



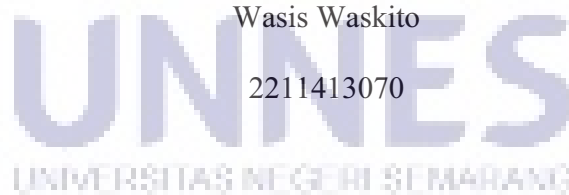
**CENSORSHIP IN ENGLISH-INDONESIAN TRANSLATION OF
*COELHO'S ADULTERY***

A Final Project
Submitted in Partial Fulfilment of the Requirements
for the Degree of Sarjana Sastra
in English

by

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**ENGLISH DEPARTMENT
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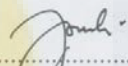
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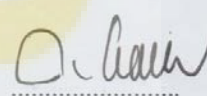
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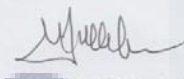
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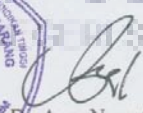

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PERNYATAAN

Dengan ini saya,

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Fakultas Bahasa dan Seni Universitas Negeri Semarang, menyatakan dengan sesungguhnya bahwa skripsi/*final project* yang berjudul:

CENSORSHIP IN ENGLISH-INDONESIAN

TRANSLATION OF COELHO'S *ADULTERY*

yang saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri yang saya hasilkan setelah melalui penelitian, bimbingan diskusi dan pemaparan/ujian. Semua kutipan baik secara langsung maupun tidak langsung maupun sumber yang lainnya, ditulis dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah.

Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh isi karya ilmiah ini tetap menjadi tanggungjawab saya sendiri. Jika kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya.

Demikian, harap pernyataan ini digunakan seperlunya.

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Yang membuat pernyataan,



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MOTTO AND DEDICATION

“I took the batteries of mysticism and put them in my thinking cap.”

Alexander David Turner



This final project is dedicated to:

*Bapak Tercinta; Daryono, Mama Tersayang; Kusmiati.
Anisa Nurur Rachmatika as the worst Google Maps Reader.*

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I know this is the right to continue my Life and Study with different Nature, Friends, and Food Court Sellers.

Wasis Waskito

ABSTRACT

Waskito, Wasis. 2017. *Censorship in the English-Indonesian Translation of Coelho's Adultery Novel*. A Final Project. English Department. Languages and Arts Faculty. Semarang States University. Advisor I: Dr. Issy Yuliasri, M. Pd. Advisor II: Prof. Dr. Januarius Mujiyanto, M.Hum.

Keywords: *ensorable items, translation, strategy, cultural acceptability*

This study is attempted to analyze the censorship criteria and the use of translation strategies in Paulo Coelho's *Adultery* novel. The objectives of this study are to describe what type of censorship occurs in the English-Indonesian translation of *Adultery* novel and to explain the translation strategies used in *Adultery*.

Clauses and sentences indicating censors are the data of this study. Qualitative method is utilized as the study focuses of description of the case which is concerned on sentences rather than numbers. The writer uses Cisquilla's censorship theory (2002) to analyze the censored areas in the novel. Furthermore, to discover the translation strategies, the writer uses translation strategy suggested by Lars Liljegen in his journal.

There are 208 censorable items found in the novel. The research findings of the analysis are as follows: Censored areas found in the novel are; public morality (106 items), political acceptability (4 items), religious orthodoxy (1 item), incorrect use of language (8 items), and collective and individual vices (89 items). Translation strategies used in the novel are; Circumlocution (1.92%), replacement (40.86%), omission (1.92%), amplification (3.84%), borrowing (14.9%), description (1.44%), literal (32.21%), particularization (2.4%), and transposition (0.48%). In addition, 15.86% of censorable items are censored, 81.73% of censorable items are uncensored, and 2.40% of censorable items are uncensored and explicitly translated.

Based on the research findings, it can be concluded that it is only small percentages of the censorable items that have been censored for a book that contains a lot of censorable items. Thus, I suggest the publisher of *Adultery* to to give rating on their books based on age level so that the readers can choose wisely what kind of books they would like to read. The age-rating in books seems to be the best answer for the publishers in Indonesia on dealing with the censorship issue since the needs and the understandings of the readers may vary.

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CHAPTER I

INTRODUCTION

This chapter provides general information about the study and it comprises of six sub-chapters. They are background of the study, reasons for choosing the topic, problems, purposes, significances, limitation, and outline of the study.

