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UNIVERSITAS NEGERI SEMARANG

TRANSLATION TECHNIQUES USED BY DANAN PRIYATMOKO IN DAVE PELZER'S *THE LOST BOY*

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

by

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APPROVAL

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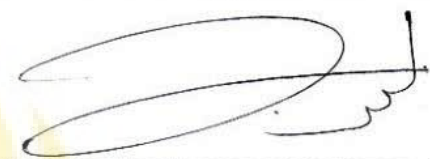   Drs. Syahrul Syah Sinaga, M.Hum.
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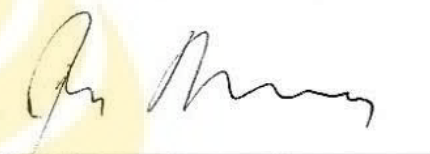   Arif Suryo Priyatmojo, S.Pd., M.Pd.
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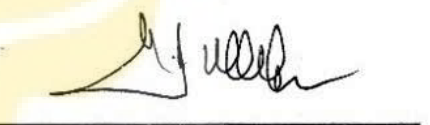   Prof. Dr. Januarius Mujiyanto, M.Hum.
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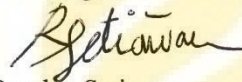The Dean of Faculty of Languages and Arts

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DECLARATION OF ORIGINALITY

I Ramlan Setiawan hereby declare that this final project entitled *"Translation Techniques Used by Danan Priyatmoko in Dave Pelzer's The Lost Boy"* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and a list of references is given in the bibliography.

Semarang, 19th of June 2017

Ramlan Setiawan

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MOTTO AND DEDICATION

Nothing worth having comes easy. Enjoy the process and Do the Best!

(Anonymous)

This final project is strongly dedicated to my beloved family, my

friends, and of course me myself.

ACKNOWLEDGEMENT

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

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Finally, I hope that this final project can be useful for the readers. Your criticisms and suggestions for this final project's improvement are wanted.

Writer

ABSTRACT

Setiawan, Ramlan. 2017. *Translation Techniques Used by Danan Priyatmoko in Dave Pelzer's The Lost Boy*. Final Project. English Literature. Faculty of Languages and Arts. Semarang State University. Advisor I: Dr. Rudi Hartono, S.S., M.Pd.; Advisor II: Dr. Issy Yuliasri, M.Pd.

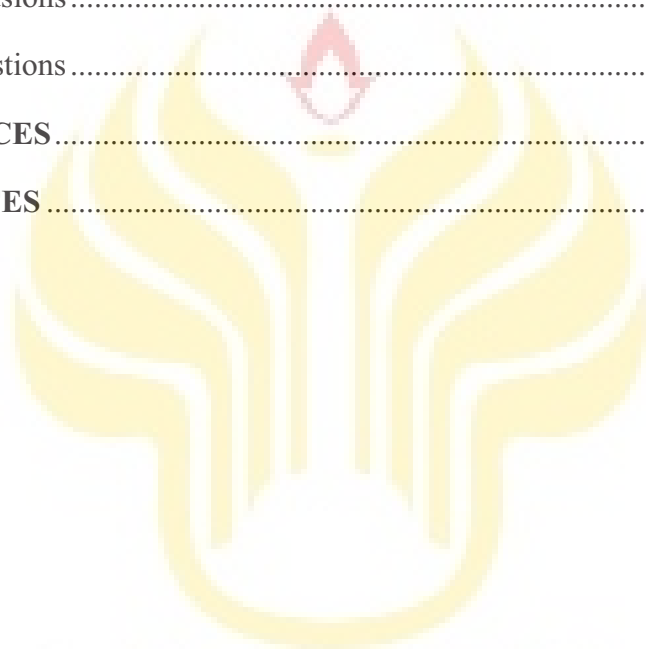**Keywords**: *Dave Pelzer, Novel, The Lost Boy, Translation Techniques*

