

Novel Translation

(Tripartite Cycle Model-Based Approach)

Rudi Hartono



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Preface



By Saying Alhamdulillah, I thank Alloh the Almighty for His blessing given to me in finishing my book entitled ‘Novel Translation: Tripartite Cycle Model-Based Approach’. Peace be upon him the Prophet Muhammad, his family, and companions.

In relation to this writing completion, I say thanks to all people who highly contributed to my work process. These deep thanks will go to:

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May all become good deeds and significant services for our academic efforts. Hopely this work will be useful for researchers, translators, and all parties who are concerned about translation studies.

Semarang, 7th September 2018

The Writer



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Chapter 1

Introduction



The main problem in translation is the difficulty of finding equivalents. A ‘correct’ translation is very dependent on outside factors of the text. The first outside text factor is ‘the author of the text’ which in producing his writing cannot be separated from the influence of education, reading, and other factors influencing his writing. The second factor is the ‘translator’, who must try to divert messages from the source language into the target language. The translator has a central role in the translation process, so he will determine the decision to make his choice between using the foreignization ideology which emphasizes on the source language with all its implications or domestication ideology which emphasizes on the target language with all its implications (Hoed, 2003; Xianbin, 2005; Ordudadri, 2008). The third factor is the group of ‘readers’, who have various interpretations of the text they read. The fourth factor is the ‘norm’ that applies in the target language and source language. The fifth factor is ‘culture’ which underlies the target language. The sixth factor is ‘the thing that is discussed’ in a text that can be understood differently by the source text writer and translator, as well as the reader (Hoed in Taryadi, 2007).

From the description above, it can be concluded that the translator has a heavy responsibility because he must be able to understand the world of the source text and the world of the target text readers. Because it is heavy, difficult and complicated, many translators experience problems in translation, rather than in translating novels.

At present many literary works in the form of dramas, novels and poems have been translated into Indonesian. If we visit a bookstore, we will see a number of works of fiction translation, both for adult and children readers. The translation works far

exceeded the number of original works of Indonesian authors. But is this quantity aspect also accompanied by adequate quality? We know that the quality of translations in Indonesia is often sued. Indeed, there are not a few translation works in Indonesia that make the reader wrinkle forehead because he has to figure out for himself what the intentions are in front of him. Sometimes a new translation text can be understood if we read the original script (Setiadi in Taryadi, 2007). Translating written works, both literary and non-literary works from one language into another, is a work that is not just a translation of a work (Toer, 2003).

The novel, as a complete and extensive form of literature, is widely translated into various languages. Translating novels doesn't seem as easy as translating plain texts. Many novel translators face difficulties when translating them. These difficulties include various aspects, including linguistic aspects, cultural aspects and literary aspects. This is in line with Robinson's (1977) and Newmark's opinion (1988) proposed by Suparman (2003) that broadly these difficulties cover cultural aspects such as cultural influences, aspects of language and also moral goals implied in the literary work (pp. 144-145).

Difficulties in the linguistic aspects, for example the translator of novel is difficult to understand the sentence structure and very long paragraphs and complicated grammar. Difficulties in cultural aspects such as novel translators find it difficult to find terms related to material culture, cultural events and habits and the sociocultural understanding that appear in the story. Difficulties in the aspect of literature, for example, the difficulty of translating idiomatic expressions, figurative languages, such as metaphors, figures of speech, personification and sequences of words that contain alliteration or asonance, terms relating to the background and atmosphere in the story, and names of character owners (proper name). All difficulties in the source text (ST) must be found in the exact equivalent in the target text (TT).

Setiadi in Taryadi (2007) adds that there are several other problems in the translation of novels, for example, the first is the problem of how to translate unusual titles. After going through various considerations, he decided to translate the title 'The Currious Incident of the Dog in the Middle of the Night-time' into '*Insiden Anjing di Tengah Malam Buta yang Membuat*

Penasaran'. Is this the exact translation? This case concerns linguistic problems, namely lexis and structure.

The second problem concerns the selection of personal pronouns. The translation of personal pronouns or pronouns from English into Indonesian requires precision. Translators must be able to see references in accordance with the text (exophoric and endophoric references) and context (level, position and social status). For example, the pronoun 'you' can be translated varies according to the reference, for example:

1. (ST) Andi: *Budi, are you fine today?*
(TT) Andi: Budi, apakah kamu baik-baik saja hari
2. (ST) Andi: *Do you teach English today, Sir?*
(TT) Andi: Apakah Anda mengajar bahasa Inggris hari ini, Pak?
3. (ST) Mr. X: *Do you recognize me, Mr. Y?*
(TT) Mr. X: Apakah Saudara mengenaliku, Tuan Y?

From three examples of the case above, it can be explained that the pronoun 'you' can be translated variably according to the personal pronoun reference. In the first sentence, the pronoun 'you' translated to '*kamu*' because of peer referrals between Andi and Budi. In the second sentence, the person pronoun 'you' is translated as '*Anda*' because of the reference status or position. Andi as a student must place his teacher in a higher or honorable position, so that the pronoun 'you' is more accurately translated '*Bapak*'. In the third sentence, the person pronoun 'you' is translated '*Saudara*' because of the more respectful reference to the status of fellow adults, especially if the greeting is between people who have not known each other. So, the translator must be able to choose which personal pronoun is the most appropriate and suitable to be translated, which is in accordance with the text reference and the context of the ST and TT. More importantly contextually, the case of translating this pronoun concerns issues that are closely related to norms and culture.

The third problem is the problem relating to the translation of idioms and figurative languages, for example, metaphor, simile, personification, alliteration, and assonance). This problem is very much found in the translation of novels and is difficult to translate. The problem is that this idiom translation and figurative languages require a level of comparability that must be accurate,

the level of reasonableness that must be accepted in the target language and the cultural context of the user community, and a high level of readability by the target text reader. Here are a few examples:

1. Idiom translation
ST: to kick the bucket
TT: *mampus*
2. Metaphor translation
ST: All the world's a stage. – William Shakespeare
TT: *Dunia ini panggung sandiwara.*
3. Simile translation
ST: My love is like a red, red rose. – Robert Burns
TT: *Kekasihku bagaikan sekuntum mawar merah.*
4. Personification translation
ST: The wind cried in the dark.
TT: *Angin menangis di malam gelap.*
5. Aliteration translation
ST: The **d**am ran **d**ry **d**uring the **d**rought.
TT: Tanggul mengering selama musim kemarau.
6. Assonance translation
ST: The rain in Spain falls mainly in the plains.
TT: *Hujan di Spanyol sebagian besar turun di tanah datar.*

The above idiom is not translated literally but is replaced by an equivalent idiomatic expression, so that the idiom is not translated into 'menendang bakul' tetapi 'meninggal dunia' because the connotative meaning of the idiom is 'to die' not 'to strike a specific bucket with a foot' (Saeed, 2000, p. 59). Another example is the well known metaphor revealed by William Shakespeare 'All the world's a stage' that is translated as 'Dunia ini panggung sandiwara' (GNU, 2008). The meaning of this metaphor is in accordance with the cultural context because it is well known and sticky in the ears of the Indonesian people. The metaphor is even used as famous song lyrics. That equivalent is considered more acceptable rather than literally translated as 'Seluruh dunia adalah sebuah panggung' which looks very stiff. Likewise, with allusion of 'My love is like a red, red rose' the very famous one by Robert Burns translated to 'Kasihku bagaikan sekuntum mawar merah' (Daily Writing Tips, 2008). This

comparison uses the word 'like' as copula to compare 'rose' to 'a woman'. The red rose is attributed to a woman who has the features of blushing, smooth and soft skin, and fragrant. Then the personification of 'The Wind Cried in the Dark' who personalizes 'The wind like a human who can cry' is translated to 'Wind crying in the dark night'. This translation is translated literally because of its equivalence of meaning and grammar. In general, personification is translated linearly so that the original message from the source text can be delivered in its entirety to the target language text with acceptable grammatical adjustments. Furthermore, compared to the previous figurative languages, alliteration and asonance are more difficult to translate because consonant and vowel sound patterns contained in the source text cannot always be replaced with the same pattern in the target language. This is the most difficult problem to solve. Even though the uniqueness of the alliteration and the asonance is in the beauty of the sound. The writers of literature use these two majors to strengthen the meaning of the word (Dowling, 2008). In the alliteration translation above the words ***dam***, ***dry***, ***during***, and ***drought*** that have a consonant sound pattern [d] cannot be translated into the target text and the translator only translates those words lexically and grammatically, not paying attention to the consonant sound pattern. When compared to then ***dam*** [d] → ***tanggul*** [t], ***dry*** [d] → ***m***engering [m], ***during*** [d] → ***s***elama [s], and ***drought*** [d] → ***k***emarau [k] of which the pattern is not translated. It is likewise the words that have a vowel pattern in the above asonance also are not translated.