1.1 Background of the Study

In modern era and society, English as international language plays such an important role in connecting people from one country to others. One system that takes the largest benefit of this role is education. In the educational system, there are many sources of knowledge which can be taken to support the learning process of educational system, such as books, comics, papers, magazines, articles, journals, and others published in English. However, some people who are lacks of skill of understanding English will face difficulty in gathering the information or knowledge from the sources. In this case, translation will take important part in transferring content of information from the source text (ST) to target text (TT).

According to Newmark (1988: 5), translation is rendering the meaning of a text into another language in the way that the author intended the text. From the definition above, it can be said that meaning puts on the first priority in translating a text. A good translator must be able to transfer the intention of the author

to the readers in such way so that they can clearly understand the content of the information. The problems appear on the surface at this point. Due to the difference of cultural area, the process of transferring the intention of the author to the readers will bring the translator to another process called censorship; acceptable and unacceptable cultural area of readership.

Marshik (2006: 3) in Lars Liljegren (2012) states that censorship is a form of manipulative rewriting of discourses by one agent or structure over another agent or structure, aiming at filtering the stream of information from one source to another. Because translation often, though not always, makes the source culture visible within, and accessible to, the target culture, translated texts tend to attract censorial intervention; they voice the presence of the other from within. (Marshik 2006: 3).

From the definition above, it is clear that culture is the main topic in the process of censorship. According to Taylor (1958: 1) culture is a complex whole, that it contains the knowledge, belief, art, morals, laws, mores, and other capabilities acquired by man as member of society. While in the term of translation, Newmark (1988: 94) defines, “culture is the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.”

Nowadays, there are many novels which are translated from English into Indonesian, such of the ones which are already translated, namely Lord of the Ring, Carry, Sherlock Holmes and many more. Mostly, novels reflect the culture where the authors and the stories come from, and that culture has some kind of level whether it is acceptable or not in other country or culture so that this point affects the translator

in doing translation process. Thus, I am interested in analysing the censorship in cultural translation in a translated novel.

In this study, I take a novel entitled *Adultery* as the object of the study. This novel tells about how a woman who tried to explore the question of what it really means to live fully and happily while she balanced life's routine with the desire for something new. The reason why this novel is chosen is that firstly because its story is taken place in Switzerland, a county with its West civilization, politics, life and any other aspect of life which is called culture. Hartono (2009: 33) in his journal acknowledges that there are difficulties faced by translators in translating an English novel into Indonesian. One of them is the difficulty of finding the closest natural equivalence in cultural context. Furthermore, this difficulty faced by translator will also bring another translation discussion called censorship. Secondly, the story is very inspirational and it becomes an international bestseller novel. It means that the author is capable to make a good writing so that his messages are successfully conveyed. The lastly, the translated version is published by a popular publisher in Indonesia which means that the quality of the translation is deemed trustworthy.

Due to those cases above, I am curious to find out how censorship works in a translated book from English into Indonesian in *Adultery*.

1.2 Reasons for Choosing the Topic

This study is carried out based on some reasons. Firstly, culture is very important to consider in translating a novel since the writing of novel is usually

influenced by the culture where the story comes from. The problem is that each country has a different culture which might have no equivalence in the Target Text (TT). As a result, the words cannot be literally translated and should use the different strategies. Therefore, I am interested to find out how the translator accomplishes the censorship translation.

The second reason is culture of one place will always different with culture in another place. This phenomenon, especially in way the translator tries to make ST culturally acceptable in TT is by doing the process of censoring. The research of censorship in translation is rarely found. Most of previous studies discuss the translation of diexis, simile, code switching, transposition, etc. Thus, I am attracted in carrying out a study on censorship in translation.

The last reason is expectedly this study can improve the readers' and researcher's knowledge dealing with how censorship in translation works. Through this study, it can be seen what type of censorship translation strategies are frequently used by the translator to translate words from English into Indonesian. Hopefully, the readers and researcher can learn the concept of censorship when encounter a problem dealing with censorship in translation.

1.3 Research Problems

In order to have a thorough analysis; this final project will be focused on the following problems stated below:

- a. What are censorable items in the English-Indonesian translation of *Adultery* novel?
- b. What censorable items are censored and uncensored in *Adultery*?
- c. What censorship translation strategies are used to translate censorable items in the *Adultery* novel?

1.4 Purposes of the Study

The purposes of this study are to answer the research problems have been mentioned above, which are:

- a. To investigate censorable items in the English-Indonesian translation of *Adultery* novel.
- b. To investigate the censorable items censored and uncensored in *Adultery*.
- c. To explain what kind of translation strategies used in the English-Indonesian translation of *Adultery* novel.

1.5 Significances of the Study

There are three kinds of significance of the study. They are theoretical, pedagogical, and practical significances of the study.

