go faster if we just got rid of the hurdles.</i> "	31	"..., kau tahulah, <i>Akan lebih cepat jika kita singkirkan saja semua rintangan itu.</i> "	46	3	3	3	3	3	-	-
95	I've always liked people with two names, because you get to <b>make up your mind</b> what you call them: ...	32	Aku selalu menyukai orang dengan dua nama, karena kau bisa <b>memutuskan</b> harus memanggil apa: ...	47	3	3	2	3	2	1	-
96	"So what's your story?" he asked, sitting down next to me <b>at a safe distance</b> .	32	"Jadi, apa ceritamu?" tanyanya, seraya duduk di sampingku <b>dengan jarak aman</b> .	48	5	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
97	"... Like, cancer <b>is in the growth business</b> , right? The taking-people-over business..."	32	"... Seakan kanker adalah <b>masalah yang terus berkembang</b> . Masalah yang menguasai seseorang..."	48	3	3	3	3	3	-	-
98	"... Like, cancer is in the growth business, right? The <b>taking-people-over</b> business..."	32	"... Seakan kanker adalah masalah yang terus berkembang. Masalah yang <b>menguasai seseorang</b> ..."	48	3	3	3	3	3	-	-
99	"I reject that <b>out of hand</b> . Think something you like..."	33	"Ini <b>langsung</b> kutolak. Pikirkan sesuatu yang kau sukai..."	48	3	3	3	3	3	-	-
100	"... Think something you like. The first thing that <b>comes to mind</b> ."	33	"... Pikirkan sesuatu yang kau sukai. Hal pertama yang <b>terpikirkan olehmu</b> ."	48	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
101	..., and you become convinced that the shattered world will never be <b>put back</b> together unless and until all living humans read the book.	33	..., dan kau merasa yakin dunia yang hancur tidak akan pernah bisa <b>disatukan kembali</b> kecuali—dan hingga—semua manusia hidup membaca buku itu.	49	3	3	3	3	3	-	-
102	"I should get home. Class <b>in the morning</b> ," I said.	35	"Aku harus pulang. Ada kelas <b>pagi</b> ," kataku.	52	5	3	3	3	3	-	-
103	..., and its stupidity and lack of sophistication could be plumbed for centuries, but <b>suffice it to say that</b> the existence of broccoli does not...	35	..., dan kekonyolan serta ketidakcanggihannya bisa ditelusuri selama berabad-abad. Tapi, <b>cukuplah jika kukatakan bahwa</b> keberadaan brokoli...	52	5	3	3	3	3	-	-
104	I drove Augustus's car home with Augustus <b>riding shotgun</b> .	35	Aku menyetir mobil Augustus ke rumahku, dengan Augustus <b>duduk di kursi depan di sampingku</b> .	52	3	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
105	He <b>broke out</b> into that goofy smile.	37	Agustus tersenyum konyol.	54	4	3	1	3	2	-	1
<b>CHAPTER 3</b>											
106	I <b>stayed up</b> pretty late that night reading <i>The Price of Dawn</i> .	38	Malam itu aku <b>terjaga</b> hingga larut malam, membaca <i>Ganjaran Fajar</i> .	55	2	3	3	3	3	-	-
107	So I <b>got up</b> late the next morning, a Thursday.	38	Jadi, aku <b>bangun</b> terlambat keesokan paginya, Kamis.	55	3	3	3	3	3	-	-
108	..., so I was kind of confused <b>at first</b> when I jolted awake with her hands on my shoulders.	38	..., jadi <b>mulanya</b> aku agak bingung ketika tersentak bangun dengan tangan Mom di bahu.	55	3	3	3	3	3	-	-
109	Mom <b>hooked me up to</b> a portable tank and then reminded me I had class.	39	Mom <b>menghubungkanku</b> dengan tangki portabel, lalu mengingatkanku kalau aku ada kelas.	56	3	3	2	3	2	1	-
110	"Did that boy give it to you?" she asked <b>out of nowhere</b> .	39	"Itu pemberian cowok kemarin?" tanyanya <b>mendadak</b> .	56	3	2	3	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
111	"I told you Support Group would be <b>worth your while.</b> "	39	"Sudah kubilang, Kelompok Pendukung akan <b>bermanfaat,</b> " kata Mom.	56	3	3	2	3	2	1	-
112	"You don't want to go to a movie with Kaitlyn or Matt or someone?" who were my friends. <b>That was an idea.</b> "Sure," I said.	40	"Kau tidak mau nonton bersama Kaitlyn atau Matt atau seseorang?" Mereka temanku. <b>Boleh juga.</b> "Oke," jawabku.	58	3	3	3	3	3	-	-
113	She saw me <b>the moment</b> I raised my hand, flashed her...	42	Begitu aku mengangkat tangan, dia <b>langsung</b> melihatku, memamerkan...	60	3	3	2	3	2	1	-
114	I thought of telling her that I was seeig a boy, too, or <b>at least</b> that I'd watched a movie with one, ...	43	Aku berpikir untuk menceritakan bahwa aku juga sedang mengencani seorang cowok, atau <b>setidaknya</b> nonton film bersama seorang cowok, ...	61	2	3	3	3	3	-	-
115	"What <b>in heaven</b> is <i>that</i> ?" asked Kaitlyn, gesturing to the book.	43	" <b>Astaga</b> , apa <i>itu</i> ?" tanya Kaitlyn seraya menunjuk bukuku.	62	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
116	"Oh, it's sci-fi. I've <b>gotten kinda into it</b> . It's a series."	43	"Oh, fiksi ilmiah. Aku <b>mulai agak suka</b> . Ini serial."	62	3	3	2	2	1	2	-
117	As we were shopping, Kaitlyn kept <b>picking out</b> all these open-toed flats for me...	43	Ketika kami berbelanja, Kaitlyn terus <b>memilihkan</b> sepatu datar berujung terbuka untukku...	62	3	3	3	3	3	-	-
118	... Kaitlyn never wore open-toed shoes <b>on account of</b> how she hated her feet...	43	... Kaitlyn tidak pernah mengenakan sepatu berujung terbuka, <b>gara-gara</b> dia membenci kakinya...	62	3	3	3	3	3	-	-
119	..., as if the second toe was a window into the soul <b>or something</b> .	43	..., seakan telunjuk kaki adalah jendela untuk melihat jiwa <b>atau semacamnya</b> .	62	3	3	3	3	3	-	-
120	"You know, like when you look in the mirror and the thing you see is not the thing <b>as it really is</b> ."	44	"Kau tahulah, seperti kau bercermin dan melihat sesuatu yang berbeda dengan <b>yang sebenarnya</b> ."	62	5	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
121	..., and she found her size and <b>tried them on</b> , ...	44	Dia mencari ukurannya dan <b>mencobanya</b> , ...	63	3	3	3	3	3	-	-
122	"... I mean, I would just <i>die</i> —" and then <b>stopped short</b> .	44	"... Maksudku, lebih baik aku <i>mati</i> saja—" lalu dia <b>langsung terdiam</b> , ...	63	3	3	2	3	2	1	-
123	"You should try them on," Kaitlyn continued, trying to <b>paper over</b> the awkwardness.	44	"Kau harus mencobanya," lanjut Kaitlyn, berupaya <b>menjembatani</b> kecanggungan itu.	63	3	3	2	3	2	1	-
124	I didn't go home, though. I'd told Mom to <b>pick me up</b> at six, and while...	45	Tapi, aku tidak pulang. Tadi kuminta Mom <b>menjemputku</b> pukul enam dan, walaupun...	64	3	3	3	3	3	-	-
125	I think my school friends wanted to help me through my cancer, but they eventually <b>found out</b> that they couldn't.	45	Kurasa teman-teman sekolahku ingin membantuku mengatasi kanker, tapi pada akhirnya mereka <b>tahu</b> bahwa mereka tidak bisa.	64	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
126	<b>For one thing</b> , there was no <i>through</i> .	45	<b>Salah satu contohnya</b> , tidak ada kata <i>mengatasi</i> .	64	3	3	3	3	3	-	-
127	<b>In truth</b> , it always hurt.	45	<b>Sesungguhnya</b> itu selalu menyakitkan.	65	3	3	2	3	2	1	-
128	..., forcing yourself to accept as unsolvable the clawing scraping <b>inside-out</b> ache of underoxygenation.	45	..., memaksakan diri untuk menerima rasa nyeri karena kekurangan oksigen; ...	65	4	1	2	3	1	1	1
129	It featured a sentence-to-corpse ratio of nearly 1:1, and I <b>tore through it</b> without ever looking up.	46	Buku itu menyajikan rasio kalimat-dan-mayat sebesar hampir 1:1, dan aku <b>terus membaca</b> tanpa pernah mendongak.	65	3	3	3	2	2	1	-
130	The war effort would <b>go on</b> without him.	46	Upaya perang akan <b>berlanjut</b> tanpanya.	66	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
131	There could—and would—be sequels starring his cohorts: Specialist Manny Loco and Private Jasper Jacks <b>and the rest.</b>	46	Akan ada—dan pasti ada—sekuel yang menampilkan rekan-rekannya: Spesialis Manny Loco dan Serdadu Jasper Jacks <b>dan yang lainnya.</b>	66	3	3	3	2	2	1	-
132	"I dunno. Let's try." I <b>took it off</b> and let Jackie stick the cannula...	46	"Aku tidak tahu. Ayo, dicoba." Aku <b>melepas</b> kanula dan membiarkan Jackie menempelkannya...	67	3	3	2	3	2	1	-
133	..., except maybe kids like Jackie who just <b>didn't know any better.</b>	47	..., kecuali mungkin anak-anak seperti Jackie <b>yang masih polos.</b>	68	3	3	3	3	3	-	-
134	I liked being alone with poor Staff Sergeant Max Mayhem, who—oh, <b>come on</b> , he's not going to <i>survive</i> these seventeen bullet wounds, is he?	47	Aku suka menyendiri bersama Sersan Staf Max Mayhem yang malang, yang—oh, <b>ayolah</b> , dia tak akan <i>bertahan hidup</i> dengan tujuh belas peluru itu bukan?	68	3	3	3	3	3	-	-
<b>CHAPTER 4</b>											