In comparison with non-literary translation, Purwoko (2006) explains that translating the science texts is not as complicated as translating literature, the translator has to provide himself with 'intellectual devices' (p. 19). It means that in translating non-literary works, the translator will be able to translate the work well if he, for example, already has a vocabulary knowledge of content and grammatical understanding.

In addition, Hardjoprawiro (2006) added that translating the novels is different from translating the ordinary texts (pp. 35-43). The difference lies in the use of various expressions and figures of speech, which are hardly found in the language of science.

Literary language is connotative and contains many idiomatic expressions and speeches of certain figurative languages, while the language of science is denotative and has technical terms. He also added that in translating novels, the translator would have difficulty in translating local words and names, he would find prolonged sentences and pages of paragraphs

The two opinions above are further strengthened by Tianmin (2006: 15) who states:

'Translation novels is different from translating science. Science deals with universals, and literal translation may be welcomed by academics interested. The happenings in novels are semi-imaginary, being designed to move feelings of the community.'

According to Tianmin (2006) above, translating the novel is different from translating the scientific texts. The scientific texts deal with all things that are universal or all kinds of fields, so that it does not rule out the possibility of literal translation will be more suitable to be used in the academic field. The novel is loaded with everything that is semi-imaginary, full of imagination, and indeed designed to arouse the feelings of a community or society.

Subsequently translating the novel is not just translating expressions in a series of sentences, but understanding the purpose implied behind the statement, so that not a few translators do carelessness in translating novels, for example they do:

- (1) errors in translating information,
- (2) the addition of interpretations of the original text, and
- (3) superficial interpretation of several important interrelated things contained in literary works and in the end a novel translation results which deviate from the text and original context (Iser in Bassnett-McGuire, 1991, p. 115).

Regarding the problem of the translation of novels, especially the translation of idioms and figurative languages (metaphor, metaphor, personification, alliteration, and assonance), many previous researchers tried to explore the problems and provide a variety of solutions in the form of research. Here are some studies that are relevant to the translation of novels but have a different focus.

The first study was a study of the analysis and evaluation of literary translations conducted by Zuchridin Suryawinata (1982) in his dissertation entitled 'Analysis and Evaluation of Translation of Literary Novels 'The Adventures of Huckleberry Finn from English to Indonesian'. In his research, Suryawinata (1982) tried to analyze 1) readability, 2) literature which included themes and events, atmosphere, storyline, characterization, 3) language, 4) grammar, and 5) stylistics. This Suryawinata's study is more dominant in analyzing its objective factors. He is more likely to judge the accuracy and error of the translation of the novel in general. The research only analyzes the translated documents of the novel, does not reveal the background of the novel translator (generic factors) and the readers of the translation (affective factors), so that the research is not holistic. Beside that related to the aspects of literature studied, Suryawinata (1982) does not focus his analysis on the translation of idioms and figurative languagess (metaphor, figuration, personification, and alliteration) but focuses more on the translation of fictional prose anatomy, namely themes and events, atmosphere, fabric story, and statement. The stylistic problem referred to by Suryawinata in his research is the exposure style of novel writers in general in telling the story, not figures of speech.

The second study was a research conducted by Crespo (1998), namely research on the problem of the translation of 'The New York Trilogy' by Paul Auster from English to Spanish. 'The New York Trilogy' is a literary work published in 1988 by Paul Auster consisting of three story titles: 'City Glass', 'Ghost', and 'The Locked Room'. In his research, Crespo (1998) analyzed the translation of names (names), rhymes (rhymes), word plays (wordplay), idioms (idioms), alusio (allusions), and everyday expressions (colloquialisms) from English to Spanish in literary works above. From his research, he found that the translation units above were translated using synonym and paraphrasing techniques. That is the result of a study conducted by Crespo (1998) which only aimed at objective factors.

The third study was research by Hu (2000). He examines the problem of the translation of novels by offering solutions to reduce problems and difficulties in translating novels. He examined the translation of fiction prose with a sociosemiotic

approach as a solution. Based on the results of his research, he suggested that a sociosemiotic approach can help fictional prose translators to translate fiction prose text optimally because with this approach, the translator of the literary work is provided with the basics of sufficient translation theory and intensive translation practices. Basically the results of Hu (2000) 's research can help novel translators, especially to translate novels properly and correctly. However, based on observations, the sociosemiotic approach weighed heavily on the translator because he had to study and explore socioculture and other cultural symbols underlying the novel he translated. This is very time consuming for translators to do sociocultural and linguistic comparisons between the source language (SL) and the target language (TL) before he translates the intended novel so that the translation results will be good and satisfying.

Based on this study, Hu (2000) did not examine objective, genetic, and affective factors. This means that he did not analyze the problem of the translation of novels related to translation products, let alone analyze the translation of idioms, metaphor, personification, and alliteration. Similarly, he did not examine the translators of novels and audiences of novel translation. He only examined how the sociosemiotic approach could help translators to produce translation products that were accurate, natural, and acceptable, so that the translation results could be enjoyed by the audience as the original work.

The fourth study is the study conducted by Traore (2005). He conducted research on the translation of English novels *Translating a Swahili Novel into 'Kizungu' into Italian 'Separazione, the Italian Edition of Said Ahmed Mohamed's Utengano'*. In his research, Traore (2005) only analyzed the translation of words and phrases, as well as idiomatic and proverbial expressions containing cultural values, such as names of food, drinks, clothing, household utensils, other objects and daily greetings—days from English to Italian. This means that Traore (2005) only examined objective factors related to culture. In addition, he also examined how language units were translated from English into Italian using translation methods and techniques. Because the text that is translated contains a lot of cultural values, the translation methods and techniques used are

leaning towards domestication ideology. The type of translation is a type of ethnographic translation that uses footnotes and adaptations.

The fifth research is the research of Newell and Tallentire (2006) about the translation of science fiction by Judith Merrill 'Kaributsu Ba'asan' from Japanese to English. In this study Newell and Tallentire (2006) only focused on the analysis of the translation of 'future tense' which is quite problematic from Japanese to English because Japanese does not recognize 'tense' which is related to future events (lack of a future indicative tense).

As other languages that do not use the 'future' category, in Japanese uses subjunctive phrases to express something that might happen in the future, such as intention, wish, probability, etc. For example, the expression 'The sun will rise tomorrow' which contains 'events will happen' is rarely used because the community using the language adheres to a relativistic culture that believes that something that will happen is not absolute, according to their habits to solve this linguistic case, the only way to take is to use 'past tense' or 'present tense' which is synchronized with the adverb of the time of 'tomorrow', so that it becomes 'This happened tomorrow' or 'This happens tomorrow' rather than using future tense 'This will happen tomorrow'. This is an interesting problem examined by Newell and Tallentire (2006) about the translation of science fiction by Judith Merrill 'KaribuST Ba'asan' from Japanese to English.

When it is viewed from the factors they examined, Newell and Tallentire (2006) only examined objective and genetic factors. The objective factor examined the problem of translating sentences containing future tense, while genetic factors concern the difficulties faced by translators.