The first is the theoretical significance of the study. It is hoped that this study will enrich the theories of translation, especially censorship. Furthermore, it is expected to be a reference for those who want to conduct similar studies in the future.

From pedagogical significance of the study, hopefully, it can provide useful source for translation study, especially for English Department which consider

translation as one of important subject. It is expected to improve the knowledge of English Department students to accomplish their study dealing with censorship in cultural translation. The findings of this study also can provide more references for the lecturers and people who are interested in translation study.

The last is practical significance of the study. It is hoped to provide problem solving for translating English text into Indonesian, especially how the publisher deals with filtering information in censorable items of English-Indonesian translation.

1.6 Limitations of the Study

This study focuses on how censorship works in translated works. According to Cisquella (2002: 90) there were five main groups of criteria which were closely examined:

- (1) Public morality (sex, explicit description of the human body or sexual relationship, abortion, divorce, adultery, extra-marital relationships, violence, suicide, use of contraceptive device, etc.).
- (2) Political acceptability (defence of opponent regimes such as Communism, Socialism, Marxism, Anarquism, Parlamentarism or Facism; political nuance, etc.).
- (3) Religious orthodoxy (scornful attacks upon Catholic religious beliefs, its ministers; defence of other religions.).
- (4) Incorrect use of language (foreign words, coarse of rude words.).
- (5) Collective and individual vices (drugs, alcoholism, etc.).

The strategies of translation that is related to those criteria are the strategies used by Lars Liljegen in his journal as follows:

- (1) Translation by circumlocution
- (2) Translation by replacement
- (3) Translation by omission

This study is limited to two theories above. I focus on censorabel items which are included in the five main groups on the basis of Cisquella's theory and on translation strategies used by Lars Liljegen to analyse and find out the answer of research problems written before. Furthermore, this study is expected to be possible to find other translation strategies suggested by other expert whenever those three strategies could not be implemented.

1.7 Outline of the Study

This study is systematically organized consisting of five chapters and each chapter comprises of some sub-chapters. Below is the outline of this study.

Chapter 1 is the introduction of this study which is divided into seven sub-chapters. They are background of the study, reasons for choosing the topic, research problems, purposes of the study, significances of the study, limitation of the study, and outline of the study.

Chapter 2 explains the literature review taken as the theoretical basis of this study. It talks about translation based on some experts' premises, and explains the theories of cultural translation and its strategies. Eventually, it will explain which approach will be used in this study.

Chapter 3 presents the method used to conduct the analysis of this study. It mentions the design and object of the study, role of the researcher, procedures of collecting and analysing data.

Chapter 4 provides the data analysis and results of the study. It shows how the data are analysed and the products from the analysis are obtained.

Chapter 5 is the last part of this study that is the conclusions of the study. In addition, I also give suggestions related to further studies.

CHAPTER II

REVIEW OF RELATED LITERATURE

The chapter two of this study consists of the theories which are taken from some literatures as the theoretical background of this study. Those theories relate to the definition of translation, censorship, and strategies and so on supporting this study.

2.1 Review of the Previous Studies

Some researches attempting to analyse the censorship in cultural translation have been done by some researchers. However, the objectives, method, basic theories, and results are different one to another. There are some researches focusing on the censorship in translation used as the references of this study.

The first research is conducted by Marta Rioja Barrocal (2010). This study focused on the type of translation that were translated and imported into Spain and how they were conditioned by constraint of censorship. It also explores the censorship procedure during some period in order to achieve acceptability among the potential target reader. In her study, Marta used criteria of censorship written by Cisquella (2002:90).

A research relates to censorship was also conducted by Lars Liljegren (2012). He tried to compare translated works using the translation strategy of circumlocution, replacement, and omission to find out the domestication and

censorship of novels. Furthermore, Zaixi Tan (2015), tried to identify censorship in translation of the People's Republic of China. He focused on how censorship, as a form of institutional control the circulation of information and ideas. His purpose of the paper was to explore the underlying factors for translational censorship in China and the factors that may have affected the changing or non-changing character of translational censorship in PRC. In addition, In Indonesia, Issy Yuliasri (2017) tried to find out censorship through the translation techniques used by the translator in translating the English humorous texts in the *Donald Duck* comic of Walt Disney into Indonesian and presented the reasons underlying the translator's choice of the translator techniques. Furthermore, her study also aimed at analysing whether or not the choice of the translation techniques affected in the rendering of meaning, maintenance of humour, and acceptability of the translation.