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
135	... and this midsentence thing was supposed to reflect how life really ends <b>and whatever</b> .	50	... dan kalimat menggantung ini seharusnya merefleksikan betapa kehidupan benar-benar berakhir <b>atau semacamnya</b> .	71	3	3	3	3	3	-	-
136	I'd written, <b>care of</b> his publisher, a dozen letters to Peter Van Houten,...	50	Aku telah menulis selusin surat kepada Peter Van Houten, <b>lewat</b> penerbitnya,...	71	3	3	3	3	3	-	-
137	... and all anyone seemed to know about him was that after the book <b>came out</b> he moved from the United States to the Netherlands...	50	Yang diketahui orang mengenai lelaki itu hanyalah dia pindah dari Amerika Serikat ke Belanda setelah bukunya <b>terbit</b> , ...	72	3	3	2	3	2	1	-
138	"Hazel Grace," he said upon <b>picking up</b> .	51	"Hazel Grace," katanya ketika <b>menerima telponku</b> .	73	2	2	2	3	1	2	-
139	"If he's anything <b>other than</b> a total gentleman,..."	52	"Jika dia <b>bukan</b> lelaki sejati,..."	74	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
140	"... total gentleman, I'm going to <b>gouge his eyes out.</b> "	74	"... lelaki sejati, akan <b>kucongkel matanya.</b> "	74	3	3	3	3	3	-	-
141	"So <b>you're into it.</b> "	52	"Jadi, <b>kau tertarik?</b> "	74	2	3	2	3	2	1	-
142	"Then <b>I'd better</b> hang up and start reading."	52	"Kalau begitu, <b>sebaiknya</b> aku menutup telepon dan mulai membaca."	74	3	3	2	3	2	1	-
143	"Then I'd better <b>hang up</b> and start reading."	52	"Kalau begitu, sebaiknya aku <b>menutup telepon</b> dan mulai membaca."	74	2	3	2	3	2	1	-
144	"No, <b>I picked up</b> the dry cleaning and went to the post office."	52	"Tidak, aku <b>mengambil</b> cucian di binatu dan pergi ke kantor pos."	75	3	3	3	3	3	-	-
145	"And <i>I'm</i> the one who needs to <b>get a life.</b> " I smiled, ...	52	"Dan <i>aku</i> -lah yang perlu <b>bersenang-senang.</b> " Aku tersenyum.	75	3	3	3	3	3	-	-
146	<b>After a second,</b> I said, "Wanna go to a movie?"	53	<b>Setelah beberapa saat,</b> aku berkata, "Mau nonton?"	75	3	3	2	3	2	1	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
147	It was a cloudy day, typical Indiana: the kind of weather that <b>boxes you in</b> .	53	Saat itu mendung, hari yang tipikal di Indiana: jenis cuaca yang <b>membuatmu merasa terkungkung</b> .	76	3	3	2	3	2	1	-
148	<b>After a minute</b> , Gus said to me, "Can you meet us..."	54	<b>Setelah semenit</b> , Gus berkata kepadaku, "Bisakah kau menemui kami..."	77	5	3	3	3	3	-	-
149	..., and it would kind of <b>scare the shit out of</b> both of us in the best possible way, ...	55	..., dan ini agak <b>menakutkan</b> kami berdua dengan cara yang sangat menyenangkan, ...	78	3	2	3	3	2	1	-
150	Carting the tank behind me, I <b>walked up</b> to the door.	55	Seraya menyeret tangki di belakangku, aku <b>berjalan</b> ke pintu.	78	3	3	3	3	3	-	-
151	"Augustus said I could <b>come over</b> ?"	55	"Kata Augustus aku bisa <b>mampir</b> ?"	78	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
152	"... a woman who says, you know, <b>I'm going over to see a boy who is having a nervous breakdown, ...</b> "	56	"... perempuan yang berkata, kau tahulah, <b>aku hendak menemui cowok yang sedang mengalami gangguan mental, ...</b> "	80	3	3	2	3	2	1	-
153	"Isaac and Monica are <b>no longer</b> a going concern, but..."	57	"Isaac dan Monica sudah putus, tapi..."	80	4	3	2	3	2	1	-
154	"Isaac and Monica are no longer <b>a going concern</b> , but..."	57	"Isaac dan Monica sudah putus, tapi..."	80	4	3	2	3	2	1	-
155	" <b>Fair enough</b> ," I said.	57	" <b>Baiklah</b> ," kataku.	80	3	3	3	3	3	-	-
156	Isaac's character <b>took off</b> running toward the fire, ...	57	Tokoh yang dimainkan Isaac berlari menyongsong tembakan, ...	82	4	2	2	3	1	2	-
157	..., a tactic I knew about <b>thanks to</b> <i>The Price of Dawn</i> .	58	Itu taktik yang kuketahui <b>berkat</b> <i>Ganjaran Fajar</i> .	82	3	3	2	2	1	2	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
158	"Me?! You're the one who suggested we <b>hole up</b> in the freaking power station."	58	"Aku?! Kau yang menyarankan kita untuk <b>berlindung</b> di stasiun pembangkit listrik sialan itu."	82	3	3	3	2	2	1	-
159	Gus turned away from the screen <b>for a second</b> and flashed his crooked smile at Isaac.	58	<b>Sejenak</b> Gus berpaling dari layar dan mengulaskan senyum miringnya kepada Isaac.	82	3	3	3	3	3	-	-
160	They crouched behind a wall across the street and <b>picked off</b> the enemy one by one.	58	Mereka berjongkok di balik dinding di seberang jalan dan <b>menembaki</b> musuh satu per satu.	82	3	3	3	3	3	-	-
161	They crouched behind a wall across the street and picked off the enemy <b>one by one</b> .	58	Mereka berjongkok di balik dinding di seberang jalan dan menembaki musuh <b>satu per satu</b> .	82	5	3	2	3	2	1	-
162	His shoulders <b>rounded over</b> his controller, slamming buttons, ...	58	Bahunya <b>meringkuk di atas</b> alat pengontrol, tangannya menekan tombol-tombol, ...	82	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
163	The waves of terrorists continued, and they <b>mowed down</b> every one, ...	58	Gelombang teroris berlanjut, dan mereka <b>menghabisi</b> semuanya, ...	83	2	3	3	3	3	-	-
164	"I <b>bought them a minute</b> . Maybe that's the minute that <b>buys them an hour</b> , ..."	59	"Aku <b>memberi mereka waktu semenit</b> . Mungkin menit itu <b>memberi mereka waktu satu jam</b> , ..."	84	3	3	3	3	3	-	-
165	..., but then he just spun around, like he couldn't remember why he'd stood up <b>in the first place</b> .	61	..., tapi kemudian dia berbalik begitu saja, seakan tidak bisa mengingat mengapa dia <b>tadi</b> berdiri.	86	3	3	2	3	2	1	-
166	Suddenly Isaac started <b>kicking the crap out of</b> his gaming chair, ...	61	Mendadak Isaac mulai <b>menendangi</b> kursinya, ...	87	3	3	3	3	3	-	-
167	" <b>Here we go</b> ," said Augustus.	61	" <b>Ini dia</b> ," ujar Augustus.	87	3	3	3	3	3	-	-
168	The trophies came down <b>one after the other</b> , and Isaac stomped on...	62	Piala-piala itu berjatuhan <b>satu demi satu</b> . Isaac menginjak-injak...	88	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
169	... Isaac stomped on them and screamed while Augustus and I stood a few feet away, <b>bearing witness to</b> the madness.	63	... Isaac menginjak-injak semuanya sambil berteriak, sementara aku dan Augustus berdiri beberapa puluh sentimeter jauhnya, <b>menyaksikan</b> kegilaan itu.	88	3	3	2	3	2	1	-
170	" <b>That's the thing about</b> pain," Augustus said, and...	63	" <b>Seperti itulah</b> kepedihan," ujar Augustus, lalu...	89	3	3	2	2	1	2	-
<b>CHAPTER 5</b>											
171	..., patiently waiting for my gentleman caller to <b>live up to</b> his sobriquet.	64	..., dengan sabar menanti peneleponku yang jantan itu untuk <b>memenuhi</b> kejantanannya.	90	2	3	3	3	3	-	-
172	<b>I went about</b> my life: I met Kaitlyn and...	64	Aku <b>menjalani</b> hidup: menemui Kaitlyn dan...	90	3	3	3	3	3	-	-
173	..., it was like <b>all of a sudden</b> they were not large sedentary creatures, but...	65	..., rasanya seakan <b>mendadak</b> mereka bukan lagi dua makhluk besar yang menetap di suatu tempat, ...	91	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
174	..., transmitting items from my plate into my mouth with a speed and ferocity that left me quite <b>out of breath</b> , ...	65	..., memindahkan makanan di piring ke dalam mulut dengan kecepatan dan kebuasan yang membuatku agak <b>kehabisan napas</b> , ...	91	1	3	3	3	3	-	-
175	I banished the thought as <b>best I could</b> .	65	Kusingkirkan pikiran itu <b>sebisa mungkin</b> .	91	3	3	3	3	3	-	-
176	I wanted to <b>keep at it</b> .	65	Aku ingin <b>terus begitu</b> .	92	3	3	2	3	2	1	-
177	"Torture. I totally <i>get it</i> , like, I get that she died <b>or whatever</b> ."	66	Penyiksaan. Aku <i>mengerti</i> sepenuhnya, seakan, aku mengerti bahwa dia mati <b>atau apa</b> ."	93	3	2	3	3	2	1	-
178	"That's part of what I like about the book <b>in some ways</b> . ..."	67	"Itu bisa dibilang <b>sebagian dari</b> apa yang kusukai mengenai buku itu. ..."	94	3	2	3	3	2	1	-
179	"Impossible to <b>track down</b> ."	67	"Mustahil <b>ditemukan</b> ."	67	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
180	"..., from the United States of America, <b>insofar as</b> geography can be said to exist in our triumphantly digitized contemporaneity."	67	"... dari Amerika Serikat, <b>yang sejauh</b> Geografi bisa dikatakan ada di dalam kontemporenitas kita yang terdigitalisasi secara luar biasa."	94	3	3	2	3	2	1	-
181	"..., I am grateful to anyone anywhere who <b>sets aside</b> the hours necessary to read my little book. ..."	68	"..., aku berterima kasih kepada siapa saja di mana saja yang <b>bisa menyisihkan</b> jam-jam yang diperlukan untuk membaca buku kecilku."	95	3	3	2	3	2	1	-
182	"Wow," I said. "Are you <b>making this up?</b> "	69	"Wow," kataku. " <b>Ini karanganmu?</b> "	96	3	3	2	3	2	1	-
183	<b>In a way</b> , I am disappointed, but I'm also relieved: I never have to worry whether your next book will live up to the magnificent perfection of the original.	70	Saya <b>bisa dibilang</b> kecewa, tapi sekaligus lega. Dengan begini, saya tidak harus merasa khawatir apakah buku Anda yang berikutnya bisa menandingi kesempurnaan menakjubkan buku pertama Anda.	97	3	2	2	3	1	2	-
184	"... And lastly—I realize that this is the kind of	70	"... Dan yang terakhir—saya sadar bahwa ini	98	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
	deep and thoughtful question you always hoped your readers would ask— <b>what becomes of Sisyphus the Hamster?</b> ..."		adalah jenis pertanyaan mendalam dan penuh pertimbangan yang selalu Anda harapkan dari pembaca— <b>apa yang terjadi pada Sisyphus, si Hamster?</b> ... "								
185	"Say your life <b>broke down</b> . The last good kiss / You had was years ago."	71	"Seandainya hidupmu <b>hancur</b> . Ciuman indah terakhir / Kau dapat bertahun-tahun lalu."	99	3	3	2	3	2	1	-
186	" <b>Not bad</b> ," I said. "Bit pretentious. ..."	71	" <b>Lumayan</b> ," kataku. "Sedikit ambisius. ..."	99	3	3	3	3	3	-	-
187	"Not bad," I said. "Bit pretentious. I believe Max Mayhem would <b>refer to</b> that as 'sissy shit.'"	71	"Lumayan," kataku. "Sedikit ambisius. Aku yakin Max Mayhem akan <b>menyebutnya</b> sebagai 'bualan pengecut.'"	99	3	3	3	3	3	-	-
188	I <b>found my way to</b> his room on the fifth floor, ...	73	Aku <b>menemukan jalanku</b> ke kamar Isaac di lantai lima, ...	102	5	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
189	"... And fourteen months <i>isn't</i> that long, not <b>in the scheme of things</b> . ..."	75	"... Dan empat belas bulan <i>tidaklah</i> selama itu, tidak lama <b>dalam skema segala sesuatunya</b> . ..."	104	5	3	2	3	2	1	-
190	The next morning I woke up early and checked my email <b>first thing</b> .	77	Keesokan paginya, aku bangun lebih awal dan memeriksa <i>e-mail</i> <b>terlebih dahulu</b> .	107	3	3	2	3	2	1	-
191	"... Alas, dear Hazel, I could never answer such questions except <b>in person</b> , and you are there, while I am here."	78	"... Sayang sekali, Hazel yang baik, aku tidak akan pernah bisa menjawab pertanyaan-pertanyaan semacam itu, kecuali <b>secara langsung</b> , padahal anda berada di sana, sedangkan aku berada di sini.	108	3	3	3	3	3	-	-
192	"Should you find yourself in Amsterdam, however, please do <b>pay a visit</b> at your leisure. ..."	78	"Tapi seandainya Anda berada di Amsterdam, <b>silahkan berkunjung</b> . ..."	108	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
193	"Should you find yourself in Amsterdam, however, please do pay a visit <b>at your leisure</b> . ..."	78	"Tapi seandainya Anda berada di Amsterdam, silahkan berkunjung. ..."	108	4	1	2	3	1	1	1
194	"WHAT?!" I shouted aloud. " <b>WHAT IS THIS LIFE?</b> "	78	"APA?!" teriakku keras-keras. " <b>KEHIDUPAN MACAM APA INI?</b> "	109	5	3	3	3	3	-	-
195	"Yeah," I said, <b>cutting her off</b> .	79	"Ya," kataku <b>menyela</b> .	109	3	3	2	3	2	1	-
196	"Just seriously, don't spend any money on it please. I'll <b>think of something</b> ."	79	"Sungguh, jangan menghamburkan uang untuk itu. <b>Akan kupikirkan caranya</b> ."	110	3	3	2	3	2	1	-
197	I told Mom I wanted to call Augustus to get her out of the room, because I couldn't handle her I-can't-make-my-daughter's-dreams- <b>come-true</b> sad face.	80	Kukatakan kepada Mom bahwa aku ingin menelepon Augustus, karena aku ingin mengusir Mom dari kamar. Aku tak bisa mengatasi wajah sedih aku-tidak-bisa- <b>mewujudkan</b> -mimpi-putriku.	110	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
198	Augustus Waters-style, I read him the letter <b>in lieu of</b> saying hello.	80	Dengan gaya Augustus Waters, kubacakan surat itu <b>sebagai pengganti</b> sapaan halo.	110	3	3	3	2	2	1	-
199	"I'm <b>playing hooky</b> to hang out with Isaac, but..."	81	"Aku <b>membolos</b> agar bisa menemani Isaac, tapi..."	112	3	3	2	3	2	1	-
200	"I'm playing hooky to <b>hang out</b> with Isaac, but..."	81	"Aku membolos agar bisa <b>menemani</b> Isaac, tapi..."	112	3	3	3	3	3	-	-
201	"Oh. Um. Well, we are <b>on our way</b> , I guess?"	82	"Oh. Em. Wah, kurasa kami <b>hendak pulang</b> ."	113	3	2	2	3	1	2	-
202	..., and wearing an Indiana Pacers jersey under his fleece, a wardrobe choice that seemed utterly <b>out of character</b> , ...	82	..., dan mengenakan seragam <i>jersey</i> tim basket Indiana Pacers di balik mantelnya, pilihan pakaian yang tampaknya benar-benar <b>tidak sesuai</b> , ...	113	3	3	2	3	2	1	-
203	I brushed my hair and teeth and <b>put on</b> some lip gloss and the smallest possible dab of perfume.	83	Aku menyisir rambut, menggosok gigi, <b>mengenakan</b> <i>lip gloss</i> , dan mengoleskan sesedikit mungkin parfum.	114	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
204	"I am. I didn't <b>cut this fella off</b> for the sheer unadulterated pleasure of it, ..."	83	"Ya. Saya tidak <b>mengamputasi sobatku ini</b> hanya untuk bersenang-senang, ..."	115	3	3	2	3	2	1	-