After being observed, the five studies above have different focuses, for example: 1) Suryawinata (1982) only emphasized on its objective and affective factors. It means that he only criticized formalities and emotional. The objective factors he studied include literary aspects (themes and events, atmosphere, storyline, rank, linguistic aspects, grammar, stylistics, while affective factors are the readability level of the translation. 2) Crespo (1998) only examined the objective factors (criticism of formality), namely the translation of names, rhymes, word play,

idioms, allusions, and colloquialisms and translation techniques. 3) Hu (2000) only proposed solutions for the translation of novels, namely the Sociosemiotic Approach which is considered as the most effective way to help translators in translating novels. 4) Traore (2005) only aimed at objective factors (criticism of formality), namely the translation of words and phrases, as well as idiomatic and proverbial expressions that contain cultural values, as well as translation methods and techniques. 5) Newell and Tallentire (2006) only examines a small number of objective factors (criticism of formality), namely focusing on the translation of sentences that use future tense and genetic factors, namely the difficulties of translators.

Viewed from the five studies above, it is known that they have not studied literature in a holistic manner. This means that they have not examined the translation work from three factors as a whole, namely objective facts (formal conditions of translation works), genetic factors (historical translators), and affective factors (emotional conditions of readers of translation works) (Sutopo, 2006). They are more concerned with the objective conditions (criticism of formality), namely the formal conditions of the translation work. In addition, there are only a few of them who examine the background of their translators (critics of historicism), although they exist, they only reveal the difficulties faced by translators of literature. This is an important problem in the translation of research in literature today because existing research is still in the form of partial criticism, not holistic criticism. So, it is a necessity to do other research that can close the gap of the previous research. The research is the translation of novels with holistic criticism, namely the synthesis of critics of historicism, criticism of formality, and emotional criticism (Sutopo, 2006). It can be a solution that contributes significantly in the world of novel translation.



Chapter 2

Translation Methods



Apart from the differences, each translation expert groups translation into types, methods or techniques. Here I adopt the opinion of Newmark (1988) in the classification of translation methods. Based on the Indonesian Language Standard Dictionary Language or KBBI (2005) the term method is interpreted as a regular method used to carry out a work to be achieved in accordance with the desired; systemic way of working to facilitate the implementation of an activity to achieve the specified goals (p. 740).

Regarding to the terms of the translation method, Molina and Albir (2002) state that “Translation method is a translation method that is carried out in terms of the translator's objective”, i.e., a global option that affects the whole texts ‘(p. 507). From this limitation it can be concluded that the method of translation is more likely to be a method used by the translator in the translation process in accordance with its purpose, for example a global translator option that affects the entire text. So the translation method greatly affects the translation results. This means that the results of translation are largely determined by the translation method adopted by the translator because the intent, purpose and will of the translator will affect the results of the overall translation text. This is reinforced by the opinion of Newmark in Ordudary (2007) which states: “[w]hile translation methods to whole texts, translation procedures are used for sentences and the smaller units of language”. Furthermore, Newmark (1988) has classified the following translation methods into two large groups. The first four methods are emphasized on the source language (SL), namely word-for-word translation, literal translation, faithful translation, and semantic translation and the four second methods emphasize on the target language

(TL), adaptation, free translation, idiomatic translation, and communicative translation (p. 45).

1. Word-for-word Method

Newmark (1988) says that in the word-for-word translation method, words in the target text (TT) are usually placed directly under the source text version (ST) (p. 45). This method of translation is called interlinear translation. This method of translation is very bound to the word level, so the wording is very well preserved. In carrying out his duties, the translator only searches for equivalent words from the source language (SL) into the target language (TL). The wording in the translation sentence exactly matches the wording in the source language sentence (SL). Each word is translated one by one based on general meaning or out of context, while words related to culture are literally translated. Generally, this method is used at the pre-translation stage when the translator translates difficult texts or to understand the mechanism of the source language and is usually used at the analysis stage or the initial stage of transfer.

Here are some examples of translations that use examples of word-for-word translation methods according to some experts mentioned above (Catford, 1978, p. 25; Soemarno, 1983: p. 25; Nababan, 2003, p. 30; Machali, 2009, pp. 50-51):

1. ST: Look, little guy, you-all shouldn't be doing that.

TT: **Lihat, kecil anak, kamu semua harus tidak melakukan ini.*

If it is analyzed, the source text (ST) is actually translated word-for-word into the target text (TT). Notice that the word 'look' is translated as 'lihat', so the comma (,) is used again. The phrase 'little guy' is translated 'kecil anak' without changing it into 'anak kecil'. This is really rigid and ambiguous, not in accordance with the Indonesian phrase structure. Then the sentence 'You-all shouldn't be doing that' is translated word-for-word into '*Kamu semua harus tidak melakukan ini*'. This is also translated word-for-word. However, the translation can still be understood because the sentence structure is interlinear with the Indonesian sentence structure.

Based on the results of translation, the sentence is very ambiguous and awkward because the composition of the phrase 'kecil anak' is not acceptable in Indonesian grammar and the

meaning of the phrase '*harus tidak*' is inappropriate. The two phrases should be '*anak kecil*' and '*seharusnya tidak*'. It is likewise with the word 'that' which should be translated into 'itu' not 'ini'. Therefore, the alternative translation of the sentence becomes '*Lihat, anak kecil, kamu semua seharusnya tidak melakukan itu*'.

2. ST: I like that clever student.

TT: **Saya menyukai itu pintar anak.*

The ST sentence is translated word-for-word. The pronoun 'I' is translated into '*Saya*', 'like' translated '*menyukai*' and the most ambiguous is the phrase 'that clever student' is translated into '*itu pintar anak*'. Therefore, the translation results are not acceptable in Indonesian language because the correct wording is not '*itu pintar anak*' but '*anak pintar itu*', so the correct sentence should be '*Saya menyukai anak pintar itu.*'

3. ST: *I will go to New York tomorrow.*

TT: *Saya akan pergi ke New York besok.*

4. ST: Joanne gave me two tickets yesterday.

TT: *Joanne memberi saya dua tiket kemarin.*

Although the third and fourth sentences are interpreted interlinearly (between lines), the translation results can be well understood because it happens to be the source text structure (ST) and the target text (TT) sentence structure are the same. Therefore, the results of the translation are not as severe as the results of the translations of the first and second sentences. It means that the results of the translation of the two sentences are still in the acceptable category even though it still feels awkward.

2. Literal Method

Literal translation or also called straight translation or linear translation is between word-for-word translation and free translation (Newmark, 1988, p. 46). In the process of translation, translators look for grammatical constructions of source languages (SL) that are commensurate with or close to the target language (TL). Literal translation is detached from the context. This translation was first carried out like word-for-word translation, but the translator then adjusted the arrangement of his words according to the grammar of the target language

(Soemarno, 1983, p. 25; Nababan, 2003, p. 33; Moentaha, 2006, p. 48; Machali, 2009, p. 51). Consider the following examples:

1. ST: Look, little guy, you-all shouldn't be doing that.

TT: *Lihat, anak kecil, kamu semua seharusnya tidak berbuat seperti itu.*

The phrase 'little guy' has been translated according to the Indonesian phrase structure into '*anak kecil*' and the sentence 'You-all shouldn't be doing that' has been translated into '*kamu semua seharusnya tidak berbuat seperti itu*' quite well and acceptably.

2. ST: It's raining cats and dogs.

TT: *Hujan kucing dan anjing.*

This ST sentence has been translated into TT using the literal method. In this case there is a transposition of the plural number of 'cats and dogs' changed into a single form '*kucing dan anjing*'.

3. ST: His heart is in the right place.

TT: *Hatinya berada di tempat yang benar.*

The phrase 'his hearth' is literally translated into the phrase '*hatinya*' it has followed the Indonesian phrase structure. The possessive pronoun 'his' that sticks before the noun 'hearth' is translated as '*nya*' that sticks after the noun '*hati*'. It also happens as well as the phrase 'the right place' that is translated into '*tempat yang benar*' according to the Indonesian phrase structure.