If we talk about how censorship in translation works in Middle East, there is also a study conducted by Huda A. Yehja (2007). In his study, he tried to address the issue of translation, culture, and censorship in two Arab countries; Iraq and Kingdom of Saudi Arabia by using different perspective because he addressed censored books in English and Arabic. His aim was to reveal the types of censorship imposed on the societies of both countries, and how it was related to culture and translation. Meanwhile in Turkey, Devrim Ulas Arslam (2016), tried to investigate the translation and censorship of popular erotic literature. His purpose writing the study was to problematize Avni İnel's insistent promotion of popular erotic literature in the Turkish culture repertoire both as a translator and a patron of popular erotic literature

mainly in the 1940s. Furthermore, Maisaa Tanjour (2011) tried to investigate and describe the different economic, political, cultural, and ideological factors that govern the translation process and product in Syria by bridging cultural gaps in English-Arabic translation.

In Europe, there is Luis Pegenaut (1999) that wrote about censoring translation and translation as censorship in Spain under Franco's dictatorship (1939-1975). His aim was more particularly to provide a clear picture of how this Francoist "power behaviour" was embodied, stressing the key role that translation performed in the creation of its cultural identity. An analysis of translation norms was bound to reveal important data about the regime's attitude towards "alien" notions and about the way those notions, when considered undesirable, were manipulated, that was censored. Marta Rioja Barrocal (2010) was once again try to write a study about censorship translation by conducting a study analysing several different aspects of all the textual marks encountered in a Corpus of 159 censored novel during the Franco Period. First, he wanted to inform about the state of the modified passages, the ways in which they appeared and the criteria followed to apply them. Secondly, he would like to distinguish and consequently classify all the type of textual marks according to the content of each passage as well as giving account of the distribution of those marks per novel. The last study is conducted by Julia Lin (2016). She examined the production of texts translated for children under state censorship during Franco's Spain (1939-1975) in order to explore the influences of adult ideological agendas on the translation of children's literature. Through a detailed examination of the translator's solutions to the translation problems present in *Huckleberry Finn*, she shed light on the dynamics of children's literary system and finally highlighted the way the theories developed in translation studies can enhance children's literature studies and vice versa. In conclusion, recent studies of censorship in children's literatures have been done; ones of them are by Lin (2016) on the State's censorship

during Franco's dictatorship and in Spain focusing on the translation of Mark Twain's *Adventure of Huckleberry Finn* and Yuliasri (2017) on the Translators' censorship in English-Indonesian Translation of *Donald Duck* comics. No study was done on the censorship in English-Indonesian translation of Coelho's *Adultery*.

2.2 Translation

2.2.1. Definition of Translation

According to Newmark (1988: 5), translation is rendering the meaning of a text into another language in the way that the author intended the text. This concept means that translation is not only transferring language from SL to TL but the translator has to consider the intent of the author. Nida and Taber (1969: 12) also agree that the primary purpose of translation is the closest natural equivalent of SL's message in terms of meaning and style. The different interpretation between the author and the translator might cause misunderstanding since the originality from the source text can be partially or wholly lost.

Munday (2009: 6) argues that translation is not merely the product of the translation process which is in the form of written text on the page. Hatim and Munday (2004: 6) states that translation is a process conducted by a translator to transfer a written text from Source Language (SL) into Target Language (TL) under the constraint of the socio-cultural context of both languages. Socio-cultural context is an inevitable factor that covers and influences the translation activity. Choliludin in Hartono (2009: 6) states that translation is influenced significantly by some situational factors which are register, change of language and context of culture itself.

Further definition of translation is delivered by Larson (1984: 2) who states that 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 semantic structure. It is meaning which is being transferred and must be held constant.

Based on the definitions above, the translation process becomes more complicated since translation also deals with other detailed-contexts that might be far different from one language or culture to another. In conclusion, translation is not only replacing words from SL to TL, there are some aspects that should be taken into consideration. One of the aspects is censorship; acceptable and unacceptable cultural area of readership that is going to be the main object of this study.

2.2.2. Strategies in Translation

Strategies in translation are needed to accomplish the difficulties found in translation process. Sun (2012) argues that the term 'strategy' in 'translation strategies' is often used synonymously with some terms which are defined in various ways by some experts. Hatim and Munday (2004:16) prefer to use the term strategy and link the strategies of literal and free translation, form and content to the main issues of translation. Strategy in translation can be said as the effective way used by the translator to overcome difficulties in translation process based on the purpose of the translation itself. In this study, the term strategy is used instead of the other ones such as method, procedure, approach, or tactic and so on.