205	"That's wonderful. The treatment options <b>these days</b> —it really is remarkable."	83	"Itu hebat. Pilihan-pilihan pengobatan <b>belakangan ini</b> —benar-benar menakjubkan."	115	2	3	3	3	3	-	-
206	"... She'll want to <b>keep up with</b> you, but her lungs—"	83	"... Dia pasti ingin <b>menandingimu</b> , tapi paru-parunya—"	116	3	3	2	3	2	1	-
207	Unfortunately, he <b>insisted upon</b> driving, so the surprise could be a surprise.	84	Sayangnya dia <b>bersikeras</b> menyetir, agar kejutan itu bisa tetap menjadi kejutan.	116	3	3	2	3	2	1	-
208	"You nearly <b>charmed the pants off</b> my mom."	84	"Kau benar-benar <b>memukau</b> ibuku."	116	3	3	3	3	3	-	-
209	"Sure, they did. <b>Who cares</b> , though? They're just parents."	84	"Pasti. Tapi, <b>peduli amat</b> . Mereka hanya orang tua."	116	2	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
210	We <b>burned rubber</b> , roaring away from a stop sign before...	84	Kami <b>ngebut</b> , meraung meninggalkan tanda berhenti, lalu...	117	3	3	2	3	2	1	-
211	He laughed. "Good. <b>Keep going.</b> "	85	Dia tertawa. "Bagus. <b>Teruskan.</b> "	118	3	3	2	2	1	2	-
212	"Are we going to the museum?" " <b>In a manner of speaking.</b> "	85	"Kita akan ke museum?" " <b>Bisa dibilang begitu.</b> "	118	3	3	2	3	2	1	-
213	" <b>What's with</b> all the orange?" I asked, ...	86	" <b>Ada apa dengan</b> semua warna oranye ini?" tanyaku, ...	119	5	3	2	3	2	1	-
214	I <b>couldn't very well</b> ask him about it, so...	87	Tentu saja aku <b>tidak bisa</b> bertanya <b>secara langsung</b> , jadi...	120	3	2	2	3	1	2	-
215	<b>In the distance</b> , soaked in the unblemished sunlight so rare and precious...	87	<b>Di kejauhan</b> , bermandikan cahaya matahari tak bercela yang begitu langka dan berharga...	120	5	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
216	..., a gaggle of kids made a skeleton into a playground, jumping <b>back and forth</b> among the prosthetic bones.	87	..., segerombolan anak-anak menjadikan kerangka itu taman bermain, melompat <b>bolak-balik</b> di antara tulang-tulang palsu itu.	120	2	3	2	3	2	1	-
217	"... why I am wearing the jersey of a Dutchman who played a sport I have <b>come to loathe</b> ."	88	"..., dan mengapa aku mengenakan seragam <i>jersey</i> pemain basket Belanda, padahal aku benci olahraga itu."	121	4	3	2	3	2	1	-
218	"It has <b>crossed my mind</b> ," I said.	88	"Itu memang <b>terpikirkan</b> olehku," kataku.	121	3	3	2	3	2	1	-
219	"I am <b>in the midst of</b> a soliloquoy! I ..."	88	"Aku <b>sedang</b> bermonolog! Aku..."	122	3	3	3	3	3	-	-
220	" ... I <b>wrote this out</b> and memorized it and if you interrupt me I will completely screw it up,"	88	"... Aku <b>menulis</b> dan menghafalkannya dan, jika kau menggangguku, aku akan benar-benar mengacaukannya,"	122	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
221	" ... I wrote this out and memorized it and if you interrupt me I will completely <b>screw it up</b> ,"	88	"... Aku menulis dan menghafalkannya dan, jika kau mengganguku, aku akan benar-benar <b>mengacaukannya</b> ,"	122	3	3	2	3	2	1	-
222	(The sandwich is inedibly dry, but I smiled <b>took a bite</b> anyway.)	88	(Roti lapisnya kering sehingga tidak bisa dimakan, tapi aku tersenyum dan <b>menggigitnya</b> juga.)	122	3	3	3	3	3	-	-
223	"... These young heroes wait stoically and without complaint for their one true Wish to <b>come along</b> . ..."	89	"... Dengan gigih dan tanpa mengeluh, para pahlawan muda ini menunggu <b>datangnya</b> satu Keinginan sejati. ..."	122	3	3	2	3	2	1	-
224	" <b>But then again</b> , maybe it <i>will</i> come along: ..."	89	" <b>Tapi sekali lagi</b> , mungkin Keinginan sejati itu <i>akan</i> tiba. ..."	123	2	3	2	3	2	1	-
225	You had to be pretty sick for the Genies to <b>hook you up with</b> a Wish.	89	Kau harus sakit parah agar para Peri itu <b>memberimu</b> satu Keinginan.	123	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
<b>CHAPTER 6</b>											
226	Dr. Maria said I couldn't go to Amsterdam without an adult intimately familiar with my case, which <b>more or less</b> meant either Mom or Dr. Maria herself.	92	Kata Dr. Maria, aku tidak bisa pergi ke Amsterdam tanpa satu orang dewasa yang sangat mengenal penyakitku, dan ini <b>kurang lebih</b> berarti Mom atau Dr. Maria sendiri.	126	2	3	3	3	3	-	-
227	..., but he'd overdone everything at the picnic, right <b>down to</b> the sandwiches that were metaphorically resonant but tasted terrible and the memorized soliloquoy that prevented conversation.	93	..., tapi dia berlebihan dalam segala hal di piknik itu, <b>hingga ke</b> roti-lapis yang bergaung secara metaforis, tapi rasanya mengerikan, dan monolog hafalan yang mencegah terjadinya percakapan.	127	3	3	2	3	2	1	-
228	Then I found myself worrying I would <i>have to</i> <b>make out with</b> him to get to Amsterdam, which is...	93	Lalu, aku dilanda kekhawatiran <i>harus</i> <b>tidur</b> dengannya untuk bisa pergi ke Amsterdam, dan ini...	128	3	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
229	<b>At some point</b> , I realized I was Kaitlyning the encounter, so...	94	<b>Lalu</b> , kusadari bahwa aku sedang meng-Kaitlyn-kan peristiwa itu, jadi...	128	3	3	3	3	3	-	-
230	I told her all about it, complete with the awkward face touching, <b>leaving out</b> only Amsterdam and Augustus's name.	94	Kuceritakan semuanya, lengkap dengan sentuhan wajah canggung itu, dengan hanya <b>merahasiakan</b> Amsterdam dan nama Augustus.	129	3	3	2	3	2	1	-
231	"Remember Derek? He <b>broke up with</b> me last week because..."	95	"Ingat Derek? Dia <b>mencampakkanku</b> minggu lalu, karena..."	130	2	3	2	3	2	1	-
232	"... he'd decided there was something fundamentally incompatible about us <b>deep down</b> and that we'd only..."	95	"...menurutnya ada sesuatu yang secara mendasar tidak cocok mengenai kami <b>jauh di dalam sana</b> , dan kami hanya..."	130	3	3	2	3	2	1	-
233	"... and that we'd only get hurt more if we <b>played it out</b> . ..."	95	"..., dan kami hanya akan lebih terluka jika <b>meneruskan saja</b> hubungan itu. ..."	130	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
234	"I'm just <b>thinking out loud</b> here."	95	"Aku hanya <b>mengutarakan pikiranku.</b> "	130	3	3	3	3	3	-	-
235	"Oh, I <b>got over it</b> , darling. It took me..."	95	"Oh, aku <b>sudah melupakannya</b> , Sayang. Aku hanya perlu..."	131	3	3	3	3	3	-	-
236	" <b>In the event</b> you do hook up with him, I expect lascivious details."	95	" <b>Kalau-kalau kau benar-benar</b> jadian dengannya, aku mengharapkan semua detail menggairahkannya."	131	3	3	3	3	3	-	-
237	"In the event you do <b>hook up with</b> him, I expect lascivious details."	95	"Kalau kau benar-benar <b>jadian</b> dengannya, aku mengharapkan semua detail menggairahkannya."	131	3	3	2	3	2	1	-
238	... pointing with a thumbs-up to the jagged scar across her bald skull; <b>arm in arm</b> at Memorial Hospital's playground..."	96	... mengacungkan jempol pada bekas luka bergerigi yang melintasi kepala botak Caroline; <b>bergandengan tangan</b> di taman bermain Rumah Sakit Memorial..."	132	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
239	... arm in arm at Memorial Hospital's playground with their backs facing the camera; kissing while Caroline <b>held the camera out</b> , so you could only see their noses and closed eyes.	96	... bergandengan tangan di taman bermain Rumah Sakit Memorial dengan punggung menghadap kamera; berciuman, sementara Caroline <b>memegang kamera</b> , sehingga hanya hidung dan mata terpejam mereka yang terlihat.	132	3	3	2	3	2	1	-
240	<b>No wonder</b> he'd stared at me the first time he saw me.	97	<b>Tak heran</b> Augustus menatapku ketika pertama kalinya dia melihatku.	132	3	3	3	3	3	-	-
241	..., but I couldn't <b>get the wall post out of my mind</b> , and for some reason...	97	..., tapi tidak bisa <b>menyingkirkan tulisan dinding itu dari pikiranku</b> , dan entah kenapa...	133	3	3	2	3	2	1	-
242	I told myself that imagining a met in my brain or my shoulder would not affect the invisible reality <b>going on</b> inside of me, and...	97	Kukatakan kepada diri sendiri, bahwa membayangkan metastasis di dalam otak atau bahu tidak akan memengaruhi kenyataan rak terlihat <b>yang</b>	133	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
			<b>sedang berlangsung</b> dalam diriku itu.								
243	Like Caroline Mathers had been a bomb and when she <b>blew up</b> everyone around her was left with embedded shrapnel.	98	Seakan Caroline Mathers adalah sebuah bom, dan, ketika dia <b>meledak</b> , semua orang di sekitarnya ditinggalkan dengan pecahan bom tertanam di tubuh mereka.	135	3	3	3	3	3	-	-
244	"I just want to <b>stay away from</b> people and read books and think..."	99	"Aku hanya ingin <b>menghindari</b> orang, membaca buku, berpikir, dan..."	136	3	3	3	3	3	-	-
245	"Hazel," Dad said, and then <b>choked up</b> .	99	"Hazel," ujar Dad, lalu dia <b>terisak</b> .	136	3	3	3	3	3	-	-
246	I kept trying to <b>get into</b> this story but I couldn't stop hearing them.	100	Aku berupaya <b>masuk ke dalam</b> cerita, tapi tidak bisa berhenti mendengarkan mereka.	137	2	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
247	So I <b>turned on</b> my computer to listen to some music, and...	100	Jadi, aku <b>menyalakan</b> komputer untuk mendengarkan musik dan, ...	137	3	3	3	3	3	-	-
248	..., and how she would live <i>forever</i> in their memories, and how everyone who knew her—everyone—was <b>laid low</b> by her leaving.	100	..., dan betapa dia akan hidup untuk <i>selamanya</i> dalam ingatan mereka, dan betapa semua orang yang mengenalnya—semua orang— <b>berduka</b> karena kepergiannya.	137	3	3	3	3	3	-	-
249	"Gus has <b>taken to</b> calling Caroline HULK SMASH, which resonates with the doctors. ..."	101	"Gus <b>mulai</b> menjuluki Caroline MESIN PENGHANCUR, dan ini diikuti oleh para dokter. ..."	139	3	3	3	3	3	-	-
250	She didn't go home on Thursday, <b>needless to say</b> .	101	<b>Tidak perlu dikatakan lagi</b> , Caroline tidak pulang pada hari Kamis.	139	5	2	2	3	1	2	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
251	I'd felt <b>as though</b> I were committing an act of violence against him, because I was.	101	Aku merasa <b>seakan</b> melakukan tindak kekerasan terhadapnya, karena sesungguhnya memang begitu.	139	2	3	2	3	2	1	-
252	When I try to look at you like that, all I see is what I'm going to <b>put you through</b> .	101	Ketika aku mencoba memandangmu seperti itu, yang kulihat hanyalah <b>apa yang akan kau alami</b> gara-gara aku.	139	3	3	2	3	2	1	-
<b>CHAPTER 7</b>											
253	..., an endless chain of intracranial firecrackers that made me think that I was <b>once and for all</b> going, and...	105	Serangkaian kembang api tanpa akhir yang membuarku berpikir bahwa akhirnya aku akan pergi <b>untuk selamanya</b> .	143	3	3	3	3	3	-	-
254	But just like always, I didn't <b>slip away</b> .	105	Tapi, sama seperti biasanya, aku tidak <b>menyelinap pergi</b> .	143	3	3	2	3	2	1	-
255	But <b>make no mistake</b> : In that moment, I would have been very, very happy to die.	106	Tapi <b>jangan keliru</b> , pada saat itu aku bersedia mati dengan sangat, sangat gembira.	144	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
256	..., a tube that went from my chest into a plastic bladder half full of liquid that <b>for all the world</b> resembled my dad's favorite amber ale.	107	..., ada selang yang memanjang dari dadaku ke dalam kantong plastik yang setengah penuh oleh cairan yang mirip <b>sekali</b> dengan minuman ale kuning kecokelatan favorit Dad.	146	3	3	3	3	3	-	-
257	..., that I would just have to get this drained <b>every now and again</b> and get back on the BiPAP, ...	107	..., aku hanya perlu mengeringkan paru-paruku <b>sesekali</b> , lalu kembali menggunakan BiPAP, ...	145	3	3	3	3	3	-	-
252 8	"I'll try to <b>run interference</b> and give you a couple of hours before somebody..."	108	"Aku akan mencoba <b>menangani segala sesuatunya</b> dan memberimu waktu beberapa jam, sebelum..."	147	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
259	... I was the subject of some existentialist experiment in permanently delayed gratification when Dr. Maria <b>showed up</b> on Friday morning, ...	109	... diriku sedang menjadi subjek semacam eksperimen eksistensial mengenai kegembiraan yang ditunda secara permanen, ketika Dr. Maria <b>muncul</b> hari Jumat pagi, ...	149	3	3	3	3	3	-	-
260	... when Dr. Maria showed up on Friday morning, <b>sniffed around</b> me for a minute, and told me I was good to go.	109	..., ketika Dr. Maria muncul hari Jumat pagi, sejenak <b>memeriksa sekelilingku</b> , lalu mengatakan aku boleh pulang.	149	3	2	2	3	1	2	-
261	So Mom opened her oversize purse to reveal that she'd had my Go Home Clothes with her <b>all along</b> .	109	Jadi, Mom membuka tasnya yang kebesaran itu dan menunjukkan bahwa dia <b>selalu</b> membawa Pakaian Untuk Pulang.	149	3	3	3	3	3	-	-
262	A nurse came in and <b>took out</b> my IV.	109	Seorang suster masuk dan <b>mencabut</b> infusku.	149	3	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
263	... and when I got out, I was so tired I had to lie down and <b>get my breath</b> .	109	... ketika aku keluar, aku begitu lelah sehingga harus berbaring dan <b>mengatur napas</b> .	149	2	3	2	3	2	1	-
264	... against my wall, tucking my tank beneath the chair. It <b>wore me out</b> .	109	... pada dinding, lalu memasukkan tangki ke bawah kursi. Kegiatan ini <b>melelahkanku</b> .	149	3	3	3	3	3	-	-
265	He <b>lit up</b> with a real Augustus Waters Goofy Smile when he saw me and...	109	Dia <b>mengulaskan</b> Senyum Konyol Augustus Waters aslinya ketika melihatku, dan...	149	2	3	2	3	2	1	-
266	( <b>Off topic</b> , but: What a slut time is. She screws everybody.)	112	( <b>Di luar topik</b> , tapi: Betapa waktu memang seperti pelacur, menyetubuhi semua orang.)	152	1	3	3	3	3	-	-
267	The living, <b>thank heaven</b> , retain the ability to surprise and to disappoint.	113	Orang hidup, <b>syukurlah</b> , mempertahankan kemampuan untuk mengejutkan dan mengecewakan.	153	3	3	3	3	3	-	-