Translation technique should be known by translator in translating literary work. The use of different translation technique makes translation products be better and proper. That is why, translation technique is really important. This study analyzed translation techniques used by Danan Priyatmoko in translating *The Lost Boy* novel written by Dave Pelzer. The objective of the study is to explain the translation techniques used in *The Lost Boy*. The data were taken from the original English novel published by Health Communications, Inc in 1997 and the Indonesian translation published by Gramedia Pustaka Utama translated by Danan Priyatmoko in 2001. All the data collected were analyzed by using translation techniques proposed by Molina and Albir (2002). The result of the study showed that there are sixteen translation techniques found in the data. They are adaptation (1.10%), borrowing (13.81%), calque (1.47%), compensation (6.62%), discursive creation (5.70%), established equivalent (1.74%), linguistic amplification (12.70%), linguistic compression (1.38%), literal translation (32.96%), modulation (2.48%), particularization (1.84%), reduction (9.30%), generalization (2.02%), transposition (2.39%), amplification (0.46%), and re-creation (3.95%). The most dominant translation technique used is literal translation with (32.96%). It is followed by borrowing (13.81%), linguistic amplification (12.70%), reduction (9.30%), compensation (6.62%), discursive creation (5.70%), re-creation (3.95%), modulation (2.48%), transposition (2.39%), generalization (2.02%), particularization (1.84%), established equivalent (1.74%), calque (1.47%), linguistic compression (1.38%), adaptation (1.10%) and amplification (0.46%). It is suggested that future researcher needs to consider assessing the quality of this translation.

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CHAPTER I

INTRODUCTION

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

1.1   Background of the Study

Translation is 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 a semantic structure (Larson, 1984:3). Nida (1969:12) stated that translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. It is in line with Sperber and Wilson in Hartono (2011:7) that mentioned translation as the replacement of a text in one language by a representation of an equivalent text in the second language. Based on those definitions above, it can be concluded simply that translation means a change of form from the source language (SL) into the target language (TL) by replacing information of equivalent textual material in the target language (TL).

However, the process of translating source language (SL) into the target language (TL) is not as simple as imagined. Basically, there are several factors that can distinguish the process of translating, such as the difference of systemic functional grammar (SFG), different cultures, etc. That is why being a translator is

not an easy thing. There are many skills that should be mastered. There are many things that should be learned. There are procedures, methods, and techniques in translation that should be known. Given that reality, being a master in translation is a prestigious thing and worth.

As a translator, the way how to translate source language (SL) into the target language (TL) is not only focused on one or just two or even three techniques in translation. A translator should have mastered in all of the translation techniques; it could be related to the cultures, traditions, and many things. This is so important to make good quality in translation and make the result of translation is accurate, readable, and acceptable. Therefore, doing translation is a challenging thing.

Nowadays, many things are written in bilingual or many languages. The sample of them is a novel as one of a literary product. It is not only written in the source language, but also it is written in other languages. This way is done to make readers more understand about the stories that is created by the author. Besides, it is a way to expand the works to be known by all people in a whole world. Unfortunately, sometimes, the quality of translated works is not as good as an original work. This is so because of lack ability from the translator about translation techniques and less knowledge of translating the figurative language, cultural specification, and stylistic style of literature in the story.

Based on those problems above, the writer tried to do a research about the translation techniques used in a bilingual novel entitled *The Lost Boy*, written by Dave Pelzer. It was translated into Indonesian by Danan Priyatmoko in 2001. This

novel is about the disharmony family and a life of a foster child who searches for a family love. The writer analyzed which translation techniques that are used dominantly by the translator in translating that novel.