2.3 Censorship

2.3.1 Definition of Censorship

Celia Marshik quotes Sturge (2004) in Liljegren (2012) when providing a definition of censorship.

Censorship is a form of manipulative rewriting of discourses by one agent or structure over another agent or structure, aiming at filtering the stream of information from one source to another. Because translation often, though not always, makes the source culture visible within, and accessible to, the target culture, translated texts tend to attract censorial intervention; they voice the presence of the Other from within. (Marshik 2006: 3)

Cohen (2001:119) in Yehia (2007) states that censorship is a practice that occurs in many sectors, at many levels of society on a continual basis. Furthermore, In *Outlaw Representation: Censorship and Homosexuality in Twentieth Century American Art* (2002), Richard Meyer argues that “Censorship may be most powerful when it is least palpable.” In parallel to these studies, Arslam (2016) quotes Billiani (2007) to define the relationship between translation and censorship from a sociological perspective.

The sociology of structural censorship [based on Pierre Bourdieu’s ideas] reaches beyond written forms. The understanding of ‘active’ censorship in determining both dominant and subordinate discourses [based on Michel Foucault’s ideas] fosters a dynamic approach to the analysis of censorial mechanisms. And the necessity of looking at the shape of the ostensibly national textuality in order to explain censorial choices and practices [based on Homi Bhabha’s ideas] allows us to account for the pervasiveness of both the political and the aesthetic. (Billiani, 2007: 22)

I infer that censorship is the process of filtering meanings of specific concepts which are expressed in the form of words or sentences from SL to TL. Thus, this study will focus to investigate the way of the novel translator in filtering the contexts of taboo and rude words found in the novel. This phenomenon becomes interesting since what makes differences between literatures are not only words but also cultural acceptability contexts written in the novel.

2.3.2 Criteria of Censorship

In his study, Marta Rioja Barrocal (2010) exposed one theory that examined criteria of censorship, it was a theory written by Cisquella. Due to its completeness and validity, this study would also use Cisquella's theory to the criteria of censorship in Coelho's *Adultery*. According to Cisquella (2002:90), there are five main groups of criteria which are closely examined:

- (1) Public morality (sex, explicit description of the human body or sexual relationship, abortion, divorce, adultery, extra-marital relationships, violence, suicide, use of contraceptive device, etc.).
- (2) Political acceptability (defence of opponent regimes such as Communism, Socialism, Marxism, Anarchism, Parliamentarism or Fascism; political nuance, etc.).
- (3) Religious orthodoxy (scornful attacks upon Catholic religious beliefs, its ministers; defence of other religions.).
- (4) Incorrect use of language (foreign words, coarse or rude words.).

(5) Collective and individual vices (drugs, alcoholism, etc.).

These criteria are used to identify censorable items from words that have been identified in *Adultery* novel. The reason is because the items in the characteristics are considered more complete and practical than other theories.

2.3.3 Censorship and Cultural Acceptability in Translation

It is agreed by some expertise that translation requires more than just direct transferring words from a source language into a target language. Due to culture differences in countries around the world, in order for the translation to works, translator also have to take into consideration the various cultural differences between source text (ST) and target text (TT) that come into play during such a transaction. ST may show words or actions that are not culturally acceptable in the TT culture. Yulisri (2007) stated in her journal when tried to find out censorship through the translation techniques used by the translator in translating the English humorous texts in the Walt Disney's Donald Duck comics into Indonesian.

Not all aspects of Western culture, reflected in the language used in Walt Disney's *Donald Duck* comics, are acceptable in Indonesia. So, in translating the comics, the translators have to manipulate the text for it to be acceptable by the target readers and parents. (Yuliasri 2017)

The problem with censorship acceptability is sometimes it is hard to define how proper a culture is from a country compared to others. As *Adultery* is taking place in Switzerland, a country in the West which has a complex culture due to its diversity, this study would like to analyse how the translator tries to process Western culture so that it would be culturally acceptable for the readers in Indonesia.

2.3.4 Strategies in Censorship

I use the strategy used by Lars Liljegren (2012) in his journal entitled *Translation between Culture: Domestication and Censorship as Guiding Forces in Strindberg's Giftas into English*. The strategies are as follows:

- (1) Translation by circumlocution
- (2) Translation by replacement
- (3) Translation by omission

This study is also expected to be possible find other translation strategies suggested by other expert whenever they are available and implementable and those three translation strategies could not be used. The strategies above used by Lars Liljegren are taken to analyse the data in this research. Each strategy is explained one by one as follows.