## CHAPTER 8

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
268	<b>Every so often</b> , a bunch of doctors and social workers and physical therapists and...	114	<b>Terkadang</b> sekelompok dokter, pekerja sosial, ahli terapi fisik, dan...	155	3	3	3	3	3	-	-
269	"We're going to <b>stay the course</b> ," Dr. Maria said, ...	115	"Kita akan <b>meneruskannya</b> saja," ujar Dr. Maria, ...	157	3	3	3	3	3	-	-
270	"but we'll need to do more to keep that edema from <b>building up</b> ."	115	"tapi, kita perlu berbuat lebih banyak untuk menjaga agar edema itu tidak <b>berkembang</b> ."	157	3	3	3	3	3	-	-
271	I felt kind of sick for some reason, like I was going to <b>throw up</b> .	116	Entah kenapa aku merasa kurang sehat, seakan aku hendak <b>muntah</b> .	157	3	3	3	3	3	-	-
272	I hated Cancer Team Meetings in general, but I hated this one <b>in particular</b> .	116	Secara umum, aku membenci Rapat Tim Kanker, tapi <b>terutama</b> aku membenci rapat yang satu ini.	157	3	3	2	3	2	1	-
273	"Your cancer is not <b>going away</b> , Hazel. But..."	116	"Kankermu tidak akan <b>hilang</b> , Hazel. Tapi, ..."	157	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
274	"..., but this fluid is, at least <b>for the time being</b> , manageable."	116	"..., tapi cairan ini bisa diatasi, setidaknya untuk <b>sementara waktu.</b> "	157	3	3	3	3	3	-	-
275	"Placing a patient—one of the most promising Phalanxifor survivors, <b>no less</b> —an eight hour flight..."	117	"Meletakkan seorang pasien— <b>apalagi</b> salah satu penyintas Phalanxifor yang paling menjanjikan—dalam penerbangan delapan jam..."	179	3	3	3	3	3	-	-
276	I was already in bed—after dinner had become my bedtime <b>for the moment</b> —propped up...	118	Aku sudah berada di ranjang—waktu setelah makan malam menjadi waktu tidurku <b>untuk sementara ini</b> —bersandar...	160	3	3	2	3	2	1	-
277	Then I <b>got off</b> the phone and my mom and dad...	119	Lalu, aku <b>mengakhiri</b> telepon dan Mom dan Dad...	162	3	3	3	3	3	-	-
278	This girl I didn't like, Selena, got <b>kicked off</b> , which made me really happy...	119	Cewek yang tidak kusukai, Selena, <b>dikeluarkan</b> , dan entah kenapa ini membuatku sangat senang.	162	2	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
279	Then Mom hooked me up to the BiPAP and <b>tucked me in</b> , and...	119	Lalu, Mom menghubungkanku dengan BiPAP dan <b>menyelimutiku</b> , dan...	162	3	3	2	3	2	1	-
280	..., and could he please just tell me if the Dutch Tulip Man is <b>for real</b> and if...	120	..., dan bisakah dia menceritakannya saja kepadaku apakah Lelaki Tulip Belanda itu <b>jujur</b> dan apakah...	163	3	3	3	2	2	1	-
281	..., thinking that I would <b>give up</b> all the sick days I had left for...	121	... berpikir bahwa aku bersedia <b>menyerahkan</b> semua hari sakitku yang tersisa untuk...	164	3	3	3	3	3	-	-
282	" <b>I'm telling you</b> , it's ninety percent of the problem."	123	" <b>Menurutku</b> inilah sembilan puluh persen dari masalahnya."	167	3	3	3	3	3	-	-
283	"... You are so busy being you that you <b>have no idea</b> how utterly unprecedented you are."	123	"... Kau begitu sibuk menjadi dirimu sendiri, sehingga <b>sama sekali tidak tahu</b> betapa kau benar-benar tidak ada duanya."	168	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
284	..., but with this swing set, your child(ren) will be introduced to the <b>ups and downs</b> of human life gently and safely, ...	124	..., tapi dengan perangkat ayunan ini anak(-anak) Anda akan mengenal <b>naik turunnya</b> kehidupan manusia dengan lembut dan aman, ...	169	1	3	2	3	2	1	-
285	... <b>No matter</b> how hard you kick, no matter how high you get, you can't go all the way around.	124	... <b>Tak peduli</b> betapa hebat kau menendang, tak peduli betapa tinggi yang kau capai, kau tidak bisa memutar satu lingkaran penuh.	169	3	3	2	3	2	1	-
286	Still free May three? :-) He texted back immediately. Everything's <b>coming up Waters</b> .	128	Kau masih bebas tanggal tiga Mei? :-) Dia langsung membalas smsku. Segalanya <b>akan terwujud, Waters</b> .	173	3	2	2	3	1	2	-
287	" <b>Keep your shit together</b> ," I whispered to my lungs.	128	" <b>Jaga dirimu</b> ," bisikku pada paru-paruku.	174	3	2	3	3	2	1	-
<b>CHAPTER 9</b>											

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
288	The day before we left for Amsterdam, <b>I went back</b> to Support Group for the first time since meeting Augustus.	129	Sehari sebelum kami berangkat ke Amsterdam, aku <b>kembali</b> ke pertemuan Kelompok Pendukung untuk pertama kalinya semenjak berjumpa dengan Augustus.	175	3	3	3	3	3	-	-
289	Twelve-year-old leukimic Michael had <b>passed away</b> .	129	Michael, penderita leukimia berusia dua belas tahun itu, sudah <b>meninggal</b> .	175	3	3	2	3	2	1	-
290	"Good. I've gotten <i>really hot</i> since you went blind." " <b>I bet</b> ," he said.	130	"Baik. Aku menjadi <i>sangat seksi</i> semenjak kau buta." " <b>Pasti</b> ," katanya.	176	3	3	3	3	3	-	-
291	Patrick <b>cleared his throat</b> and said, "If we could all take a seat?"	131	Patrick <b>berdeham</b> , lalu berkata, "Semuanya bisa duduk?"	177	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
292	..., feeling sorry for everyone in the room and also everyone outside of it, <b>zoning out</b> of the conversation to focus on..	131	..., mengasihani semua orang di dalam ruangan dan juga semua orang di luarnya, <b>mengabaikan</b> percakapan untuk memusatkan perhatian pada...	177	3	3	3	3	3	-	-
293	We sat down in the living room while his mom <b>went off</b> to the kitchen to make dinner, and then...	132	Kami bersantai di ruang duduk, sementara ibunya <b>pergi</b> ke dapur untuk menyiapkan makan malam. Lalu...	179	3	3	3	3	3	-	-
294	"I play this game with Gus <b>all the time</b> , but it's infuriating because..."	132	"Aku menjalankan permainan ini dengan Gus <b>sepanjang waktu</b> , tapi rasanya menjengkelkan karena..."	180	3	3	2	3	2	1	-
295	"No," Isaac said. "Pause. Graham, don't make me <b>kick your ass</b> ."	134	"Tidak," ujar Isaac. "Berhenti. Graham, jangan memaksaku untuk <b>menendang pantatmu</b> ."	181	5	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
296	Graham laughed giddily and <b>skipped off</b> down a hallway.	134	Graham tertawa geli dan <b>melesat pergi</b> ke lorong.	181	3	3	2	3	2	1	-
<b>CHAPTER 10</b>											
297	She ran around all morning <b>making sure</b> we had international plug adapters and...	137	Dia berlari ke sana-kemari sepanjang pagi, <b>untuk memastikan</b> kami membawa adaptor listrik internasional dan...	185	3	3	3	3	3	-	-
298	... (jeans, a pink tank top, and a black cardigan <b>in case</b> the plane was cold).	137	... (celana jins, tank-top merah jambu, dan kardigan hitam <b>kalau-kalau</b> pesawatnya dingin).	185	3	3	2	3	2	1	-
299	Dad answered with his mouth full. "When you <b>come back</b> , we'll have breakfast for dinner. Deal?"	138	Dad menjawab dengan mulut penuh. "Ketika kau <b>pulang</b> , kita akan menyantap sarapan untuk makan malam. Setuju?"	186	3	3	3	3	3	-	-
300	"You've gotta <b>pick your battles</b> in this world, Hazel," my mom said.	138	"Kau harus <b>memilih pertempuranmu</b> di dunia ini, Hazel," ujar Mom.	186	5	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
301	"But if this is the issue you want to champion, we will <b>stand behind you.</b> "	138	"Tapi, seandainya ini kasus yang ingin kau menangkan, kami akan <b>berdiri di belakangmu.</b> "	187	5	3	3	3	3	-	-
302	..., and I felt pretty miserable until I got the cannula back into place. <b>Even then</b> , it hurt.	142	..., dan merasa sangat menderita sampai kanulaku balik ke tempatnya. <b>Setelah itu pun</b> rasanya tetap menyakitkan.	192	3	3	3	3	3	-	-
303	I took it, and we walked <b>side by side</b> to the gate to preboard.	144	Aku menyambutnya, dan kami berjalan <b>bersisian</b> menuju gerbang untuk memasuki pesawat.	195	3	2	3	3	2	1	-
304	"You are <b>buying into</b> the cross-stitched sentiments of your parents' throw pillows..."	145	"Kau <b>memercayai</b> pendapat dari jahitan tusuk-silang di bantal hias orangtuamu..."	196	3	3	2	3	2	1	-
305	"Not embarrassed," he said. "They just <b>piss me off</b> sometimes. And..."	146	"Bukan malu," katanya. "Terkadang mereka <b>menjengkelkanku</b> saja. Dan, ..."	197	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
306	We were <b>picking up speed</b> and suddenly Gus's hand grabbed the armrest, his eyes...	147	Pesawat kami <b>bertambah cepat</b> , dan mendadak tangan Gus mencengkeram pegangan kursi, matanya...	198	3	3	3	3	3	-	-
307	"I'll tell you <b>in a minute</b> ," he said.	147	"Akan kuceritakan <b>semenit lagi</b> ," katanya.	198	5	2	2	3	1	2	-
308	Mom <b>conked out</b> within seconds, but Augustus and I...	148	Mom <b>tertidur</b> dalam hitungan detik, tapi aku dan Augustus...	200	3	3	3	3	3	-	-
309	"Are you sleepy?" I asked him. " <b>Not at all</b> ," he answered.	149	"Kau mengantuk?" tanyaku. " <b>Sama sekali tidak</b> ," jawabnya.	202	2	3	3	3	3	-	-
310	<i>300</i> featured a sizable collection of shirtless and well-oiled strapping young lads, so it was not particularly <b>difficult on the eyes</b> , but...	150	Film <i>300</i> menampilkan sejumlah besar pemuda berotot yang tak berbaju dan dengan tubuh diminyaki, sehingga tidak terlalu <b>sulit untuk dinikmati oleh mata</b> , tapi...	202	5	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
311	The bodies of the Persians and the Spartans <b>piled up</b> , and I couldn't...	150	Mayat orang Persia dan orang Sparta <b>menumpuk</b> , dan aku tidak begitu bisa...	203	3	2	2	3	1	2	-
312	It was quite <b>for a minute</b> , and then he asked...	152	<b>Sedetik</b> muncul keheningan, lalu dia bertanya...	206	3	2	3	3	2	1	-
<b>CHAPTER 11</b>											
313	My mouth tasted horrible, and I tried to keep it shut <b>for fear of</b> poisoning the airplane.	155	Mulutku rasanya mengerikan, dan aku berupaya untuk terus menutupnya <b>karena khawatir</b> bisa meracuni pesawat.	209	3	3	2	3	2	1	-
314	The cabbie <b>pulled out</b> into traffic and we headed toward..	156	Taksi <b>memasuki</b> lalu lintas, dan kami menuju...	210	3	3	3	3	3	-	-
315	"Mr. Van Houten's assistant <b>set it up</b> . It's in this neighborhood..."	159	"Asisten Mr. Van Houten <b>yang mengaturnya</b> . Letaknya di lingkungan..."	214	3	3	3	3	3	-	-
316	"... There's a tram station right <b>around the corner</b> ..."	159	"... Ada stasiun trem <b>persis di pojoknya</b> ..."	159	5	2	3	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
317	At six P.M. <b>on the dot</b> (noon back home), there was a knock.	159	<b>Tepat</b> pukul enam sore (tengah hari di Indiana sana), terdengar ketukan.	215	3	3	3	3	3	-	-
318	The old man who' <b>given up</b> his seat saw us noticing and said...	161	Lelaki tua yang tadi <b>menyerahkan</b> kursinya kepada kami melihat kami mengamati pemandangan itu dan berkata...	217	3	3	3	3	3	-	-
319	..., he pulled out a seat for me and helped me <b>scoot it back in.</b>	162	..., Gus menarik kursi untukku dan membantuku <b>mendorongnya kembali.</b>	218	3	3	3	3	3	-	-
320	"... I mean, I was going to have to <b>go through</b> hell for six months or..."	166	"... Maksudku, aku harus <b>menjalani</b> neraka selama enam bulan atau..."	224	3	3	2	3	2	1	-
321	"... We bought a plot in Crown Hill, and I walked around with my dad <b>one day</b> and picked out a spot. And I..."	166	"... Kami membeli sepetak tanah di Crown Hill, dan <b>suatu hari</b> aku berjalan-jalan dengan ayahku, lalu memilih tempat. Aku..."	224	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
322	"... If you don't live life <b>in service of</b> a greater good, you've gotta at least die a death <b>in service of</b> a greater good, you know? ..."	168	"... Jika kau tidak menjalani kehidupan untuk <b>melayani</b> kebaikan yang lebih besar, setidaknya kau harus mati untuk <b>melayani</b> kebaikan yang lebih besar. Kau mengerti? ..."	227	3	3	2	3	2	1	-
323	We sat down <b>hip to hip</b> facing the canal, and he put his arm around me.	170	Kami duduk <b>bersisian pinggul</b> , menghadap kanal, dan Augustus merangkulkan lengannya padaku.	230	3	3	2	3	2	1	-
324	"..., Anna's mom goes to Holland with him and thinks they will live there forever, but it doesn't <b>work out</b> , because..."	171	"..., Ibu Anna pergi ke Belanda bersama si Lelaki dan mengira mereka akan hidup di sana untuk selamanya, tapi itu tidak <b>berhasil</b> , karena..."	231	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
325	"..., and the nurse brought her up to visit, and it was Caroline, and I used my immense charisma to <b>win her over.</b> "	173	"..., dan suster itu membawanya ke atas untuk berkunjung, dan itulah Caroline, dan aku menggunakan karismaku yang luar biasa untuk <b>memenangkan hatinya.</b> "	234	2	3	3	3	3	-	-
326	"You're not that charismatic," I said. He scoffed, disbelieving. "You're mostly just hot," I explained. He <b>laughed it off.</b>	173	"Kau tidak begitu karismatik," kataku. Dia mendengus tidak percaya. "Yang terutama, kau hanya seksi," jelasku. Dia <b>tertawa mengabaikan perkataanku.</b>	234	3	2	2	3	1	2	-
327	"..., and so we spent all this time together just <b>ragging on</b> everyone, you know? ..."	174	"..., sehingga kami menghabiskan seluruh waktu kami bersama-sama untuk <b>merasa marah</b> terhadap semua orang. Kau mengerti? ..."	235	3	1	3	3	2	-	1