1.2 Reasons for Choosing the Topic

There are many reasons why I choose translation techniques used in the novel *The Lost Boy* by Dave Pelzer as the issue of my research. First, I choose the novel *The Lost Boy* by Dave Pelzer because this novel is bilingual. It was translated into Indonesian since 2001 by Danan Priyatmoko. Second, this topic gives good contribution for a translator in translating novel about what should we do and how are the ways for translating a novel by using translation techniques properly. Lastly, there are nothing previous researchers who conduct a research about translation techniques in Dave Pelzer's *The Lost Boy.*

1.3 Statement of the Problems

Based on those backgrounds above, the statement of problems can be stated as follows:

1. what translation techniques are used by the translator in translating *The Lost Boy* by Dave Pelzer from English into Indonesian?

1.4 Objectives of the Study

The objectives of the study can be stated as follows:

1. to explain the translation techniques used by the translator in translating *The Lost Boy* by Dave Pelzer from English into Indonesian.

1.5 Significance of the Study

This final project is expected to give benefits to the readers and me. The expected benefits are as follows:

1.5.1 Practical Purpose

The writer hopes that the result of this study can increase more knowledge for people who are interested in analyzing translation techniques used in translated books (novel), especially from English into Indonesian.

1.5.2 Theoretical Purpose

Theoretically, this final project can become a reference for anyone who is interested in analyzing translated book or novel based on Molina and Albir's theory of translation techniques.

1.6 Outline of the Report

Systematically, this research is divided into five chapters.

Chapter one is the introduction of the study. It consists of the background of the study, reasons for choosing the topic, statement of the problems, objectives of the study, significance of the study, outline of the study and limitation of the study.

Chapter two discusses the review of related literature which consists of a review of the previous studies, review of the theoretical studies, and the framework of thinking. The related theory used in this study is Molina and Albir's theory about translation techniques.

Chapter three presents the research methodologies. This chapter deals with the research design, object of the study, the role of the researcher, source of data,

unit of analysis, procedures of collecting the data, and procedures for analyzing the data.

Chapter four is the results of the study containing the description of general findings and results of the study.

The last, chapter five presents the conclusions and suggestions based on the finding.

1.7 Limitation of the Study

This study focused on the investigating of translation techniques used by the translator to translate direct speeches in Dave Pelzer's *The Lost Boy* from English into Indonesian.
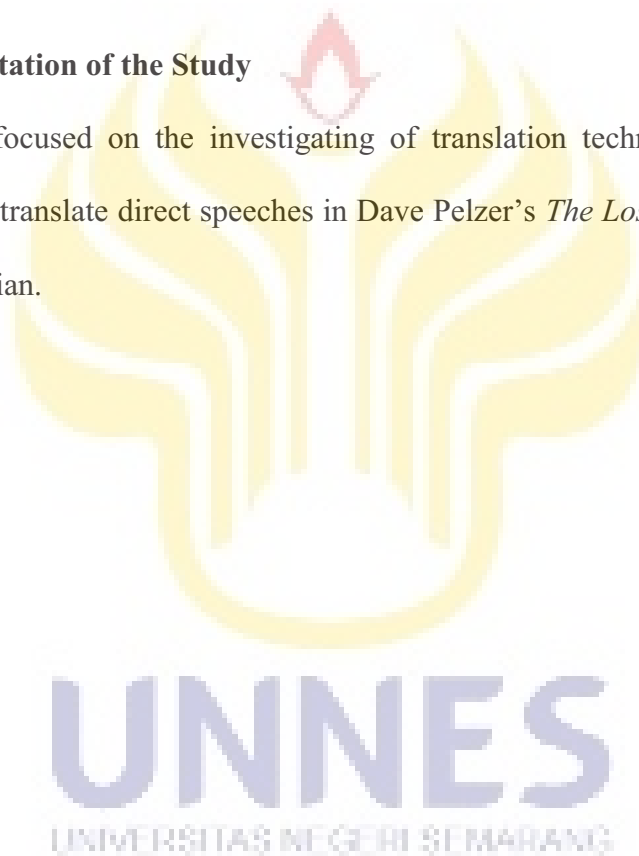
CHAPTER II

REVIEW OF RELATED LITERATURE

Translation still becomes an interesting thing to be analyzed because it still exists up to now. It means that translation can keep its role in the society. Not to mention, in the globalization era, translation is still needed by many people. Here I provided some theories coming from prominent authors in translation that can be used as references.