2.3.4.1 Translation by Circumlocution

This strategy is used to change taboo words by rephrasing the sentence. It happens when there is word, locution, or paragraph that circles around a specific idea with multiple words rather than directly evoking it with fewer words. By changing the word or rephrasing the sentence, it is expected that sentences contain censorable items would be more acceptable by the readers. For some cultural reasons, readers would still understand what contents in the source text by only reading the translated words using this strategy. In a simple language, rephrasing would likely to change the

almost the sentences but it still keep the original context coming from the source texts.

2.3.4.2 Translation by Replacement

This strategy is used to replace censorable items by a milder such or by one that completely changes the entire meaning of the sentence. The original meanings found in the sources would be changed by the new meanings that are culturally acceptable in a country where the book's published. The meanings could be milder or whatever it is logically available and acceptable for the TT readers. This strategy is usually used for censorable items that are culturally more sensitive than taboo words.

2.3.4.3 Translation by Omission

This strategy used by omitting single word, entire clauses, sentences, or even paragraph that contains censorable items. The purpose of this strategy is to reduce or even eliminate phrase without eliminating the meanings of the source texts. Whenever the words or phrases are useless, this strategy is used to reduce them. In addition, without reading the reduced or omitted words, the readers are expected to understand the meaning of the source texts.

2.4 About the Novel

Adultery is a Brazilian novel written by Paulo Coelho, a Brazilian author. It is the sixteenth major book by Coelho. It is translated into English from Portuguese by Margaret Jull Costa and Zoe Perry, and translated into Indonesian by Rosi L.

Simamora. The Portuguese of *Adultery* was released on April 10 2014 while the English version of the book was published by Alfred A. Knopf in New York City by the end of 2014. The book itself was categorised as a fiction.

2.4.1 The Author

Paulo Coelho de Souza is a Brazilian lyricist and novelist. He is the recipient of numerous international awards, amongst them the Crystal Award by the World Economic Forum. Early in 2017 he has been nominated by the Albert Einstein Foundation as one of the 100 leading visionaries of our time. His novel *The Alchemist* has been translated into 81 languages. According to The Washington Post, Paulo Coelho has sold an estimated 350 million books and is all-time bestselling Portuguese-language author.

2.4.2 The Translator of the Indonesian Novel

The English novel version of Paulo Coelho's *Adultery* is used as the source text. It is translated into Indonesian by Rosi L. Simamora and is used as the target text. Rosi L. Simamora is a translator and writer who has translated many novels into Indonesian. She translated the novel on 2014 by changing the title into "Selingkuh" from the original of "Adultery". Her work was published under the publisher of PT Gramedia Pustaka Utama.

2.4.3 Synopsis of the Novel

Adultery, the provocative novel by Paulo Coelho, explores the question of what it really means to live fully and happily. How we balance life's routine with the desire for something new.

To everyone around Linda, she seems to be living a fairy tale; successful in her thirties, she's married to a loving husband, the mother of two children, and an accomplished journalist admired for her savvy reporting. The ease and privilege of her lifestyle make her the envy of many. But one day, a routine interview with a famous writer changes everything. "I haven't the slightest interest in being happy," he says defiantly. "I prefer to live life passionately, which is dangerous because you never know what might happen next."

Startled by these comments, Linda begins to examine her life more deeply, and is surprised to find a profound sadness beneath her impeccable façade. When depression sets in, nothing seems to help—not yoga, not self-improvement books, not weekend getaways. Nothing until a chance run-in with the former boyfriend, Jacob Konig, sparks a fire that gives her life the meaning it has been lacking. As Jacob and Linda reignite their passion, Linda becomes addicted to the rush that comes from living out her fantasies in an illicit affair. But when that addiction threatens to take over the rest of her life, she will have to confront deep emotions and make a choice.

2.5 Theoretical Framework

Translation takes an important role to overcome a problem between two languages and cultures. Culture cannot be separated from language and vice versa. Moreover, when translating literary work like novel containing cultural aspect, the translator have to pay more attention toward the taboo and rude words found in the text.

Western culture where the story takes place is different from Indonesian culture. On the basis of Cisquella's theory (2002), there are five main censorship criteria that closely examined. By using translation strategy that's used by Lars Liljegren in his study, I will also try to identify the proper translation strategy used in the novel. In addition, this study is also expected to be possible to find other translation strategies whenever they are available.