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
328	"... I mean, one of her nurses told me once that the kind of tumor Caroline had is known among medical types as the Asshole Tumor, because it just <b>turns you into</b> a monster..."	174	"... Maksudku, salah satu susternya pernah memberitahuku bahwa jenis tumor yang diderita Caroline dikenal di antara kalangan medis sebagai Tumor Bajingan, karena penyakit itu <b>mengubahmu menjadi</b> monster..."	235	3	3	2	2	1	2	-
329	"... and she falls and goes face-first into the grass and that's when she knows that the cancer is back and in her nervous system and she can't <b>get up</b> and her face is like..."	174	"... dan dia jatuh terjerembap ke rumput, dan saat itulah dia tahu kalau kankernya telah kembali dan bercokol di sistem sarafnya. Dia tidak bisa <b>bangun</b> dan wajahnya hanya..."	236	3	3	3	3	3	-	-
330	"... and she can't get up	174	"... Dia tidak bisa bangun	236	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
	and her face is like an inch from the football-field grass and she's just stuck there looking at this grass <b>up close</b> , noticing the way light hits it and..."		dan wajahnya hanya berjarak sekitar satu inci dari rumput lapangan sepak bola, dan dia hanya diam terpaku di sana, memandangi rumput <b>dari dekat</b> , memperhatikan bagaimana cahaya menimpa rumput itu. Dan..."								
331	I felt him <b>scoot forward</b> .	176	Aku merasakannya <b>beringsut maju</b> .	238	3	3	2	3	2	1	-
<b>CHAPTER 12</b>											
332	"...; nervous that we would get lost and never <b>make it</b> back to the Filosoof; ..."	179	"...; gugup kalau kami akan tersesat dan tidak pernah <b>bisa kembali</b> ke Filosoof; ..."	241	3	3	3	3	3	-	-
333	"Plus, I just don't get his book. <b>No offense</b> . Thank him..."	179	"Lagi pula aku tidak memahami bukunya. <b>Jangan tersinggung</b> . Ucapkan terima kasih kepadanya..."	242	3	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
334	"... But as to <i>these</i> Americans, you must tell them to leave <b>at once</b> , that there has been..."	181	"... Sedangkan mengenai orang-orang Amerika <i>ini</i> , kau harus <b>langsung</b> menyuruh mereka pergi. Telah terjadi..."	244	3	3	3	3	3	-	-
335	Van Houten nodded and said, "Did you <b>close the deal</b> with that chick yet?"	182	Van Houten mengangguk dan berkata, "Kau <b>berhasil mendapatkan</b> cewek itu?"	245	3	3	3	3	3	-	-
336	"It is <b>at any rate</b> a pleasure to meet such ontologically improbable creatures."	182	" <b>Bagaimanapun</b> , senang berjumpa dengan makhluk yang secara ontologis mustahil."	246	3	3	3	3	3	-	-
337	I wondered why he kept them all, <b>let alone</b> in an otherwise empty formal living room.	183	Aku bertanya-tanya mengapa dia menyimpan semuanya itu, <b>apalagi</b> di dalam ruang duduk formal yang kosong.	247	3	3	3	3	3	-	-
338	" <b>Would you care for</b> some breakfast?" asked Lidewij.	183	" <b>Kalian mau</b> sarapan?" tanya Lidewij.	247	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
339	"We pour scotch into a glass and then <b>call to mind</b> thoughts of water, and then..."	184	"Kami menuang Scotch ke dalam gelas, lalu <b>membayangkan</b> air, lalu..."	248	3	3	3	3	3	-	-
340	"Yeah," I said, speaking up <b>on Augustus's behalf</b> .	185	"Ya," kataku <b>mewakili</b> Augustus.	249	3	3	3	3	3	-	-
341	Now he turned to me. "Did you dress like her <b>on purpose</b> ?"	185	Kini dia berpaling kepadaku. "Kau <b>sengaja</b> berpakaian seperti dia?"	250	3	3	3	3	3	-	-
342	"It was <b>our pleasure</b> ," Lidewij said.	186	" <b>Dengan senang hati</b> ," ujar Lidewij.	251	2	3	3	3	3	-	-
343	"Um," Augustus said. "He seemed so intelligent <b>in print</b> ," Van Houten said to Lidewij regarding Augustus.	186	"Em," ujar Augustus. "Dia tampak begitu cerdas <b>di atas kertas</b> ," ujar Van Houten kepada Lidewij mengenai Augustus.	251	2	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
344	"His memory is compromised," Lidewij said. "If only my memory would compromise," Van Houten responded.	187	"Ingatannya payah," ujar Lidewij. "Seandainya saja ingatanku mau berkompromi," jawab Van Houten.	252	3	3	3	3	3	-	-
345	"You wrongly assume that I need to hear your question <b>in order to</b> answer it. ..."	187	"Secara keliru, kau menganggap aku perlu mendengar pertanyaanmu <b>untuk bisa</b> menjawabnya. ..."	252	3	3	3	3	3	-	-
346	"... Zeno was a pre-Socratic philosopher who is said to have discovered forty paradoxes within the worldview <b>put forth</b> by Parmenides..."	187	"... Zeno adalah filsuf pra-Socrates yang dikatakan menemukan empat puluh paradoks dalam pandangan dunia <b>yang dikemukakan</b> oleh Parmenides..."	252	3	3	3	3	3	-	-
347	"Is this some kind of performance?" He looked up at Lidewij and asked, "Is it?" "I'm afraid not," Lidewij answered.	188	"Apakah ini semacam pertunjukan?" Gus mendongak memandang Lidewij dan bertanya, "Benarkah?" "Kurasa tidak," jawab Lidewij.	254	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
348	"... And then in the time it takes you to <b>make up</b> that distance, the tortoise..."	189	"... Lalu, pada saat kau <b>menempuh</b> jarak satu meter, kura-kura itu..."	255	3	3	3	3	3	-	-
349	"Sick children inevitably become arrested: You are fated to <b>live out</b> your days as the child you were when you were diagnosed, ..."	192	"Secara tak terhindarkan, anak berpenyakit berhenti berkembang: Kau ditakdirkan untuk <b>menjalani</b> hari-harimu sebagai anak yang sama persis seperti dirimu dulu ketika pertama kali didiagnosis..."	260	3	3	3	3	3	-	-
350	"... I need one and only one thing from you before <b>I walk out of</b> your life forever: ..."	193	"... Aku perlu satu, dan hanya satu hal, darimu sebelum aku <b>meninggalkan</b> kehidupanmu untuk selamanya: ..."	261	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
351	"... what becomes of Proust's Narrator or Holden Caulfield's sister or Huckleberry Finn after he <b>lights out</b> for the territories."	193	"... apa yang terjadi pada Narrator Proust atau saudara perempuan Holden Caulfield atau Huckleberry Finn setelah dia <b>kabur</b> dari wilayah-wilayah itu."	261	3	3	2	3	2	1	-
352	"I'll have a martini, <b>if you please</b> . Just a whisper of vermouth."	194	" <b>Tolong</b> , aku mau martini. Dan hanya sedikit bisikan vermouth."	262	3	2	2	3	1	2	-
353	... I needed an answer. I'd come <b>all this way</b> , hijacked Augustus's Wish. I needed to know.	194	Aku perlu jawaban. Aku sudah datang <b>sejauh ini</b> , membajak Keinginan Augustus. Aku harus tahu.	262	3	3	3	3	3	-	-
354	I was still <b>standing over</b> him, waiting for him...	194	Aku masih <b>berdiri di hadapannya</b> , menunggunya...	262	3	3	3	3	3	-	-
355	..., his strong arms pulling me into his muscular chest, and I <b>sogged up</b> his polo shirt a little...	195	..., sepasang lengan kuatnya merengkuhku ke dada berototnya, dan aku sedikit <b>membasahi</b> kaus polonya...	264	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
356	The engine screamed. Lidewij shifted and we <b>shot up</b> a canal bridge.	197	Mesin meraung, Lidewij mengganti persneling dan kami <b>melesat melintasi</b> jembatan kanal.	266	3	3	3	3	3	-	-
357	There were fellow visitors all around us, and I didn't want to <b>hold up</b> the procession, but...	198	Ada banyak pengunjung di sekitar kami, dan aku tidak ingin <b>menghambat</b> barisan, tapi...	268	3	3	3	2	2	1	-
358	..., but then faster because I knew I couldn't breathe and wanted to get to the top before everything <b>gave out</b> .	199	..., lalu lebih cepat karena aku tahu aku tidak bisa bernapas dan ingin tiba di puncak sebelum segalanya <b>berantakan</b> .	270	3	3	3	3	3	-	-
359	The blackness encroached around my field of vision as I pulled myself up, eighteen steps, steep <b>as hell</b> .	199	Kegelapan mengganggu bidang penglihatanku ketika aku menarik tubuh ke atas, menaiki delapan belas anak tangga yang <b>sangat</b> curam.	270	3	2	3	3	2	1	-
360	... and I stared up through it to the ceiling and tried not to <b>pass out</b> .	200	... dan aku menatap langit-langit melewatinya, berupaya untuk tidak <b>pingsan</b> .	270	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
361	"Are there any Nazis left that I could <b>hunt down</b> and bring to justice?" Augustus asked...	201	"Adakah Nazi tersisa yang bisa <b>kuburu</b> dan kuseret ke pengadilan?" tanya Augustus...	273	3	3	3	3	3	-	-
362	"Are there any Nazis left that I could hunt down and <b>bring to justice</b> ?" Augustus asked...	202	"Adakah Nazi tersisa yang bisa kuburu dan <b>kuseret ke pengadilan</b> ?" tanya Augustus...	273	2	3	3	3	3	-	-
363	"... We should <b>team up</b> and be this disabled vigilante duo roaring through the world..."	202	"... Kita harus <b>bergabung</b> dan menjadi duo penegak keadilan cacat yang berkelana ke seluruh dunia, ..."	273	3	3	2	3	2	1	-
364	"since I had been <b>in very good terms with</b> Anne, that most parents don't know really their children."	203	"karena saya <b>begitu dekat</b> dengan Anne, sebagian besar orang tua tidak benar-benar mengenal anak mereka."	275	3	3	2	3	2	1	-
365	Laughing, I curtsied <b>ever so</b> slightly, which...	204	Seraya tertawa, aku sedikit membungkuk hormat, dan...	276	4	2	2	3	1	2	-
366	We had to pull the door to <b>shut ourselves in</b> and then...	205	Kami harus menarik pintu <b>agar menutup</b> , lalu...	277	4	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
367	"Okay?" "Just <b>out of shape</b> , Hazel Grace. All is well."	205	"Oke?" "Hanya <b>lelah</b> , Hazel Grace. Semuanya baik-baik saja."	278	3	3	3	3	3	-	-
368	"My leg," he said. "Just to you're prepared in case, I mean, in case you see it or what—" "Oh, <b>get over yourself</b> ," I said...	206	"Kakiku," katanya. "Supaya kau siap, kalau-kalau, maksudku, kalau-kalau kau melihatnya atau apa—" "Oh, <b>sudahlah</b> ," kataku...	279	3	3	3	3	3	-	-
369	He reached down and tried to <b>pull my shirt off</b> , but it...	206	—	—	4	1	2	3	1	1	1
370	I crawled under the covers and <b>kicked out of</b> my jeans and socks...	207	—	—	4	1	2	3	1	1	1
<b>CHAPTER 13</b>											
371	"Get up, you fat ugly old man!" "Did you call him ugly?" Augustus asked. "Just <b>go with it</b> ," I told him.	210	"Bangun, dasar lelaki tua gemuk jelek!" "Kau menyebutnya jelek?" tanya Augustus. " <b>Ikuti sajalah</b> ," kataku kepadanya.	282	3	3	2	3	2	1	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
372	Gus motioned down to the shadows of the branches intersecting and <b>coming apart</b> on the concrete.	210	Gus menunjuk bayang-bayang dahan-dahan yang bersilangan dan <b>berpisah</b> di atas beton.	283	3	3	3	3	3	-	-
373	"So I <b>went in for</b> a PET scan." He stopped.	213	"Jadi aku <b>melakukan</b> pemindaian PET." Dia terdiam, ...	286	3	3	3	3	3	-	-
374	"The world," he said, "is not a wish-granting factory," and then he <b>broke down</b> , just for one moment, ...	215	"Dunia," katanya, "bukanlah pabrik pewujud keinginan." Lalu, sejenak dia <b>tidak kuasa menahan diri</b> , ...	289	3	3	2	2	1	2	-
375	"... I'm okay. I'll find a way to <b>hang around</b> and annoy you for a long time."	215	"... Aku baik-baik saja. Aku akan mencari cara untuk terus <b>bertahan</b> dan menjengkelkanmu untuk waktu yang lama."	288	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
376	I hated it when people tried to <b>build me up</b> to prepare for battle, but I did it to him, anyway.	216	Aku benci jika orang berupaya <b>menyemangatiku</b> untuk siap bertempur, tapi tetap saja aku melakukan hal itu kepada Augustus.	290	3	3	2	3	2	1	-
<b>CHAPTER 14</b>											
137 7	"... Do you worry about who will <b>take care</b> of you if your parents die? ..."	220	"... Kalian khawatir mengenai siapa yang akan <b>mengurus</b> kalian seandainya orangtua kalian meninggal?..."	295	3	3	3	3	3	-	-
378	"... Do you worry about who will take care of you if your parents die? <b>As well you should</b> , because they will be worm food in the fullness of time."	220	"... Kalian khawatir mengenai siapa yang akan mengurus kalian seandainya orangtua kalian meninggal? <b>Sudah seharusnya</b> , karena mereka akan menjadi makanan cacing jika sudah genap waktunya."	295	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
379	I returned my seat-back tray to its upright and locked position and bent forward to <b>dig pills out</b> of his backpack. ..."	221	Kutegakkan kembali nampanku, kukunci posisinya, lalu aku membungkuk untuk <b>mengeluarkan pil-pil</b> dari ranselnya. ..."	297	3	3	2	3	2	1	-
380	"I know," he said. He <b>scooted over</b> toward me, and then added, "His mom told us..."	222	"Aku tahu," kata Dad. Dia <b>beringsut menghampiriku</b> , lalu mengimbuhkan, "Ibunya memberi tahu kami..."	298	3	3	3	3	3	-	-
381	"It was good. A little <b>over my head</b> . I was a biochemistry major, remember, not..."	222	"Bagus. Agak <b>tidak bisa kupahami</b> . Ingat, dulu aku belajar biokimia, bukan..."	298	3	3	2	3	2	1	-
382	"... I think the universe is improbably biased toward consciousness, that it rewards intelligence <b>in part</b> because the universe enjoys its elegance being observed. ..."	223	"... Menurutku, walaupun ini sulit untuk dipercayai, alam semesta condong ke arah kesadaran, dan menghargai kecerdasan karena alam semesta merasa senang ketika keanggunannya diamati. ..."	300	4	2	2	3	1	2	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
383	... two chemo drugs and a protein receptor that they hoped would <b>turn off</b> the oncogene in Gus's cancer.	224	... dua obat kemo dan reseptor protein yang mereka harap bisa <b>mematikan</b> onkogen di dalam kanker Gus.	300	3	3	2	3	2	1	-
384	"Not to <b>one-up</b> you or anything, but my body is made out of cancer."	225	"Aku tidak bermaksud <b>menandingimu</b> atau apa, tapi tubuhku terbuat dari kanker."	302	3	3	2	3	2	1	-
385	"Although Mom still has to help me with it, so maybe <b>hold off</b> on the German porno for a week or two."	226	"Walaupun Mom masih harus membantuku menggunakannya, jadi mungkin <b>tunda dulu</b> porno Jerman itu selama satu atau dua minggu."	303	3	3	3	3	3	-	-
386	Gus pushed himself upright and <b>scooted down</b> to the edge of the couch.	226	Gus menegakkan tubuh dan <b>beringsut</b> ke pinggir sofa.	304	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
387	Gus handed him another egg, and Isaac hurled it, the egg arcing over the car and smashing against the slow-sloping roof of the house. " <b>Bull's eye!</b> " Gus said.	228	Kembali Gus menyerahkan sebutir telur, dan Isaac melemparkannya. Telur itu melayang ke arah mobil dan menumbuk atap melandai rumah itu. " <b>Pas!</b> " ujar Gus.	306	3	3	2	3	2	1	-
388	"What," asked the middle-aged woman a moment after I snapped the picture, " <b>in God's name</b> —" and then she stopped talking.	229	"Apa," tanya seorang perempuan berusia setengah baya, sejenak setelah aku memotret, " <b>gerangan</b> —" lalu dia berhenti bicara.	307	3	2	3	3	2	1	-
389	"See, Isaac, if you just <b>take</b> —we're coming to the curb now—the feeling of legitimacy <b>away</b> from them, if..."	229	"Kau mengerti, Isaac? Jika kau <b>merampas</b> —kini kita sudah mencapai pinggir jalan—perasaan legitimasi dari mereka begitu saja, jika..."	308	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
390	"See, Isaac, if you just take—we're coming to the curb now—the feeling of legitimacy away from them, if you <b>turn it around</b> so they feel like <i>they</i> are committing a crime by watching..."	229	"Kau mengerti, Isaac? Jika kau merampas—kini kita sudah mencapai pinggir jalan—perasaan legitimasi dari mereka begitu saja, jika kau <b>memutarbalikkannya</b> sehingga mereka seakan melakukan kejahatan dengan hanya menyaksikan..."	308	1	3	2	3	2	1	-
<b>CHAPTER 15</b>											
391	"His heart is working too hard. He needs to <b>scale back</b> on activity..."	232	"Jantungnya bekerja terlalu keras. Dia perlu <b>mengurangi</b> kegiatan..."	311	3	3	3	3	3	-	-
392	"... He needs to scale back on activity. Wheelchairs <b>from here on out</b> . ..."	232	"... Dia perlu mengurangi kursi roda. Kursi roda <b>mulai sekarang dan untuk seterusnya</b> . ..."	311	3	3	3	3	3	-	-
<b>CHAPTER 16</b>											
393	"... Not a con man, but not as rich as he was <b>letting on</b> ."	235	"... Dia bukan penipu, tapi tidak sekaya yang <b>dikesankannya</b> ."	315	3	3	2	2	1	2	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
394	"And what about Anna's mom?" "Haven't <b>settled on</b> an opinion there. Patience, Grasshopper."	235	"Dan bagaimana dengan ibu Anna?" "Aku belum <b>menetapkan</b> pendapatku soal itu. Sabar, belalang."	315	3	3	3	3	3	-	-
395	His parents were quiet, watching him, never looking away, like they just wanted to enjoy The Gus Waters Show while it was still <b>in town</b> .	235	Orangtuanya diam, mengamatinya, tidak pernah mengalihkan pandangan seakan mereka hanya ingin menikmati Acara Gus Waters selama pertunjukan itu masih <b>berlangsung</b> .	315	3	3	3	3	3	-	-
396	... Maybe then he could <b>rid himself of</b> this fear that his life had been lived and...	237	... Mungkin setelah itu dia bisa <b>menyingkirkan</b> ketakutan bahwa hidup telah dijalani dan...	319	3	3	3	3	3	-	-
397	It's hard as hell to <b>hold on to</b> your dignity when the risen sun is too bright in your losing eyes, ...	238	Sulit sekali <b>mempertahankan</b> martabat ketika matahari terbit terlalu cemerlang di matamu yang hilang, ...	320	3	3	3	3	3	-	-