2.1 Review of Previous Studies

In this chapter, I presented the previous studies which were conducted by five scholars about translation techniques.

First, Rahmawati (2015) said that there are 12 translation techniques used in the translated novel that she chose. She also found that there are 671 data of direct speech found in her research. The percentage of each technique are as follows: (1) borrowing occurs 132 times and represents 19.7%, (2) literal occurs 119 times and represents 17.73%, (3) generalization occurs 97 times and represents 14.46%, (4) established equivalent occurs 94 times and represents 14.01%, (5) amplification occurs 76 times and represents 11.3%, (6) particularization occurs 52 times and represents 7.75%, (7) linguistic compression occurs 43 times and represents 6.41%, (8) reduction occurs 35 times and represents 5.22%, (9) transposition occurs 12 times and represents 1.79%, (10) adaptation occurs 5 times and represents 0.74%, (11) calque occurs 3 data and represents 0.45%, (12) discursive creation occurs 3 times and represents 0.45%.

Based on her research, the translation technique which is used dominantly by the translator is borrowing technique.

Second, Harsoyo (2015) found 35 interjections data that contain 10 translation techniques suggested by Molina and Albir (2002:509). There are 13 (37%) data using borrowing, 8 data (23%) using established equivalent, 5 data (14%) using adaptation, 2 data (6%) using amplification, 2 data (6%) using reduction, and 1 data (3%) are generalization, linguistic compression, literal translation, transposition, and variation. She found that the most common technique used is borrowing. Third, Putri (2015) found eight techniques of translation on her research. They are; borrowing, literal, calque, modulation, transposition, adaptation, amplification, and generalization. From her research, it can be seen that borrowing technique is still used by the translator.

Fourth, Yuliasri (2016) found that 647 uses of translation techniques are made to translate the 480 utterances, as more than one technique are used in some of the utterances. Seventeen out of 18 translation techniques proposed by Molina & Albir (2002) are chosen by the translator in translating *Humorous Utterances in The Walt Disney's Donald Duck Comics*. It is also found out that the translator's choice of translation techniques has resulted in 96.87% of the translated humorous utterances being equivalent in their pragmatic force, compared to the original English utterances. The use of such translation techniques as a generalization, established equivalent, linguistic compression, amplification, literal translation, compensation, linguistic amplification, variation, particularization, borrowing, transposition, description, and calque has resulted in equivalent pragmatic force

between ST and TT. Only minor portion (3.13%) of the translated text is not equivalent in its pragmatic force, and this is caused by the use of amplification, discursive creation, reduction, adaptation, and modulation techniques. The high rate of pragmatic equivalence shows the translator's success in translating the text. Based on this research, borrowing technique is also used by the translator.

And the last, Kinasih (2016) found that modulation and literal translation were the most frequently used techniques used by the translator in translating *Metaphors and Similes in Eka Kurniawan's Cantik Itu Luka Into Beauty is a Wound*. Modulation was applied 14 times (19.44%), while the literal translation was applied 15 times (20.83%) in the single technique. Meanwhile, in the double technique, modulation was the most frequently used one with 7-time occurrence (9.72%). In the triple technique, modulation was also the most frequently used one with 2-time occurrence (2.78%). Based on the previous studies above, it can be concluded that in translating literary works, the translator did not only use one or two techniques, but they used almost all techniques, especially which were proposed by Molina and Albir. This way is used to make the result of translation to be more meaningful and more 'beautiful'.

The similarity of the previous research is the topic that is analyzed; translation techniques based on Molina and Albir's theory, and the difference is the object of the research. In this research, I focused on the translation techniques used in Dave Pelzer's *The Lost Boy* from English into Indonesian.