4. ST: *Sooner or later the weather will change.*

TT: Lebih cepat atau lebih lambat cuaca akan berubah.

The ST sentence has been translated literally into TT because it has followed the target language sentence structure (TL). The phrase 'sooner' or 'better' as an adverbial is translated into '*lebih cepat*' or '*lebih baik*' as adverbial, too. It is likewise the sentence of 'the weather will change', as simple future tense type is translated into the same type of tense, which is to become '*cuaca akan berubah*'.

3. Faithful Method

In faithful translation, the translator attempts to reproduce the contextual meaning of the original text precisely within the boundaries of the grammatical structure of the target text (Newmark, 1988, p. 46). Here words with cultural contents are

translated, but grammatical aberrations and choice of words still remain or are left unchecked. This translation adheres to the purpose and purpose of ST, so the results of the translation sometimes still feel stiff and often strange.

With this method of translation, the translator maintains aspects of the format (in legal texts), aspects of form (in poetic texts), forms of metaphors (in translating literary texts), forms of terms (in texts of informatics), so that readers still see loyalty in terms of form in TL, even though the translation is not commonly known. This translation is often referred to as 'translationese' (Hoed, 2006, p. 57). Consider the following example translation:

1. ST : *Amir is a broker in Bursa Efek Jakarta.*

TT: Amir seorang pialang di Bursa Efek Jakarta.

2. ST : *The government opened a bonded zone.*

TT : Pemerintah sudah membuka sebuah kawasan berikat.

The focus of attention in faithful translation in the sentence above is at the level of words and phrases. In the first sentence, the translator translates the word 'broker' into a faithful word '*pialang*', even though it is not yet a common term used. In this case he tried to be loyal by maintaining the scope of the vocabulary (register) around the economy or the stock exchange because the word broker itself did not have another equivalent in Indonesian, except with the technique of amplification or paraphrasing. Similarly, the phrase 'bonded zone' in the second sentence is translated to '*kawasan berikat*'. The translator tried to be loyal to ST, so the translation result very unusual and forced.

4. Semantic Method

Semantic translation is more flexible than faithful translation. Faithful translation is more rigid and uncompromising with the rules of the target language (TL) or more tied to the source language, whereas semantic translation is more flexible with the target language (Newmark, 1988, p. 46; Machali, 2000, p. 52). Unlike faithful translation, semantic translation must take into account SL's aesthetic elements by compromising the meaning as long as it is within the limits of reasonableness. Consider the following example:

ST: He is a book-worm.

TT: **Dia (laki-laki) adalah seorang yang suka sekali membaca.*

The phrase ‘book-worm’ is translated flexibly according to the cultural context and acceptable functional limits in TL. But the above translation is incorrect and should be translated into ‘*Dia seorang kutu buku*’.

5. Adaptation Method

Adaptation by Newmark (1988) is called the freest form of translation and is closest to TL (p. 46). The term ‘adaptation’ can be accepted here, provided that the adaptation does not sacrifice the theme, character or plot in ST. Indeed, the translation of this adaptation is widely used to translate poetry and drama. Here there is a transition of SL culture to TL and source text (ST) rewritten and adapted to the target text (TT). If a poet adapts or adapts a play to be played, then he must maintain all the characters in the original script and the storyline is also maintained, but ST’s dialogue has been adapted and adapted to TL’s culture. An example of this adaptation is the translation of Shakespeare’s drama entitled ‘Machbeth’ adapted by poet W.S. Rendra. He maintained all the characters in the original script and the plot of story was also maintained, but the dialogue was adapted to Indonesian culture (Machali, 2000, p. 53).

Hoed (2006) adds that in adaptation methods, cultural elements in source language (SL) are adapted with cultural elements in the target language (TL) (p. 10). In the story of animals or fables, for example, the themes, lines and morals are maintained, but the characters are adapted to local figures, such as ‘fox’ (*rubah*), adapted into ‘mouse deer’ (*kancil*).

The following is another example of the adaptation method taken from a 1968 Beatles song lyric verse titled “*Hey Jude*” by The Beatles adapted from English into Indonesian (Baladewa, 2010).

ST: Hey Jude, don’t make it bad
Take a sad song and make it better
Remember to let her into your heart
Then you can start to make it better
TT: *Kasih, dimanakah*
Mengapa kau tinggalkan aku
Ingatlah-ingatlah kau padaku
Janji setiamu tak kan kulupa

The source text (ST) is freely translated into the target text (TT). The phrase 'Hey Jude' is translated to '*Kasih*' (Love) regardless of structure or grammar, but focuses directly on its meaning. The translator freely translates the intent of the source text writer and he seeks free equivalents according to his own interpretation. In this case there is an extreme transposition and modulation. Then, the sentence 'don't make it bad' is translated into the question '*dimanakah*' (where is it). This is really very free translation. Translators no longer pay attention to the existing sentence structure and grammar, the important thing is that the words can be transferred into the target language properly. The same case occurs in all the sentences in the lines of the poem, for example a compound sentence is equivalent to 'Take a sad song and make it better' in the form of a command translated into a questioned sentence '*Mengapa kau tinggalkan aku*' (Why do you leave me?). The next sentence 'Remember to let her into your heart' is translated differently. In this case there is a shift in the third person singular her (= *dia perempuan*) into the first pronoun '*ku*', the phrase 'into your hearth' is translated into a phrase with a repositioning '*padaku*' (to me). It is like the last sentence, 'you can start to make it better', is translated really very freely into '*Janji setiamu tak kan kulupa*' (Your promise will be not forgotten) without regard to the structure of the sentence and the slightest grammar. The translator really translated the source text into the target text freely.

6. Free Method

Free translation is the translation method which prioritizes the contents of the source text form (Newmark, 1988, p. 46; Machali, 2009, p. 53). This method usually takes the form of paraphrases that are longer than the original form, so that the contents or messages are more clearly accepted by TL users. The translation is long-winded and at length, even the translation looks like not a translation. Soemarno (2001) gives the following example (pp. 33-37):

1. ST: The flowers in the garden.

TT: *Bunga-bunga yang tumbuh di kebun.*

In this case it is different from the case of the translation methods above, the translator still translates ST into TT naturally.

It means that translators pay attention to the sentence structure and target grammar, even though they still insert or add other sentence elements in the TT, for example the clause ‘*yang tumbuh*’ (that is growing) appears as an amplification to clarify the sentence subject ‘Flowers’ (= *bunga-bunga*). In other words, in the example of number 1, there has been a shift called ‘shunt up’ because the prepositional phrase ‘in the garden’ is translated into ‘*yang tumbuh di kebun*’ clause.

2. ST: How they live on what he makes?

TT: *Bagaimana mereka dapat hidup dengan penghasilannya?*

In this case additional modalities ‘*dapat*’ (=can) occur in TT that does not appear in ST. The clause ‘on what he makes’ is translated to the phrase ‘*dengan penghasilannya*’ (with his income). It means that in the example number 2, there has been a shift called the shunt down. Nevertheless, ST in the form of a question sentence is still translated into TT question sentence.

3. ST: *Tatik is growing with happiness.*

TT: *Tatik, hatinya, berbunga-bunga.*

In this example of number 3, there has been a shift in the sentence ‘*Tatik is growing with happiness*’, translated into the phrase ‘*Tatik berbunga-bunga*’ that has the apposition ‘heart’.

4. ST: *I kissed her.*

TT: *Saya telah mencetak sebuah ciuman pada bibirnya yang merah.*

This example of number 4 is very extreme free translation. The result of the translation seems more radical, even though it retains the content or message. Even though the translation might be ‘*Saya telah menciumnya*’ (I have kissed it).

7. Idiomatic Method

Larson (in Cholidudin, 2006, p. 23) says that idiomatic translation uses the natural form in the TL text, according to its grammatical construction and lexical choices. A truly idiomatic translation does not look like the translation. The translation results as if it were written directly from a native speaker. Then a good translator will try to translate the text idiomatically. Newmark (1988) adds that idiomatic translation reproduces messages in TL text with expressions that are more natural and familiar than SL text (p. 47).