## CHAPTER 17

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
—	—	—	—	—	—	—					
<b>CHAPTER 18</b>											
398	I could barely <b>creak out</b> a "Hello?"	242	Aku nyaris tidak mampu <b>menyuarakan</b> "Hello?"	325	3	3	2	3	2	1	-
399	..., and <b>put on</b> sneakers to go with my pink cotton pajama pants and a Butler basketball T-shirt, ...	243	..., lalu aku <b>mengenakan</b> sepatu karet untuk dipasangkan dengan celana piama katun merah jambuku dan T-shirt basket Butler...	326	3	3	3	3	3	-	-
400	Maybe he'd been hallucinating, or his martyrdom fantasies had <b>gotten the better of him.</b>	243	Mungkin dia mengalami halusinasi atau khayalan mati syahid telah <b>menguasainya.</b>	327	3	3	2	3	2	1	-
401	I <b>sped up</b> Ditch Road past flashing yellow lights, ...	243	Aku <b>ngebut</b> di Ditch Road, melanggar lampu lalu lintas kuning yang berpendar-endar, ...	327	3	3	2	3	2	1	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
402	..., going too fast partly to reach him and partly <b>in the hopes</b> a cop...	243	..., menyetir terlalu cepat, sebagian untuk mencapai Gus, dan sebagian <b>berharap</b> polisi...	327	3	3	2	3	2	1	-
403	... and partly in the hopes a cop would <b>pull me over</b> and give me...	244	... dan sebagian berharap polisi akan <b>menghentikanku</b> dan memberiku...	327	3	3	3	3	3	-	-
404	The interior lights <b>came on</b> .	244	Lampu di bagian dalamnya <b>menyala</b> .	328	3	3	2	3	2	1	-
<b>CHAPTER 19</b>											
405	"Seriously, <b>don't even get me started on</b> my hot bod. ..."	251	"Sungguh, <b>jangan membuatku mulai dengan</b> tubuh seksiku. ..."	338	5	3	2	3	2	1	-
406	"... You don't want to see me naked, Dave. Seeing me naked actually <b>took Hazel Grace's breath away</b> ,"	251	"... Kau tidak ingin melihatku telanjang, Dave. Melihatku telanjang benar-benar <b>membuat Hazel kehabisan napas</b> ,"	338	2	3	3	3	3	-	-
<b>CHAPTER 20</b>											