2.2   Review of Related Theories

In the review of related theories, there are discussions about the concept of theories that the writer used.

2.2.1 Definition of Translation

There are many experts said about translation. According to Larson (1984), translation is basically changes of form. It changes the form of the source language (SL) into the target language (TL). Catford (1974:20) mentioned that translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). While Bell (1991:13) stated that if confined to a written language, translation is a cover term with three distinguishable meanings. The first meaning is the word "translating", which concerns the process (to translate; the activity rather than the tangible object). The second meaning is carried by "a translation", concerns on the product of the process of translating (e.g. the translated text). The last meaning carried by translation is "translation" as the abstract concept which encompasses both the process of translating and the product of that process.

Newmark (1998:5) mentioned that translation is an activity of rendering the meaning of a text into another language in the way that the author intended the text. It is in line with Sperber and Wilson in Hartono (2011:7) that mentioned translation as the replacement of a text in one language by a representation of an equivalent text in the second language. This definition presents the target language that has to have similar equivalent text to the source language. According to the whole definition of translation above can be concluded that

translation is a change of form by doing replacement of information from source language (SL) into the target language (TL) which is equivalent.

2.2.2 Types of Translation

According to Larson (1984:15), translation is classified into two main types, namely *form-based translation* and *meaning-based translation*. Forms-based translation attempts to follow the form of the source language (SL) and it is known as *literal translation*. Meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called *idiomatic translation*.

Based on the extent, Catford (1978: 21) mentioned that the types of translation are: 1) *full translation*, it is a type of translation in which the entire SL text is reproduced by the TL text materials, and 2) p*artial translation*, there are only some parts of the SL text to be translated into the TL text. In terms of level, the types of translation are: 1) *total translation*, the TL material replaces all levels of the SL text, and 2) *restricted translation*, it is the replacement of SL textual material with equivalent TL material at only one level; whether at the phonological level, graphological level, or at the level of grammar and lexis. In terms of rank, translation is divided into: 1) rank-bound translation, it means that the selection of TL text equivalent is limited at only one rank, such as word-for-word equivalence, morpheme-for-morpheme equivalence, etc, and 2) unbounded translation, it can move freely up and down the rank-scale.

Based on the purposes of translation, Brislin in Choliludin (2007: 26-30), divided types of translation into: 1) pragmatic translation: it refers to the

translation of a message with an interest in accuracy of the information that was meant to be conveyed in the SL form and it is not conveyed with other aspects of the original language version. Example: the translation of the information about repairing a machine, 2) aesthetic-poetic translation: it refers to translation in which the translator takes into account the affect, emotion, and feeling of an original version, the aesthetic form used by the original author, as well as any information in the message. Example: the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel, 3) ethnographic translation: its purpose is to explicate the cultural context of the SL and TL versions. Translators have to be sensitive to the way words are used and must know how the word fits into cultures. Example: the use of the word 'yes' versus 'yeah' in America, and 4) linguistic translation: is concerned with equivalent meanings of the constituent morphemes of the SL and grammatical form. Example: language in a computer program and translation machine.

According to Jacobson in Leonardi (2000), type of translation divided into three; 1) intralingual translation refers to a translation in which verbal signs are interpreted by means of other signs of the same language. It happens within the same language (monolingual), 2) interlingual translation is the one which refers to different languages whether it is bilingual or multilingual, and 3) inter-semiotic translation refers to an interpretation of verbal signs by means of other signs of non-verbal sign systems.

2.2.3 Translation Techniques

Molina and Albir (2002:509) classify translation techniques based on the following criteria:

a. to isolate the concept of technique from other related notions (translation strategy, method and error).

b. to include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.

c. to maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in text and context and the translation method that has been chosen.

d. in relation to the terminology, to maintain the most commonly used terms.

e. to formulate new techniques to explain mechanisms that have not yet been described.