Choliludin (2006) gives several examples of idiomatic translations as follows (pp. 222-225):

1. ST: Excuse me, Salina!

TT: Permisi, Salina!

The phrase 'excuse me' is translated idiomatically to '*permisi*'. The ST and TT expressions are both idiomatic expressions that replace each other. The result of this translation seems more natural and easy to understand. The word *Permisi* looks like not a translation of the phrase 'Excuse me'. This is consistent with the expression in the culture of the target language user community (TL).

2. ST: I can relate to that.

TT: Aku mengerti maksudnya.

ST and TT complement and replace each other because they are equivalent expressions. The phrase can relate to that expressed idiomatically to '*mengerti maksudnya*'. The expression means the same as '*nyambung*' or '*bisa nyambung*'. So that the translation can be '*Aku bisa nyambung*' (=Aku paham) or 'I can relate' (=I understand).

3. ST: You're cheery mood.

TT: Kamu kelihatan ceria.

The phrase 'cheery mood' that means '*suasana hati yang ceria*' or 'riang gembira' is translated idiomatically to other expressions, '*kelihatan ceria*' (look cheerful) or '*tampak ceria*' (look cheerful).

4. ST: Tell me, I am not in a cage now.

TT: Ayo, berilah aku semangat bahwa aku orang bebas.

The sentence 'I am not in a cage' contains the meaning 'I'm not in a cage anymore'. The phrase means the same as '*Aku sudah tidak berada dalam sangkar lagi*'. This translation is idiomatically very precisely in accordance with the cultural context of the target language user community (TL) and easy to understand.

5. ST: Excuse me?

TT: Maaf, apa maksud Anda?

The expression 'excuse me' in the number 5 is different in context to the number 1 above. In the number 1, the context is that

someone asks permission to do something because he is worried about disturbing, while in the context of number 5, someone wants to clarify the intentions of others as the interlocutor.

8. Communicative Method

According to Newmark (1988), communicative translation attempts to translate contextual meanings in SL text, both aspects of language and aspects of its contents, so that they can be accepted and understood by the target language reader (p. 47). Machali (2009) adds that this method pays attention to the principles of communication, namely the reader pulpit and the purpose of translation (p. 55). An example of this translation method is the translation of the word 'spine' in the phrase 'thorns spines in old reef sediments'. If the word is translated by a biologist, the equivalent is '*spina*' (Latin technical term), but if translated for a more general reader pulpit, the word is translated as 'thorn' (=duri).

In addition, Nababan (2003) explains that communicative translation basically emphasizes the transfer of messages (p. 41). This method is very concerned with the reader or listener who does not expect any difficulties and obscurity in the translation text. This method also pays attention to the effectiveness of the translation language. The expression '*Awas Anjing Galak*' can be translated as 'Beware of the dog!' than 'Beware of the vicious dog!', because after the sentence has indicated that the dog is fierce (vicious).

Based on the observations of researchers, each translator has their own style in translating a work. The style he uses will be very closely related to the method of translation he uses and depends on the purpose of the translation he has. Some of the translators used the method of faithful translation, as done by Listiana Srisanti, the translator of the novel 'Harry Potter and the Phylosopher's Stone'. The reason is that she did not want to let go of the contextual meaning in his ST. She tried to defend the terms related to the socio-culture and background of SL, for example maintaining the words of Mr. and Mrs. and the names of the characters in the novel. She did not make an adaptation or domestication but maintains the ideology of alienation (Hoed, 2008). This is done to maintain the authenticity of the story

elements and cultural values that underlie the story so that readers are invited to recognize the themes, characters, settings and atmosphere of foreign cultures. The translators of other novels are different in choosing the translation method. Among them there are those who use free, semantic, idiomatic, and adaptation translation. This is done depending on the habits and style that is their characteristic. It may also depend on the purpose of the translation itself.



Chapter 3

Translation Techniques



Based on the Indonesian Standard Dictionary (KBBI) (2005), techniques are ways to make or do something related to art (p. 1158). Based on this definition, the technique is different from the method. Already said in the previous discussion, the method of translation affects the entire text of the translation results, while the technique is a practical way to analyze and classify how the equivalent search process is carried out (Molina and Albir, 2002, p. 509). In this case Molina and Albir explain five basic characteristics of translation techniques:

- a) Translation techniques affect the translation results.
- b) Translation techniques compare SL with TL.
- c) Translation techniques affect the smallest units of text, for example words, phrases, and sentences.
- d) Translation techniques are natural and contextual discursive (logical).
- e) Translation techniques are functional.

Even so, the translation techniques are not the only ones as a series of categories available for analyzing translation texts, because there are still other alternative categories that can influence the analysis process in translation, such as coherence (linking the meaning of sentences in text), cohesion (integrated grammatical and/or lexical aspects between the elements of text), and thematic progressions (the flow of themes based on the author's intent).

In practice, a translator can use one, two, three or four techniques while translating one speech. Newmark (1988) describes 'You can describe them as two or more bites at one cherry' (p. 91). If the translator uses only one technique in translating one speech or sentence, it is commonly called a single technique. If he combines two techniques at once, it is called the

duplet (couplet) technique, and if it combines three techniques, it is called a triplet technique, while the four translation techniques are called quadruplet (quadruplet) techniques.

In a single technique, a translator uses only one translation technique in translating one speech, whether it uses literal techniques, pure borrowing, transposition, modulation and so on. The following is translation using a single technique:

ST: He bought pizza yesterday.

TT: *Dia membeli pizza kemarin.*

From the translation case above, the use of the word 'pizza' in the target text (ST) is an example of a single technique because the translator uses only one technique, namely pure borrowing technique.

Duplet or couplet is a method used by translators to use two different techniques in translating one speech or sentence (Ordudary, 2007, p. 5). The following are examples of using duplet techniques in translating idiomatic phrases:

ST: tooth and nail

TT: '*mati-matian*'

From the above example, it can be analyzed that in translating the phrase 'the tooth and nail into 'mati-matian', the translator uses a duplet approach, which combines transposition and modulation techniques. First, the translator uses the transposition technique, which translates 'the tooth and nail' as nouns into the phrase 'mati-matian' as an adverb. Second, the translator uses modulation techniques, namely shifting the meaning of 'the tooth and nail' (=gigi dan kuku) freely and idiomatically into the phrase 'mati-matian'.

Triplet is an effort made by translators to combine three different techniques in translating one speech or sentence. Look at the following example:

ST: We were far too old to settle an argument with a fist-fight.

TT: *Karena kami sudah terlalu besar untuk membereskan perselisihan melalui adu tinju.*

The translation data above illustrates that the translator uses triplet techniques, namely: first, he uses addition techniques by adding the word '*Karena*' at the beginning of the target text sentence (TT), even though there is no source text (ST). Second,

he uses modulation techniques to shift the meaning of 'terlalu tua' (= too old) to 'terlalu besar' and 'pendapat' (=argument), which should be 'silang pendapat' into 'perselisihan' (=disputes). Third, he uses the elimination (reduction/deletion) technique on two articles of 'an' and 'a' in 'an argument' and 'a fist-fight', even though the two articles can be used as the equivalent of the word 'sebuah'.

In quadruplet technique, the translator uses four different techniques in translating one expression or sentence (Newmark, 1988, p. 91) and (Liu and Wang, 2010, p. 300). Here is the example of quadruplet usage:

ST: Mrs. Smith called a bakery shop for an order of pizza.

TT: *Bu Smith menelfon toko kue untuk memesan seporisi pizza.*

From the example above, we can analyze that the translator has used four techniques at once. First, he uses reduction technique because he removes the article 'a' from 'bakery shop' and translates it into 'toko kue' without the article 'sebuah'. Second, he uses the transposition technique to translate the phrase 'for an order' (= *untuk sebuah pesanan*) as a noun phrase into the verb phrase 'untuk memesan'. Third, he uses addition technique, namely adding the word 'seporisi' in TT, which does not appear in the ST. Fourth, he uses pure borrowing technique which uses the word 'pizza' in the TT.