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
407	He <b>took hold</b> of my wrist, like I was a ...	254	Dia <b>memegangi</b> pergelangan tanganku, seakan aku...	341	3	3	3	3	3	-	-
408	..., wherein I stomp out of the room and slam the door to my bedroom and <b>turn up</b> The Hectic Glow and furiously write a eulogy.	255	..., yaitu aku meninggalkan ruangan dengan marah dan membanting pintu kamar lalu <b>memutar</b> The Hectic Glow dan menulis eulogi.	342	3	3	2	3	2	1	-
409	"I want to attend my funeral," Gus said. " <b>By the way</b> , will you speak at my funeral?"	257	"Aku ingin menghadiri pemakamanku," kata Gus. " <b>Omong-omong</b> , kau mau bicara di pemakamanku?"	344	2	3	2	3	2	1	-
410	"... I thought, I'd—well, not to <b>put you on the spot</b> , but I just this afternoon thought I could arrange a prefuneral, ..."	257	"..., tapi kupikir, untuk sekedar memastikan—wah, aku tidak ingin <b>memintamu secara mendadak</b> , tapi siang ini kupikir aku bisa mengatur pra-pemakaman, ..."	344	3	1	3	3	2	-	1

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
411	"..., and I figured since I'm in reasonably good spirits, <b>there's no time like the present.</b> "	257	"..., dan kurasa, karena semangatku sedang tinggi, <b>tidak ada lagi waktu seperti sekarang.</b> "	345	5	3	3	3	3	-	-
412	"... When the scientists of the future show up at my house with robot eyes and they tell me to try them on, I will tell the scientists to <b>screw off</b> , because I do not want to see a world without him."	258	"... Ketika para ilmuwan dari masa depan muncul di rumahku dengan membawa mata robot dan memintaku untuk mengenakannya, akan <b>kuusir</b> semua ilmuwan itu karena aku tidak ingin melihat dunia tanpa Augustus."	346	3	3	2	3	2	1	-
413	I was kind of crying <b>by then.</b>	258	<b>Saat itu</b> aku mulai menangis.	346	3	3	2	3	2	1	-
<b>CHAPTER 21</b>											

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
414	... and they fell into each other, feeling, I'm sure, the harmonic terror that would <b>in time</b> come for them directly.	262	..., dan mereka saling berpelukan, pasti merasakan kengerian yang sama yang <b>pada saatnya nanti</b> akan menghampiri mereka secara langsung.	351	3	3	2	3	2	1	-
415	..., and I remember once <b>early on</b> when I couldn't get my breath and...	263	..., dan aku ingat <b>dulu sekali</b> , ketika aku tidak bisa bernapas dan...	352	3	3	2	3	2	1	-
416	I got my laptop out from under the bed and <b>fired it up</b> and...	264	Aku mengambil laptop dari bawah ranjang, <b>menyalakannya</b> , dan...	354	2	3	3	3	2	1	-
417	Who makes the basketball <b>in question</b> ?	265	Siapa yang membuat bola-bola basket <b>itu</b> ?	356	3	1	2	3	1	1	1
<b>CHAPTER 22</b>											
418	There were maybe eighty chairs <b>set up</b> in the room, and...	268	Ada sekitar delapan puluh kursi <b>yang diatur</b> di dalam ruangan, ...	359	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
419	But there was, <b>properly speaking</b> , no us left to watch. Only a me.	270	Tapi sebenarnya tidak ada lagi 'kami' yang bisa disaksikan. Yang ada hanyalah aku.	362	4	1	2	3	1	1	1
420	... about how Augustus had a courageous battle and how his heroism <b>in the face of</b> illness was an inspiration to us all, ...	271	... mengenai betapa Augustus bertempur dengan berani dan betapa keberaniannya <b>menghadapi</b> penyakit menjadi inspirasi bagi kami semua, ...	363	2	3	3	3	3	-	-
421	Peter Van Houten wore a white linen suit, tailored <b>to account for</b> his rotundity, ...	271	Peter Van Houten mengenakan setelan jas linen putih yang dijahit khusus <b>dengan mempertimbangkan</b> kebulatan tubuhnya, ...	363	3	3	2	3	2	1	-
422	"... If you're ambitious, you can almost <b>break even.</b> "	275	"... Jika kau ambisius, bisa nyaris <b>impas.</b> "	369	3	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
423	..., and I was beginning to suspect that even if death didn't <b>get in the way</b> , the kind of love that Augustus and I share could never last.	278	..., dan aku mulai curiga bahwa, seandainya pun kematian tidak <b>menghalangi</b> , jenis cinta yang kualami bersama Augustus Waters tidak akan pernah bertahan.	373	3	3	2	3	2	1	-
<b>CHAPTER 23</b>											
424	The most entertaining part of the game <b>by far</b> was trying to...	279	<b>Sejauh ini</b> , bagian yang paling menghibur dari permainan ini adalah berupaya agar...	375	2	3	3	3	3	-	-
425	... But what we want is to be noticed by the universe, to have the universe <b>give a shit</b> what happens to us...	281	... Namun, yang kita inginkan justru diperhatikan oleh alam semesta. Kita ingin dunia <b>peduli</b> dengan apa yang terjadi pada kita...	378	3	3	3	3	3	-	-
426	"Oh, my God! Get out of the car or I'll call nine-one-one. Dude, <b>what is your problem?</b> "	283	"Astaga! Keluarlah dari mobil atau aku akan menelepon 911. <b>Apa sih masalah-mu?</b> "	381	5	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
427	After a second, I put the car <b>in reverse</b> and backed out.	284	Sedetik kemudian aku memasukkan persneling dan memundurkan mobil.	382	4	3	2	3	2	1	-
428	I was driving down College and I <b>pulled over</b> behind a line of parked cars...	285	Aku sedang menyetir menyusuri <i>College</i> . Aku <b>berhenti</b> di belakang deretan mobil yang diparkir...	383	3	3	2	3	2	1	-
429	"And then I show up at your house and I'm dressed like the girl you hoped she would live to become and you're, like, <b>taken aback by</b> it."	286	"Lalu aku muncul di rumahmu, dan aku berpakaian sebagaimana yang kau harapkan dari putrimu seandainya dia hidup sampai di usia remaja, dan kau <b>sangat terkejut</b> ."	385	3	3	3	3	3	-	-
430	"... And I told her that <b>in the meantime</b> we had great family..."	287	Dan kukatakan bahwa, <b>untuk sementara waktu</b> , kami punya keluarga...	385	3	3	2	3	2	1	-
431	He smiled. "You're still <b>looking for</b> your sequel, you little rat."	287	Dia tersenyum. "Kau masih <b>mencari</b> sekuelmu, dasar tikus kecil."	386	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
432	I smiled back. "You should go home," I told him. <b>Sober up.</b> Write another novel. Do the thing..."	287	Aku membalas senyumnya. "Kau harus pulang," kataku. <b>Menghilangkan mabukmu.</b> Menulis novel lain. Melakukan hal yang..."	386	3	2	2	3	1	2	-
433	<b>Take it easy,</b> Van Houten."	287	<b>Selamat tinggal,</b> Van Houten."	386	3	1	3	3	2	-	1
434	Maybe he'd written something <b>by hand.</b>	289	Mungkin <b>ditulis tangan.</b>	389	3	3	3	3	3	-	-
435	"Spoiler alert: Mayhem survives," I said <b>out loud</b> to him, just in case he could hear me.	290	"Peringatan: Mayhem bertahan hidup," kataku <b>keras-keras</b> kepada Gus, kalau-kalau dia bisa mendengarku.	389	3	3	3	3	3	-	-
<b>CHAPTER 24</b>											
436	We <b>looked through</b> the house but couldn't find the pages. ..."	292	Kami <b>menggeledah</b> rumah, tapi tidak bisa menemukan halaman-halaman yang hilang itu. ..."	392	3	3	3	3	3	-	-



No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
437	... I wanted to stay alive for my parents, because they would be all gutted and childless <b>in the wake of me</b> , and...	294	... Aku ingin hidup demi orangtuaku, karena mereka akan hancur dan kehilangan anak <b>dengan kepergianku</b> , dan...	395	2	2	2	3	1	2	-
438	"... that you'll sit around here all day with no me to <b>look after</b> and..."	297	"... kalian akan duduk-duduk saja di sini sepanjang hari tanpa aku yang harus <b>diurus</b> , ..."	398	3	3	3	3	3	-	-
439	"... I can counsel families in crisis or lead groups <b>dealing with</b> illness in their families..."	297	"... Aku bisa memberikan penyuluhan kepada keluarga-keluarga yang sedang mengalami krisis atau kelompok-kelompok yang <b>menangani</b> penyakit di dalam keluarga-keluarga..."	399	2	2	3	3	2	1	-
440	I was crying. I couldn't <b>get over</b> how happy I was, crying genuine tears of actual happiness...	298	Aku menangis. Aku tidak bisa <b>menguasai</b> kegembiraanku, aku benar-benar menangis bahagia...	400	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
441	Dad tried really hard not to die of boredom, and he kept <b>messing up</b> which girl was which, saying, "We like her?"	299	Dad berupaya mati-matian untuk tidak mati kebosanan, dan dia terus-menerus <b>salah mengenali</b> gadis-gadis itu, bertanya, "Kita suka dia?"	401	3	3	3	3	3	-	-
442	Mom smiled. "Your father isn't Peter Van Houten, Hazel. You <b>of all people</b> know it is possible to live with pain."	300	Mom tersenyum. "Ayahmu bukan Peter Van Houten, Hazel. <b>Dibandingkan semua orang lainnya</b> , kaulah yang paling tahu bahwa hidup dengan rasa sakit bukanlah mustahil."	402	3	3	3	3	3	-	-
443	Anastasia got kicked off. She <b>threw a fit</b> . It was awesome.	300	Anastasia dikeluarkan, dia <b>mengamuk</b> . Hebat.	402	3	3	3	3	3	-	-
444	I ate a few bites of dinner—bow-tie pasta with pesto—and managed to <b>keep it down</b> .	300	Aku menyantap sedikit makan malam—pasta berbentuk pita dengan saus <i>pesto</i> —dan berhasil tidak <b>memuntahkannya</b> .	402	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
<b>CHAPTER 25</b>											
445	I <b>bolted up</b> , straining against the BiPAP, and felt Mom's arm on me.	301	Aku <b>terduduk</b> , tertarik selang BiPAP, dan merasakan lengan Mom di tubuhku.	403	3	3	2	3	2	1	-
446	Mom said, "Kaitlyn's <b>on the phone</b> for you."	301	Mom berkata, "Kaitlyn <b>meneleponmu</b> ."	403	3	3	3	3	3	-	-
447	She helped me <b>get it off</b> and hooked me up to Philip and then...	301	Mom membantuku <b>melepaskannya</b> dan menghubungkanku dengan Philip, lalu...	403	3	3	2	3	2	1	-
448	I didn't think much about my luck anymore <b>one way or the other</b> .	302	Aku tidak banyak lagi memikirkan keberuntunganku <b>dengan satu atau lain cara</b> .	404	5	3	2	3	2	1	-
449	"... He tried to be like that sometimes, but I liked him best when that stuff <b>fell away</b> ."	302	"... Terkadang dia berupaya menjadi seperti itu, tapi aku paling menyukainya ketika bagian yang itu <b>tidak ada</b> ."	404	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
450	"... there are some missing pages from his notebook that might have been something for me, but I guess he <b>threw them away</b> or..."	302	"... ada beberapa halaman yang hilang dari buku catatannya, yang mungkin ditulisnya untukku, tapi kurasa dia <b>membuang halaman-halaman itu</b> atau..."	405	3	3	2	3	2	1	-
451	The sequel was a tiny thing <b>to die for</b> , but it was the biggest thing left at his disposal.	304	Sekuel itu hal kecil untuk <b>dibela sampai mati</b> , tapi itu hal terbesar yang ditinggalkan olehnya.	407	3	3	2	3	2	1	-
452	The sequel was a tiny thing to die for, but it was the biggest thing left <b>at his disposal</b> .	304	Sekuel itu hal kecil untuk dibela sampai mati, tapi itu hal terbesar yang ditinggalkan olehnya.	407	4	3	2	3	2	1	-
453	... although I'm jealous of the people who get to find out <b>for sure</b> .	305	—walaupun aku iri pada orang-orang yang bisa mengetahui <b>dengan pasti</b> .	408	3	3	3	3	3	-	-
454	Together, we <b>cobbled together</b> some sandwich makings and found a ...	306	Bersama-sama kami <b>menyiapkan</b> beberapa roti lapis dan...	410	3	3	3	3	3	-	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
455	..., but the fake Ruins have been neglected pretty badly, so they have kind of become actual ruins <b>by accident</b> .	307	..., tapi Reruntuhan palsu itu telah sangat terabaikan sehingga <b>secara tidak disengaja</b> menjadi seperti reruntuhan asli.	411	3	3	3	3	3	-	-
456	My dad was waving his hand in front of my face. " <b>Tune in</b> , Hazel. Are you there?"	308	Dad melambai-lambaikan tangan di depan wajahku. " <b>Sadarlah</b> , Hazel. Kau di sana?"	412	3	3	3	3	3	-	-
457	Lidewij finally <b>wrote back</b> just after six P.M. while I...	309	Akhirnya Lidewij <b>membalas e-mail</b> -ku persis setelah pukul enam sore, ketika aku...	413	3	3	3	3	3	-	-
458	<b>At this point</b> , I became very angry, Hazel, but I did not yell at him.	309	<b>Saat itu</b> aku menjadi sangat marah, Hazel, tapi aku tidak meneriakinya.	414	3	3	3	3	3	-	-
459	(Okay, maybe I'm not such a shitty writer. But I can't <b>pull my ideas together</b> , Van Houten. ...)	311	(Oke, mungkin aku bukan penulis yang terlalu payah. Tapi, aku tidak bisa <b>menyatukan gagasan-gagasanku</b> , Van Houten. ...)	416	2	3	2	3	2	1	-