Molina and Albir (2002: 509-511) classify the translation into 18 techniques:

1) Adaptation

It is the replacement of the cultural element of the source text (ST) into the culture of target text (TT). For example: change *wolf* into *kancil* in a translation into Indonesian (Hartono, 2011:46). It happens because of replacement of cultural element, the *wolf* is a symbol of the clever animal in the ST (Source Text). Thus, the translator has to find an appropriate word in translating the text in order to have the same meaning from ST (Source Text).

2) Amplification

This technique is used to introduce details that are not found in the ST (Source Text): information, explicative paraphrasing. For instance: when translating from Arabic to add *the Muslim month of fasting* to the noun *Ramadan*. Therefore, *Ramadan* is translated into *Ramadan, the Muslim month of fasting*.

3) Borrowing

It is a type of translation which takes a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *urine, horizon, diameter, stereo, and neutron* in Indonesian text, or it can be naturalized (to fit the spelling rules in the TT (Target Text), e.g., *gol, informasi, and tes*.

4) Calque

It is the literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Police Academy* for the Indonesian *Akademi Polisi*.

5) Compensation

It is to introduce a ST (Source Text) element of information or stylistic effect in another place in the TT (Target Text) because it cannot be reflected in the same place as in the ST (Source Text), for instance, the translation of English *"Me?" Exclaimed Mrs. Albert Forrester, for the first time in her life regardless of grammar* into Indonesian *"Apaan?" teriaknya. Albert Forrester, untuk pertama kali dalam hidupnya lupa pada tata bahasa* (Hartono, 2011:40).

6) Description

It means to replace a term or expression with a description of its form or/and function, e.g., to translate English *cow-creamer* into Indonesian *poci yang berbentuk sapi untuk tempat susu*.

7) Discursive creation

It is a kind of translation which establishes a temporary equivalence that is totally unpredictable out of context, e.g., the Indonesian translation *A Betrayed Son Malinkundang* into *Si Malinkundang*.

8) Established equivalent

It is the using of a term or expression recognized (by dictionaries or language in use) as an equivalent in the TT (Target Text), e.g., to translate the English expression *They are as like as two peas* into *Mereka sangat mirip* in Indonesian.

9) Generalization

It is the using of a more general or neutral term, e.g., to translate English *go by inches* into *sedikit demi sedikit* in Indonesian. It happens because there are no expressions that have the same meaning in Indonesian, so the translator translated it into more general.

10) Linguistic amplification

It is the addition of linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *everything is up to you!* into Indonesian as *semuanya terserah anda sendiri!*

11) Linguistic compression

It means to synthesize linguistic elements in the TT (Target Text). This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question "*are you sleepy?"* into *ngantuk?* in Indonesian.

12) Literal Translation

It means to translate a word or an expression word for word, e.g., *electronic mail* as *surat elektronik*, or, *upload* as *unggah*.

13) Modulation

It is to change the point of view, focus or cognitive category in relation to the ST (Source Text); it can be lexical or structural, e.g., to translate English *you are going to have a child* instead of *kamu akan menjadi seorang ayah*.

14) Particularization

It is the using of a more precise or concrete term, e.g., to translate *window* in English as *guichet* (jendela toko) in French (Hartono, 2011:52).

15) Reduction

It is to suppress ST (Source Text) information item in the TT (Target Text), e.g., *the proposal was rejected and repudiated* into *usulnya ditolak* when translating into Indonesian.

16) Substitution (linguistic, paralinguistic)

It is the change of linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arab gesture of putting your hand on your heart as *thank you*. It is used above all in interpreting.

17) Transposition

It is the change of a grammatical category, e.g., *glasses* translated into Indonesian as *kacamata*.

18) Variation

It is the change of linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for characters when translating for the theatre, changes in tone when adapting novels for children, etc.