The translation techniques used in this study are taken from some experts' opinions, such as proposed by Molina and Albir (2002), Hatim and Munday (2004), and Bosco (2008).

1. Direct Techniques

a. Borrowing

According to Molina and Albir (2002), borrowing is a translation technique by taking words or expressions directly from other languages (p. 510). Usually the borrowed word or phrase is pure or without change, for example the word lobby from English is borrowed by Spanish. Examples of some naturalized Spanish words are borrowed from English, such as 'goal' from 'goal', 'fútbol' from 'football', 'lider' from 'leader', 'mitin' from 'meeting'. This borrowing technique is the same as Newmark's naturalisation procedure.

Richards (1992) adds that borrowing is a word or phrase taken from a language and used in other languages, for example, English takes the phrase ‘garage’ (although the pronunciation is different) from French language, ‘al fresco’ from Italian, ‘moccasin’ from American Indian language (p. 40). Next he said that if the loan was in the form of a single word, it was called loan word. Some examples of Indonesian loan words from English ‘anus’, ‘urine’, ‘horizon’, ‘diameter’, ‘stereo’, ‘neutron’, etc. can be seen in the General Guidelines for Formation of Terms (2006, pp. 8-33).

Another term that is almost the same as borrowing is naturalization. According to Newmark (1988), naturalization is a translation procedure that transfers and adapts the SL first to normal pronunciation, then transfers and adapts it to normal word formations (the normal morphology /word-forms), for example, the word ‘performance’ is naturalized into German to ‘*performanz*’ (p. 82). Another example in Indonesian is the word ‘estat’ which is the result of naturalization of the English word ‘estate’, the word ‘*polis*’ in Malay is naturalized from the English word ‘police’. According to Nida (1982), this concept is called borrowing, for example, the English word ‘performance’ is borrowed from the German word ‘*performanz*’. Molina and Albir (2002) grouped it into translation techniques as pure borrowing, for example, the English word ‘lobby’ is borrowed purely directly by Spanish into a ‘lobby’, whereas if the English word ‘meeting’ becomes a Spanish word ‘*mitin*’, they call naturalization (p. 501)

b. Calque

According to Richards (1992), calque belongs to the type of loan translation or borrowing, which is a translation technique that translates the morpheme or word of a language into equivalent morphemes or words of other languages (p. 44). For example, the English word ‘almighty’ is calque from the Latin ‘*omnipotens*’: *omni* = all and ‘*potens*’ = mighty, so the ‘omnipotens’ become ‘almighty’, the ‘beer garden’ from German ‘*biergarten*’ and ‘academic freedom’ from *akademische Freiheit*.

Molina and Albir (2002) assert that calque is a translation technique that literally translates a foreign word or phrase, both

lexically and structurally, for example the ‘Normal School’ translation from French ‘*École Normale*’ (p. 510).

c. *Literal*

Literal translation by Molina and Albir (2002) is categorized into translation techniques. This translation technique tries to translate a word or phrase word-for-word (p. 501).

‘Literal translation is to translate a word or an expression word for word.’

What is meant by word-for-word does not mean translating one word for another word, but rather tends to translate word-by-word based on the function and meaning in the sentence level. Here is an example of what was brought up by Bosco (2008):

ST (Sp): *‘El equipo experimentado está trabajando para terminar el informe.’*

TT (E): *‘The experienced team is working to finish the report.’*

In the example above, the translation of ‘equipo experimentado’ is translated according to the function and meaning of each word according to the structure of each ST phrase, for example ‘experienced team’ is not translated to ‘team experienced’ because the English phrase structure has the phrase pattern Explaining-Explained (*Menerangkan Diterangkan*/MD) as opposed to Spanish phrase structures with a phrase structure Explained-Explaining (*Diterangkan Menerangkan*/DM). The structure of the phrase is the same as the Indonesian phrase structure, so the phrase ‘equipo experimentado’ can be translated as ‘experienced team’ because equipo = team and experimentado = experienced.

2. Indirect Techniques

a. *Transposition*

Transposition in this case is a translation technique that attempts to change a grammatical category.

‘Transposition is to change a grammatical category.’
(Molina dan Albir, 2002, p. 510)

The example is the translation of English sentences ‘He will soon be back’ translated into Spanish ‘*No tardará en veir*’, which turns adverb ‘soon’ into a verb ‘*tardar*’ which means ‘take a long

time' rather than still translating it to the adverb form '*Estará de vuelta pronto*'.

Transposition according to Catford (1965) refers to the term 'shift'. It is a translation technique that involves changing grammatical forms from SL to TL (p. 73). According to Machali (2009), there are four types of shifting forms (pp. 93-98):

1) Compulsory and automatic shifts caused by language systems and rules. In this case, the translator has no other choice, he is obliged to make the transposition, for example:

a) Translation of plural pronouns in English into a single noun in Indonesian.

ST: a pair of glasses

TT: *sepasang kacamata*

b) Adjective repetition in Indonesian from adverb which describes the subject of plural diphomines in English.

ST: *The houses in Jakarta are built beautifully.*

TT: *Rumah di Jakarta bagus-bagus.*

c) Objective + noun becomes noun + adjective

ST: beautiful woman

TT: *wanita (yang) cantik*

1) Shift of grammatical structure in SL that is not in TL.

a) Placing objects in front of Indonesian sentences that are not uncommon in the concept of grammatical structure of English, except in passive sentences, so that the sentence structure remains in the form of ordinary news sentences.

ST: We must bring the book.

TT: *Buku itu harus kita bawa.*

b) Placing verbs in the beginning of Indonesian sentence which is unusual in the structure of English, except in imperative sentences. Then the equivalent uses the usual new sentence structure.

ST: Its usage has been approved.

TT: *Telah disahkan penggunaannya.*

2) Shifting due to reasoning expressions, SL equivalents are unnatural or rigid in TL.

a) The noun/noun phrase in SL becomes a verb in TL.

ST: to train intellectual men for the pursuits of an intellectual life

TT: *untuk melatih para intelektual untuk mengejar*

kehidupan intelektual

- b) Objective + nouns/noun phrases in SL become nouns + nouns in TL.
ST: medical student
TT: *mahasiswa kedokteran*
- c) The clause in the participatory form in SL is stated fully and explicitly in TL.
ST: *The approval signed by the doctor is valid.*
TT: *Persetujuan yang ditandatangani oleh dokter itu sah.*
- d) Objective + noun becomes noun + clause
ST: lending bank
TT: *bank yang memberikan pinjaman*
- e) Word class shift
- i) Noun → verb
ST: It was an arduous climb up the mountain.
TT: *Sungguh sukar mendaki gunung itu.*
- ii) Adjective → verb
ST: The neighbours were hostile to the family.
TT: *Para tetangga itu memusuhi keluarga tersebut.*
- 3) Shifting units such as words into phrases that we often encounter in translating loose words (Machali, 2009, p. 98), for example:
- a) ST: adept
TT: *sangat terampil*
- b) ST: amenity
TT: *sikap ramah tamah*
- c) ST: deliberate
TT: *tenang dan berhati-hati*
- d) ST: interchangeability
TT: *keadaan dapat saling dipertukarkan*

b. Modulation

Modulation in this case is to change the point of view, focus or cognitive categories that exist in ST both lexically and structurally, for example in the translation of Arabic sentence *ستصيرأبا* translated into English to ‘You are going to have a child’ rather than translated ‘You are going to be a father’. Even though

the word أب means ‘father’ = ‘*seorang ayah*’, but in this case the word is translated as ‘child’ = ‘*seorang anak*’. That is what happens in modulation technique because the case of changing the point of view between Arabs and Englishmen is culturally different even though it is logical if the phrase ‘You will have children’ is essentially the same as ‘You will be a father’.