No.	Source Text	Page	Target Text	Page	Strategy	Accuracy Rating			Frequency of Ratings		
						R. 1	R. 2	R. 3	3	2	1
460	... and I asked if she was doing okay, and the guy said, "She's still <b>taking on water.</b> "	313	..., dan aku bertanya apakah Hazel baik-baik saja, dan lelaki itu berkata, " <b>Dia masih mendapat air.</b> "	418	3	1	2	3	1	1	1
<b>Total</b>									<b>1110</b>	<b>252</b>	<b>18</b>

**APPENDIX II**  
**TRANSLATION STRATEGIES AND ACCURACY LEVEL**

**First Rater**

<b>Strategy</b>	<b>Accuracy Level</b>	<b>Data</b>	<b>Total</b>	<b>Grand Total</b>
Using Idiom of Similar Meaning and Form	Accurate	36, 174, 266, 284, 390.	5	5
	Not Quite Accurate	-	-	
	Inaccurate	-	-	
Using Idiom of Similar Meaning but Different Form	Accurate	5, 15, 20, 28, 49, 62, 81, 90, 106, 114, 141, 143, 163, 171, 205, 209, 216, 224, 226, 231, 246, 251, 263, 265, 278, 309, 325, 342, 343, 362, 406, 409, 416, 420, 424, 459.	36	39
	Not Quite Accurate	138, 437, 439.	3	
	Inaccurate	-	-	
Paraphrase	Accurate	1, 2, 4, 6, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 21, 23, 25, 27, 32, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 51, 52, 54, 55, 57, 59, 60, 61, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 83, 84, 85, 87, 88, 89, 91, 94, 95, 97, 98, 99, 100, 101, 104, 107, 108,	339	375

		109, 111, 112, 113, 115, 116, 117, 118, 119, 121, 122, 123, 124, 125, 126, 127, 129, 130, 131, 132, 133, 134, 135, 136, 137, 139, 140, 142, 144, 145, 146, 147, 150, 151, 152, 155, 157, 158, 159, 160, 162, 164, 165, 166, 167, 168, 169, 170, 172, 173, 175, 176, 179, 180, 181, 182, 184, 185, 186, 187, 190, 191, 192, 195, 196, 197, 198, 199, 200, 202, 203, 204, 206, 207, 208, 210, 211, 212, 218, 219, 220, 221, 222, 223, 225, 227, 228, 229, 230, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 247, 248, 249, 252, 253, 254, 255, 256, 257, 258, 259, 261, 262, 264, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 279, 280, 281, 282, 283, 285, 288, 289, 290, 291, 292, 293, 294, 296, 297, 298, 299, 302, 304, 305, 306, 308, 313, 314, 315, 317, 318, 319, 320, 321, 322, 323, 324, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 344, 345, 346, 347, 348, 349, 350, 351, 353, 354, 355, 356, 357, 358, 360, 361, 363, 364, 367, 368, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 383, 384, 385, 386, 387, 389, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 407, 408, 412, 413, 414, 415, 418, 421, 422, 423, 425, 428, 429, 430, 431, 434, 435, 436, 438, 440, 441, 442, 443, 444, 445, 446, 447, 449, 450, 451, 453, 454, 455, 456, 457, 458.		
--	--	---	--	--



	Not Quite Accurate	3, 7, 24, 26, 30, 63, 86, 92, 93, 110, 149, 177, 178, 183, 201, 214, 260, 286, 287, 303, 311, 312, 326, 352, 359, 388, 432.	27	
	Inaccurate	31, 53, 56, 82, 327, 410, 417, 433, 460.	9	
Omission	Accurate	105, 153, 154, 217, 366, 427, 452.	7	17
	Not Quite Accurate	156, 365, 382.	3	
	Inaccurate	22, 58, 128, 193, 369, 370, 419.	7	
Literal Translation	Accurate	29, 50, 96, 102, 103, 120, 148, 161, 188, 189, 194, 213, 215, 295, 300, 301, 310, 405, 411, 426, 448.	21	24
	Not Quite Accurate	250, 307, 316.	3	
	Inaccurate	-	-	

### Second Rater

Strategy	Accuracy Level	Data	Total	Total
Using Idiom of Similar Meaning and Form	Accurate	36, 174, 266.	3	5
	Not Quite Accurate	284, 390.	2	
	Inaccurate	-	-	

Using Idiom of Similar Meaning but Different Form	Accurate	5, 15, 20, 28, 62, 81, 90, 106, 114, 163, 171, 205, 209, 226, 278, 309, 325, 342, 343, 362, 406, 416, 420, 424, 439.	25	39
	Not Quite Accurate	49, 138, 141, 143, 216, 224, 231, 246, 251, 263, 265, 409, 437, 459.	14	
	Inaccurate	-	-	
Paraphrase	Accurate	1, 3, 6, 8, 9, 10, 12, 14, 16, 17, 18, 19, 25, 32, 33, 39, 42, 45, 46, 48, 51, 53, 54, 57, 59, 61, 63, 64, 66, 69, 71, 74, 76, 77, 78, 79, 82, 84, 85, 86, 87, 89, 92, 93, 94, 97, 98, 99, 100, 101, 104, 107, 108, 110, 112, 115, 117, 118, 119, 121, 124, 125, 126, 129, 130, 131, 133, 134, 135, 136, 139, 140, 144, 145, 149, 150, 155, 158, 159, 160, 162, 164, 166, 167, 172, 173, 175, 177, 178, 186, 187, 191, 192, 197, 198, 200, 203, 208, 219, 220, 222, 228, 229, 234, 235, 236, 240, 243, 244, 245, 247, 248, 249, 253, 255, 256, 257, 258, 259, 261, 262, 264, 267, 268, 269, 270, 271, 273, 274, 275, 277, 280, 281, 282, 283, 287, 288, 290, 291, 292, 293, 297, 299, 302, 303, 305, 306, 308, 312, 314, 315, 317, 318, 319, 324, 327, 329, 332, 333, 334, 335, 336, 337, 339, 340, 341, 344, 345, 346, 347, 348, 349, 350, 353, 354, 355, 356, 357, 358, 359, 360, 361, 367, 368, 372, 373, 377, 378, 380, 385, 388, 389, 391, 392, 394, 395, 396, 397, 399, 403, 407, 410, 418, 425, 429, 431, 433, 434, 435, 436, 438, 440, 441, 442, 443, 444, 446, 449, 453, 454, 455, 456, 457, 458.	224	375

	Not Quite Accurate	2, 4, 7, 11, 13, 21, 23, 24, 26, 27, 30, 31, 34, 35, 37, 38, 40, 41, 43, 44, 47, 52, 55, 56, 60, 65, 67, 68, 70, 72, 73, 75, 80, 83, 88, 91, 95, 109, 111, 113, 116, 122, 123, 127, 132, 137, 142, 146, 147, 151, 152, 157, 165, 168, 169, 170, 176, 179, 180, 181, 182, 183, 184, 185, 190, 195, 196, 199, 201, 202, 204, 206, 207, 210, 211, 212, 214, 218, 221, 223, 225, 227, 230, 232, 233, 237, 238, 239, 241, 242, 252, 254, 260, 272, 276, 279, 285, 286, 289, 294, 296, 298, 304, 311, 313, 320, 321, 322, 323, 326, 328, 330, 331, 338, 351, 352, 363, 364, 371, 374, 375, 376, 379, 381, 383, 384, 386, 387, 393, 398, 400, 401, 402, 404, 408, 412, 413, 414, 415, 417, 421, 422, 423, 428, 430, 432, 445, 447, 450, 451, 460.	151	
	Inaccurate	-	-	
Omission	Accurate	-	-	17
	Not Quite Accurate	58, 128, 153, 154, 156, 193, 217, 365, 366, 369, 370, 382, 419, 427, 452.	15	
	Inaccurate	22, 105.	2	
Literal Translation	Accurate	29, 102, 103, 120, 148, 188, 194, 300, 301, 310, 316, 411.	12	24
	Not Quite Accurate	50, 96, 161, 189, 213, 215, 250, 295, 307, 405, 426, 448.	12	
	Inaccurate	-	-	

**Third Rater**

<b>Strategy</b>	<b>Accuracy Level</b>	<b>Data</b>	<b>Total</b>	<b>Total</b>
Using Idiom of Similar Meaning and Form	Accurate	36, 174, 266, 284, 390.	5	5
	Not Quite Accurate	-	-	
	Inaccurate	-	-	
Using Idiom of Similar Meaning but Different Form	Accurate	5, 15, 20, 28, 49, 62, 81, 90, 106, 114, 138, 141, 143, 163, 171, 205, 209, 216, 224, 226, 231, 246, 251, 263, 265, 278, 309, 325, 342, 343, 362, 406, 409, 416, 420, 424, 437, 439, 459.	39	39
	Not Quite Accurate	-	-	
	Inaccurate	-	-	
Paraphrase	Accurate	1, 2, 3, 4, 6, 8, 9, 10, 12, 13, 14, 16, 17, 18, 19, 21, 24, 25, 26, 27, 30, 31, 33, 34, 35, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 51, 52, 53, 55, 56, 60, 61, 63, 64, 65, 66, 67, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 82, 83, 84, 85, 86, 87, 88, 89, 91, 92, 93, 94, 95, 97, 98, 99, 100, 101, 104, 107, 108, 109, 110, 111, 112, 113, 115, 117, 118, 119, 121, 122, 123, 124, 125, 126, 127, 130, 132, 133, 134, 135, 136, 137, 139, 140, 142, 144, 145, 146, 147, 149, 150, 151, 152, 155, 159, 160, 162, 164, 165, 166, 167, 168,	354	375

	169, 172, 173, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 190, 191, 192, 195, 196, 197, 199, 200, 201, 202, 203, 204, 206, 207, 208, 210, 212, 214, 218, 219, 220, 221, 222, 223, 225, 227, 228, 229, 230, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 247, 248, 249, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 264, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 279, 281, 282, 283, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 296, 297, 298, 299, 302, 303, 304, 305, 306, 308, 311, 312, 313, 314, 315, 317, 318, 319, 320, 321, 322, 323, 324, 326, 327, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 358, 359, 360, 361, 363, 364, 367, 368, 371, 372, 373, 375, 376, 377, 378, 379, 380, 381, 383, 384, 385, 386, 387, 388, 389, 391, 392, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 407, 408, 410, 412, 413, 414, 415, 417, 418, 421, 422, 423, 425, 428, 429, 430, 431, 432, 433, 434, 435, 436, 438, 440, 441, 442, 443, 444, 445, 446, 447, 449, 450, 451, 453, 454, 455, 456, 457, 458, 460.		
Not Quite Accurate	7, 11, 23, 32, 54, 57, 59, 68, 116, 129, 131, 157, 158, 170, 198, 211, 280, 328, 357, 374, 393.	21	
Inaccurate	-	-	

Omission	Accurate	58, 105, 128, 153, 154, 156, 193, 217, 365, 366, 369, 370, 382, 419, 427, 452.	16	17
	Not Quite Accurate	22.	1	
	Inaccurate	-	-	
Literal Translation	Accurate	29, 50, 96, 102, 103, 120, 148, 161, 188, 189, 194, 213, 215, 250, 295, 300, 301, 307, 310, 316, 405, 411, 426, 448.	24	24
	Not Quite Accurate	-	-	
	Inaccurate	-	-	

### **APPENDIX III RATERS' PROFILES**

#### **First Rater**

Name : Alief Noor Farida, S.Pd, M.Pd  
 Address : Griya Sekar Gading C/4a, Semarang  
 Place & Date of Birth : Demak, August 14 1982  
 Job Title : Lecturer in English Department at UNNES  
 Educational Background : S2 Magister Pendidikan Bahasa Inggris UNNES

#### **Second Rater**

Name : Yuliati, S.Pd, M.Pd, M.Ed  
 Address : Perum Graha Citra Gading B5, Semarang  
 Place & Date of Birth : Pekalongan, July 2 1986  
 Job Title : Lecturer in English Department at UNNES  
 Educational Background : S2 Magister Pendidikan Bahasa Inggris UNNES  
 Master of Education in ELT University of Glasgow

#### **Third Rater**

Name : Ratih Laily Nurjanah, S.Pd, M.Pd  
 Address : Jl. Kelud Selatan 3 no. 26, Semarang  
 Place & Date of Birth : Jakarta, March 5 1990  
 Job Title : English Instructor & Lecturer at UNISSULA  
 Educational Background : S2 Magister Pendidikan Bahasa Inggris UNNES