Those two theories are used to find out the answer of the research problems. The first is to find out the censorable items found in *Adultery* novel by using the theory suggested by Cisquella. Then I identify what translation strategies used in the novels. The theoretical framework is drawn in a diagram as follows:

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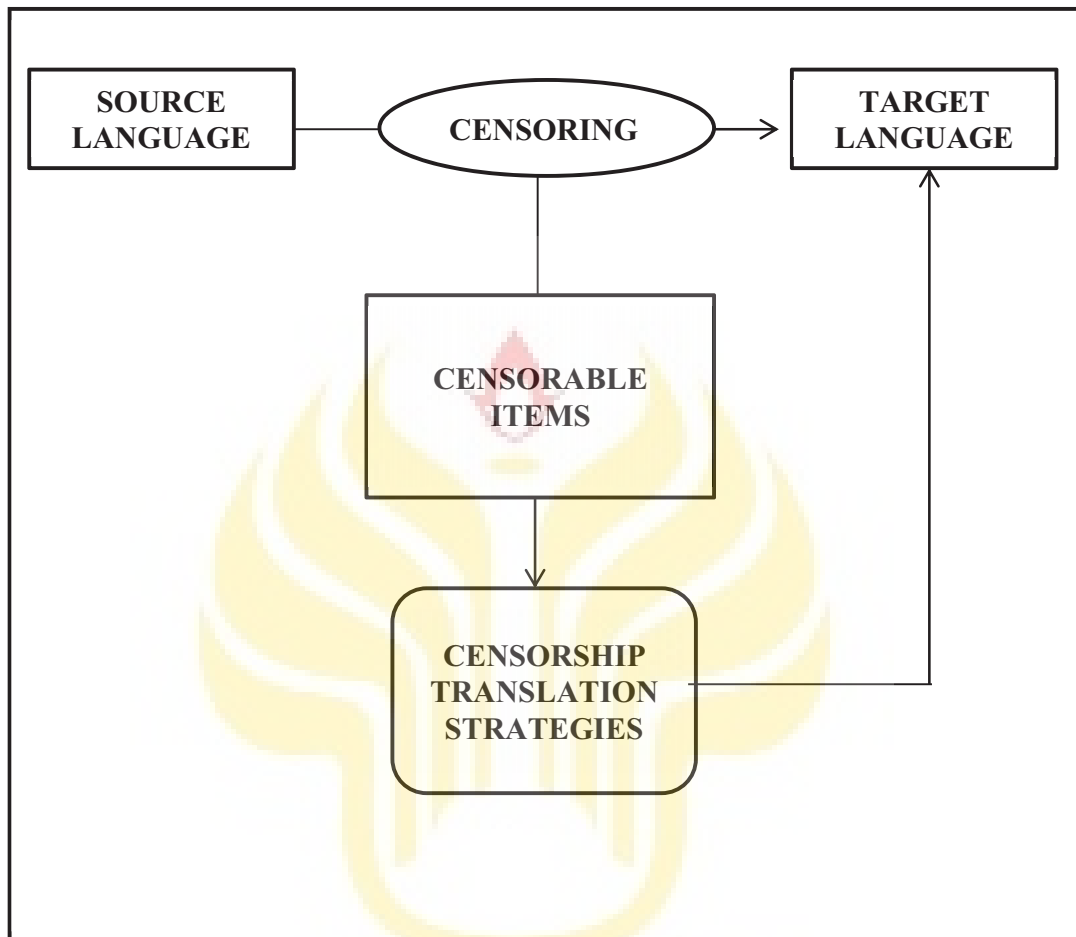


Diagram 2.1 Theoretical Framework

CHAPTER V

CONCLUTIONS AND SUGGESTIONS

This chapter is the last chapter of this research report containing conclusions and suggestions. The conclusions cover general findings found out during conducting this study. Some suggestions are suggested for the readers, particularly for the translator and the publisher, researchers, students, and teachers of translation.

5.1 Conclusions

After conducting this study, it can be drawn some conclusions answering the two research questions. The conclusions are inferred from the data discovered in analysis process. The conclusions are described as follows.

Firstly, based on Cisquilla (2002), there are 208 censorable items in *Adultery* novel under five criteria, they are public morality, political acceptability, religious orthodoxy, incorrect use of language, and collective and individual vices. Public morality dominates the frequency of the collected censorable items (50.96%). Collective and individual vices is following in the second place (42.78%). Furthermore, incorrect use of language and political acceptability are taking the third and fourth place (3.84% and 1.92%). Meanwhile, religious orthodoxy takes the last place (0.48%). Secondly, it is also discovered that 15.85% of censorable items are censored by the translator, 81.73% of censorable are uncensored, and 2.40% of censorable items are uncensored and translated explicitly.