Modulation is divided into two, namely compulsory modulation and free modulation (Newmark in Machali, 2000, p. 69).

1) Modulation must be carried out if an SL word or phrase does not have its equivalent in TL, so it needs to be raised. The examples are as follows:

a) The active structure in SL becomes passive in TL and vice versa.

i) *Infinitive of purpose* in English.

ST: The problem is hard to solve.

TT: *Masalah itu sukar (untuk) dipecahkan.*

ii) Zero passive construction in Indonesian is an active construction in English

ST: *Laporan itu akan saya sampaikan besok pagi.*

TT: I will submit the report tomorrow morning.

b) The special nuanced word in SL is translated into a general nuanced word in TL.

ST: society

TT: *masyarakat (hubungan sosialnya)*

2) Free modulation is a translation technique carried out for nonlinguistic reasons, for example to clarify meaning, give rise to meaningful relationships in TL, look for equivalents that feel natural in TL, and so on.

a) Express in TL what is implied in SL

ST: environmental degradation

TT: *penurunan mutu lingkungan*

b) The causal prepositional phrase in SL becomes a causal clause in TL.

ST: We all suffer from the consequences of environmental degradation.

TT: *Kita semua menderita karena (adanya) penurunan mutu lingkungan.*

c) The positive form in SL becomes a double negative in TL.

ST: Conflicts are bound to occur.

TT: *Konflik militer tak urung terjadi juga. (urung = tidak jadi)*

c. *Compensation*

Molina and Albir (2002:510) say:

'Compensation is used to introduce a Source Text (ST) element of information or stylistic effect in another place in the Target Text (TT) because it cannot be replaced in the same place as in the Source Text (ST).'

The above definition states that compensation is used to introduce ST information elements or ST effects to the TT because the element or effect cannot be replaced or there is no equivalent in the TT. For example, the pronoun 'thee' in ancient English is replaced by the 'O' calling in French.

ST (E) : *I was seeking thee, Flathead.*

TT (F) : *En vérité, c'est bien toi que je cherche, O Tête-Plate.*

The information element or the stylistic effect that is in the form of the English 'thee' pronoun which has an archaic equivalent cannot be replaced with the French pronoun (tu, te, toi). So from that the translator looks for a substitute with the form of caller (vocative) 'O' in the part of the sentence because the form of the caller has the same sense of language that is archaic nuance.

According to Moentaha (2006), compensation (compensation) is a very interesting translation technique, because of the impossibility of delivering information contained in SL units in TL units, so the translator compensates (p. 66). For example, the translation of Me language units into 'Apa' or 'Apaan' in the following sentence:

ST: (A) *'Why don't you write a good thrilling detective story?' she asked.*

(B) *'Me?' exclaimed Mrs. Albert Forrester, for the first time in her life regardless of grammar.*

TT: (A) *'Mengapa Anda tidak menulis roman detektif yang menegangkan saja?' tanyanya.*

(B) *'Apaan?' teriak Ny. Albert Forrester, untuk pertama kali dalam hidupnya lupa pada tata bahasa.*

For this case, Mrs. Forrester answered ‘Me’ rather than ‘I’, so she said she had forgotten the correct grammar. If it is translated into Indonesian, the word ‘Me?’ in the above case with the compensation technique can be translated as ‘*Apa?*’ or ‘*Apaan*’. Why is that? Because Indonesian does not have the equivalent for the unit of language (variety of communication pronouns) which is the same as the ‘*Aku?*’.

In addition, Bosco (2008) says that in general terms, compensation can not be translated, and the meaning that is lost is somewhere else in the translated text.’ The definition states that in general the compensation is used if something (an element of information or stylistic effect on the ST) cannot be translated, and the missing meaning is attempted to be revealed with something else in the TT. Bosco also cited the opinion of Fawcett (1997) which defines compensation as follows:

‘...making good in one part of the text something that could not be translated in another’.

This definition is not much different from the opinion of Bosco (2008) itself. This definition proposed by Fawcett (1997) states that compensation is a translation technique that tries to create an element that is exactly as part of the source text (ST) that cannot be translated in the target text (TT). One example presented by Fawcett (1997) is the problem of translating the nuances of formalities from a language such as replacing informal person pronouns *tú* and formal *usted* pronouns in Spanish with the pronoun *tu* and *vous* in Francis, and pronouns *du* and *sie* in German with only one pronoun, ‘*you*’ in English.

In connection with this subject, Hervey and Higgins (1992) classify compensation into four types (pp. 35-39):

1) Compensation in kind

Compensation in kind is a translation technique that seeks to improve the type of textual effects in source text (ST) with other types in the target text (TT) (Hervey and Higgins, 1992, pp. 35-39).

‘Compensation in kind refers to making up for one type of textual effect in the source text (ST) by another type in the target text (TT).

The Compensation in kind area is often associated with differences between narrative tenses in French and English. For example, a striking difference between past tense and perfect tense that cannot be translated literally.

Furthermore, Compensation in kind can be more clearly divided into three distinctive forms. First, the literal meaning in ST can be compensated by the connotative meaning in TT, for example the source text 'tu' explicitly denotes the 'familiar addressee' (=alamat umum yang dikenal), while in the text the target 'old man' connotes 'familiarity' (=keakraban). Second, the connotative meaning in ST can be compensated with literal meaning, for example the implicit meaning of the word Almighty will be lost if 'elle-même' is translated as 'itself'. The loss of connotation can be compensated by inserting references that have an effective type, namely the word 'God'. Third, the humorous effect in the source text can be compensated with similar humor from other sources, such as type puns (=permainan kata-kata) or wordplay, for example in Astérix's fairy tales, the phrase Astérix en Corse is compensated with Astérix in Corsica.

2) *Compensation in place*

In this case they state that compensation in place (Compensation in place) is a translation technique that seeks to display an effect that is lost in a particular part of the ST by recreating an appropriate effect, whether it is at the start or end position (a phrase or sentence) in the TT (Hervey and Higgins, 1992, p. 37).

'Compensation in place consists in making up for the lost of a particular effect found at a given place in the ST by re-creating a corresponding effect at an earlier or later in the TT.'

The example of Compensation in place is the translation of alliteration of consonant sound patterns [v] in Francis into a consonant sound pattern [n] in English as well as the resonance of the vowel sound pattern [i] in French into a diphthong sound pattern in English as in the following example:

ST (F): Voilà ce que veulent dire less viriles acclamations de nos villes et de nos villages, purgés enfin de l'ennemi.

TT (E): This is what the cheering means, resounding through our

towns and villages cleansed at last of the enemy.

3) **Compensation by merging**

Compensation by merging is a translation technique by compressing or summarizing ST characteristics in a relatively long stretch (for example, a complex phrase) into a relatively short stretch of TT (for example, a single word or single phrase) (Hervey and Higgins, 1992, p. 38).

'The technique of compensation by merging is to condense ST features carried over a relatively long stretch of text (say, a complex phrase) into a relatively short stretch of the TT (say, a simple word or a simple phrase).'

The example of Compensation by merging is the translation of relatively long phrases, that is, *cette marque infamante* which is désigne by compacting or summarizing it into relatively short phrases, namely brands ... as as in the following example:

ST (F): *Le péché, cette marque infamante qui désigne la méchante, la damnée.*

TT (E): *Sin, which brands a woman as evil, wicked and damned.*

The long phrase '*cette marque infamante qui désigne*' means 'that ignominious stigma/brand which designates'. It means 'the evil stain that signifies' translated into... as a short meaning 'describe ... as' which means describing someone/ something as.

4) **Compensation by splitting**

Compensation by splitting is a translation technique by breaking down an information element or a single stylistic effect in ST into two elements of information or stylistic effects representing in the TT. This is chosen if there is no single word in the TT that has no scope of meaning in ST (Hervey and Higgins, 1992, p. 39).

'Compensation by splitting may be resorted to, if the context allows, in cases where there is no single TL word that covers the same range of meaning as a given ST word.'