2.3 Figurative Language

Figurative language is used to describe an object, person, or situation by comparing it to or with something else (Spivey, 2011). Lakoff and Johnson (1980) stated that figurative language is embedded within and intimately connected to our cultures, behaviors, and models of the world. Based on those statements, it can be concluded that the use of figurative language is for an aesthetic reason. In literary works, figurative language is mostly used by the authors or the writers to beautify the work itself.

According to Spivey (2011), there are several types of figurative language in literary works. They are simile, metaphor, personification, onomatopoeia, hyperbole, idiom, and clichés. Below is the explanation of each type.

2.3.1 Simile

Simile– a simile (sim-uh-lee) uses the words "like" or "as" to compare two explicitly unlike things as being similar. The sentence "Mom is as busy as a bee"

paints a mental picture of Mom swarming around like a bee when she's busy (Spivey, 2011).

2.3.2 Metaphor

Metaphor– a metaphor (met-uh-fawr, -fer) suggests something or someone actually becomes or is something else (Spivey, 2011). "Dad is a bear when he's mad." Metaphors use more specific words like is, are, was, or were to paint a mental picture of Dad actually being a mad bear. There is no "like"or "as" in comparing the two.

2.3.3 Personification

Personification– personification (per-son-uh-fi-kay-shuh-n) gives animals or inanimate objects human-like characteristics (Spivey, 2011). "The soft voice of the waterfall serenaded me to sleep." In this sentence, the waterfall has been given the human characteristic of having a "soft voice" that "serenades" or sings the writer to sleep.

2.3.4 Onomatopoeia

Onomatopoeia– onomatopoeia (on-uh-mat-uh-pee-uh) is a word that describes a natural sound or the sound made by an object or a certain action (Spivey, 2011). Dad lit the fuse, and "POW!" the firecracker exploded. A horrible "Crash!" sounded as the vase hit the floor. Remember the "Zoom!" "Zap!" "Pow!" on the old TV shows? These are onomatopoeias.

2.3.5 Hyperbole

Hyperbole– a hyperbole (hy-pur-buh-lee) is a statement so exaggerated that no one believes it to be true (Spivey, 2011). "Dad drank a million gallons of water

after his run." We all know that this is not possible. The exaggeration of a million gallons is simply for emphasis to describe the large quantity of water Dad actually drank.

2.3.6 Idiom

Idiom– an idiom (id-ee-uh-m) is an expression whose meaning is not predictable from the usual meanings of the words that make it up, as in "He's a couch potato,"or "Hold your horses."Idioms do not present "like" characteristics to other things as in other forms of figurative language. One needs the context of the sentence to help understand the idiom (Spivey, 2011).

2.3.7 Cliches

Clichés– clichés are statements that have been heard so often that their once colorful play on words has become expected and stale (Spivey, 2011). For example, "Birds of a feather flock together."

2.4 The Theoretical Framework

The focus of my study here is to explain translation techniques used by translator in translating literary work (novel). There are many theories that I use about translation; the definition of translation, types of translation, and translation technique itself. The references were not only from books, but also from other sources.

Translation technique is really important to be known by translator. The use of it is to make the translation products be better and proper. Besides, translator was also able to decide which translation techniques that should he/she uses in the certain terms, situation, and condition. By knowing translation

technique, translator becomes more confident in translating anything that she/he will be done.

In this research, the theory from Molina and Albir about translation techniques has become my core theory to analyse the data found. Previously, many scholars also used their theory in completing their research related to translation technique.

There are 18 techniques that Molina and Albir proposed about translation techniques. Those techniques make translator became more confident in translating literary works because there are many optional that can be chosen.

Below is the diagram of this framework.