The further conclusion is about translation strategies. It has been concluded that the translator of *Adultery* novel uses three translation strategies suggested by Lars Liljegren, they are translation by circumlocution, translation by replacement, and translation by omission. In addition, this study also discovers that it is possible to find other translation strategies in one novel; they are six translation strategies proposed by Molina and Hurtado Albir (2002). Unexpectedly, the most frequent translation strategy used by the translator is translation by replacement (62.02%). It means that to translate a censorship in literature works, the translator might rely on this strategy due to its flexibility to translate taboo and rude words into milder ones that are more acceptable for TT readers. Meanwhile, transposition takes the last place (0.48%). It means that nowadays there are already some other options to translate censorship criteria rather than changing grammatical structure of ST which is risk erasing the real context in literary works. In addition, the translator used all 9 translation strategies (81.73%) to translate censorable items uncensored, 3 translation strategies (2.40%) to translate censorable items explicitly, and only used 2 translation strategies (15.86%) to censor censorable items.

The last conclusion is that the use of strategies in translating censorable items depends on the cultural purpose of target readers. The translator might translate the same censorable items using two different strategies. In one case, for example, the translator chooses translation by replacement to translate public morality because it gives such milder meanings for the readers. In other case borrowing is chosen to

translate censorable items under public morality since it is creating specific stylistic effects, such as introducing the flavour of the foreign culture into a translation.

5.2 Suggestions

Taking a look at the experience after conducting this study, the suggestions are written and directed to the readers of this study, the translator of this novel and those who deal with translation study. The purpose of the suggestions is to give ideas and inspirations that will benefit them in the area of translation study, whether it is about reading, writing, or understanding a translation study. The suggestions of this study are described as follows.

This study discovers that there is one translation strategy used by the translator than the other eight. From these findings, I suggest that translation by replacement is the best choice to translate censorable items. Firstly, it is obvious that censorship criteria deal with taboo and rude words which are quite sensitive for some culture. Translation by replacement gives a choice to translate censorship criteria in a safest way without losing the real context in source text. Furthermore, the flexibility is available whenever replacement is used to translate censorship criteria as it concentrates on the message which is written in natural and resourceful style. Nevertheless, the previous explanation does not mean that the other strategies cannot be used. Those strategies are possible to use depends on the situation occurred in the novel.

The next suggestion is addressed to the translators in general, not to use borrowing only when the concept is not too familiar to the TT readers. For example, the words *gin* is not familiar to TT readers even though there is still the word *drink* explaining that *gin* is kind of beverage. The problem is that the word *gin* probably produces misunderstanding for those who do not know that it refers to an alcoholic beverage which is considered culturally taboo in TT. It is shown that making the TT italic is not the best choice the translator has. In addition, based on the findings of this study, it is recommended for the translator to add an explanation after the unfamiliar word or choose to translate the unfamiliar words to more general words that are contextually and culturally understandable, in this case, *minuman keras* or *minuman beralkohol* are better options rather than the original word; *gin*.

Furthermore, the publisher of Indonesian version of *Adultery*, as the provider and the “spokesman” of the novel is recommended to recognize and understand the purpose of the translation. The publisher is responsible for the translator as the one who knows the condition occurred in the source text and the needs of the readers in target texts. Indonesia, a country that has an eastern culture in which still concerns with morality as the primary aspect of social life needs a translator who is aware of morality aspects in translating censorable items since not all contexts in Western culture are acceptable in Indonesia. Unexpectedly, the findings of this study revealed a contradiction due to the fact that it is only 15.86% of the censorable items that have been censored by the translator and 81.73% of them are uncensored. This contradiction situation increased when the translator decided to not only let 2.40%

ensorable item uncensored, but also translate them explicitly by changing their cultural contexts become more taboo in the translated version. These findings are substantial as the publishers of both versions of *Adultery* do not include age restrictions sign on their books. In order to answer this issue, PT Gramedia Pustaka Indonesia is recommended to give rating on their books based on age level so that the readers can choose wisely what kind of books they would like to read. The age-rating in books seems to be the best answer for the publishers in Indonesia on dealing with the censorship issue since the needs and the understandings of the readers may vary.

In addition, the last suggestion is addressed to those who are taking translation study and the instructors or lecturers. It is recommended for the students to bring their knowledge of translation study to another level since translation is not about how the changing of the original texts into target texts. There are further areas which are also dealing with translation study; censorship is one of them. Censoring occurs in every translation process without being seen since it exists to be avoided for some cultural reasons. Relating to this problem, particularly dealing with censorship criteria, they may refer to Cisquella (2002: 90) in order to ease the process of collecting data. It is also recommended not to limit the translation strategies as censorship is a flexible concept that is possible to find more than one translation strategy.

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