Figure 2.4.1 The diagram of framework analysis
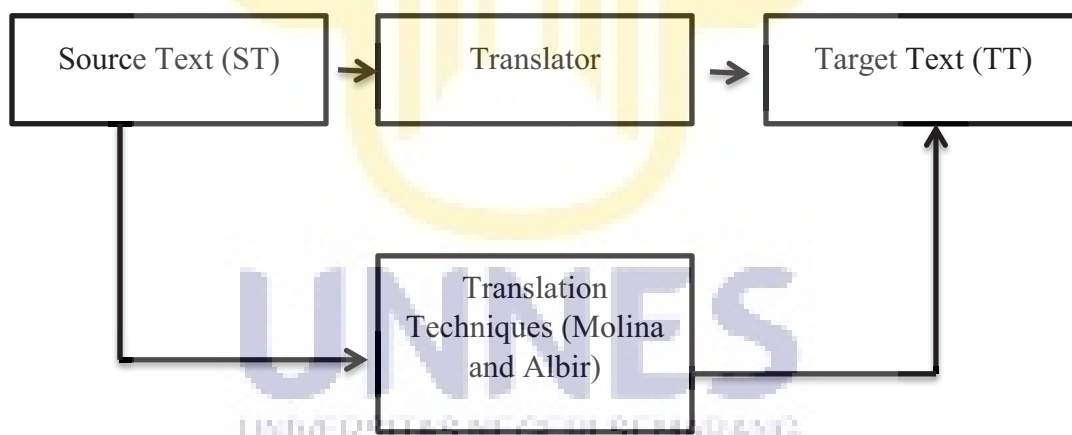
CHAPTER V
CONCLUSIONS AND SUGGESTIONS

This chapter contains two subchapters. There are conclusions and suggestions. In conclusion, the writer presents the interpretation to answer the statement of the problems in this study. The last subchapter contains suggestions for further study.

5.1 Conclusion

There are some conclusions after doing an analysis of translation techniques in Dave Pelzer *The Lost Boy*.

Based on the data analysis on chapter IV, it can be concluded that there are sixteen translation techniques used by the translator in translating novel Dave Pelzer *The Lost Boy* from English into Indonesian. They are an adaptation, borrowing, calque, compensation, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, transposition, amplification, and re-creation. The total data are 1086 direct speeches of *The Lost Boy*. The total techniques of data found are 1086. The percentage of each translation techniques found as follows: (1) adaptation occurs 12 times and represents 1.10%, (2) borrowing occurs 150 times and represents 13.81%, (3) calque occurs 16 times and represents 1.47% (4) compensation occurs 72 times and represents 6.62% (5) discursive creation occurs 62 times and represents 5.70% (6) established equivalent occurs 19 times and represents 1.74%, (7) linguistic amplification occurs 138 times and represents 12.70%, (8) linguistic compression occurs 15

times and represents 1.38%, (9) literal translation occurs 358 times and represents 32.96%, (10) modulation occurs 27 times and represents 2.48%, (11) particularization occurs 20 times and represents 1.84%, (12) reduction occurs 101 times and represents 9.30%, (13) generalization occurs 22 times and represents 2.02%, (14) transposition occurs 26 times and represents 2.39%, and (15) amplification occurs 5 times and represents 0.46%, (16) re-creation occurs 43 times and represents 3.95%. Those percentages will be 100% in total.

The most dominant translation technique used is literal translation. It occurs 358 times or about 32.96%. It is followed by borrowing (13.81%), linguistic amplification (12.70%), reduction (9.30%), compensation (6.62%), discursive creation (5.70%), re-creation (3.95%), modulation (2.48%), transposition (2.39%), generalization (2.02%), particularization (1.84%), established equivalent (1.74%), calque (1.47%), linguistic compression (1.38%), adaptation (1.10%) and amplification (0.46%).

5.2 Suggestions

The conclusions above lead me to provide the following suggestions:

1) For translator

There are many techniques in translation. Many experts also proposed theories related to translation technique. Given that reality, it is important to use different translation techniques. This way is used to produce good quality translation related to accuracy, clarity (readability), and acceptability (naturalness).

2) For Further Researcher

Literary works are different with the other works. So, the future researcher can conduct a research related to the element of literary works in translation, like figurative language, imagery, etc. Besides, future researcher needs to consider assessing the quality of this translation.

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