The example is breaking the noun '*Les papillons*' in French (F) into two English nouns (E) representing 'Moths and Butterflies'. Another example is the French noun '*comble*' which means 'to fill (a gap)' broken down into 'soothe or heal' (E) and

'*approfondit*' which means 'to go deeper/further into' splitted into 'open and probes' (E).

ST (F): *La poésie ne comble pas mais au contraire approfondit toujours davantage le manque et le tourment qui la suscitent.*

TT (E): *Poetry does not soothe or heal the lack and the torment that prompt it, but opens and probes them ever more deeply.*

d. Adaptation

According to Newmark (1988), adaptation as a method of translation while Molina and Albir (2002) say that adaptation is a translation technique. Adaptation as a method leads to translation which results in the whole text becoming an adaptation, while adaptation as a technique is more likely to replace a cultural element in the SL with a cultural element that is compatible with TL users or target cultural elements, for example replacing an English 'baseball' word with the word Spanish *fútbol*. The concept of adaptation above is in harmony with the opinions of Vinay and Darbelnet (1977) and Margot (1979). So adaptation technique does not necessarily change the entire text into adaptation, because this technique only translates the elements of the text, except that all elements in the text are completely adapted. In English to Indonesian translation we find the translation of phrase 'Dear sir' translated to '*Yang Terhormat*' that means 'Sincerely yours'. This translation technique is adapted to the target culture in Indonesian.

e. Description

Description is a translation technique by replacing a term or phrase with a description of its shape and / or function.

is to replace a term or expression with a description of its form or/and function.' (Molina dan Albir, 2002, p. 510)

The example of a description is the translation of the Italian word '*Panetto*' into a description in English 'Traditional Italian cake eaten on New Year's Eve'. Why is that? Because in English there is no term or type of food like Panetto, so it is considered to replace the noun with a description that describes the type of food.

According to Moentaha (2006), translation of description is the delivery of meaning from ST into TT by using a combination of free words, which is to explain lexical units that reflect country-specific realities with one another, because of units such as it does not have equivalence (lexical units without equivalence). Following are some examples of translation techniques description (pp. 77-78):

1) ST: 'cow-creamer'

TT: '*poci yang berbentuk sapi untuk tempat susu*'

The phrase 'cow-creamer' is described by the phrase 'a cow-shaped pot for a milk place'.

2) ST: '*nasi tumpeng*'

TT: 'boiled rice, designed in the shape of cone'

The phrase '*nasi tumpeng*' is described as *boiled rice, designed in the shape of cone*.

3. ST: '*celengan*'

TT: 'a box made of soil, designed in the form of wild boar for saving money'

The word '*celengan*' is described as *a box made of soil, designed in the form of wild boar for saving money*'.

4. ST: '*pagar betis*'

TT : 'volunteer guard against attack or escape of criminals by blocking way without weapons' (Echols dan Shadily, 2001, p. 402).

The phrase '*pagar betis*' is described as 'volunteer guard against attack or escape of criminals by blocking way without weapons'.

f. Discursive Creation

Discursive creation is a translation technique that seeks to determine or create a temporary equivalent that is truly out of context that is not predictable.

'To establish a temporary equivalence that is totally unpredictable out of context.' (Molina dan Albir, 2002:510)

The example is the translation of the film title "*La ley de la calle*" in Spanish. Basically the phrase '*Rumble fish*' is not equivalent to the meaning of the phrase '*La ley de la calle*' = '*Line of the street*' = '*jalur/lintasan jalan (yang ramai)*' while the phrase '*Rumble fish*' = '*Ikan gemuruh*'.

In addition, Delisle in Molina and Albir (2002) say:

'Discursive creation is an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context.'

The definition explains that discursive creation is an activity effort in the process of cognitive translation that determines or creates a non-lexical equivalent that only functions in context. For example, the phrase 'become cross-fertilized' in English is translated to '*Le choc des idées se révèle fécond*' in the French language.

g. Established equivalent

Established equivalent is a translation technique that attempts to use a known term or phrase (in the dictionary or language rules as appropriate) as an equivalent in the TT.

'Established equivalent is to use a term or expression recognized (by dictionary or language in use) as an equivalent in the TL.' (Molina dan Albir, 2002, p.510)

The example of this case is the equivalence translation of the English phrase (E) 'They are as like two peas' to Spanish (Sp) 'Se parecer como dos gotas de agua'. This technique is almost the same as literal translation.

ST (E) : *They are as like as two peas = Mereka sangat mirip.*

TT (Sp) : *Se parecer como dos gotas de agua = Mereka sama persis seperti duatetes air.*

If it is analyzed literally, there are two sentences translated steadily to follow the sentence structure pattern.

ST (E) : *They are as like as two peas.*

S V Complement

TT (Sp) : *Se parecer como dos gotas de agua.*

S V Complement

The auxiliary verb 'are' (E) is linking verb (to be) has the same category with the verb auxiliary '*paracer*' (Sp) which is a linking verb (look).

h. Generalization

Generalization is a translation technique that uses more general or neutral terms.

'Generalization is to use a more general or neutral term.'
(Molina dan Albir, 2002, p. 510)

The examples of generalization translation techniques are cases of translating '*quichet*', '*fenêtre*' or '*devanture*' in more specific in French language but more general in English. For example, '*devanture*' actually means 'shop window' = 'jendela toko' instead of 'window' = '*jendela*', but in this case the more general or neutral term is taken, 'window' = 'jendela'.

Moentaha (2006) adds that generalization is the substitution of words in ST which mean narrowly with the word TT whose meaning is broader (p. 62). Here are examples:

1. ST: She was letting her temper go by inches.

TT: *Dia sedikit demi sedikit* kehilangan kesabarannya.

2. ST: When shot, she was apparently taking a walk.

TT: *Tampaknya dia terbunuh pada saat jalan-jalan*.

The phrase in the example 1 'go by inches' is not translated to 'inci demi inci' because in Indonesian there is no such expression of metaphor, but it is replaced by a more general expression, '*sedikit demi sedikit*'. The word 'shot' in the example 2 is not translated into '*tertembak*' but translated generally into 'killed'.

i. Particularization

Particularization is a translation technique that tries to use a more precise and concrete term.

'Particularization is to use a more precise or concrete term.'
(Molina dan Albir, 2002, p. 510)

The example of this translation technique is the translation of the English word 'window' into '*quichet*' (= *jendela toko*) in French language. This technique is the opposite of generalization translation techniques. From the example above it can be concluded that the particularization translation technique tried to translate one term by looking for a more specific or special equivalent.

j. Reduction

Molina and Albir (2002) say that reduction is a translation technique that reduces an item of information in the TT, for example the elimination of the month of fasting for the translation

of *Ramadhan* noun into English, because the word in Arabic already contains the meaning of the month of fasting or ‘fasting month’ so there is no need to mention it again (p. 510). This reduction technique is the same as Vázquez Ayora and Delisle's Omission concepts (Molina and Albir, 2002, p. 505). They mention that ‘Omission is unjustifiable suppression of elements in the ST.’ This means that reduction is a prohibition on the use of elements that are not true in ST. So if there is an excessive element, it must be avoided. This technique is the reverse technique of addition. This translation technique is to throw away an abundant word or according to Lyons in Moentaha (2006), it is called semantic abundance (semantic redundancy) (p. 70). In this case without the abundant help of the word, the contents of the information in the ST can be submitted to the TT in its entirety. Consider the following examples:

1. ST: just and equitable treatment

TT: *hubungan yang adil*

The word ‘just and’ is not translated or omitted because it is quite clear with the word ‘equitable’ that is equivalent to the word ‘adil’, ‘wajar’, ‘pantas’ or ‘patut’.

2. ST: *The treaty was proclaimed nul and avoid.*

TT: Perjanjian itu dinyatakan tidak berlaku.

Kata *nul* dan *avoid* memiliki konteks makna negatif yang sama, sehingga cukup diterjemahkan ke dalam satu satuan makna saja, yaitu ‘tidak berlaku’.

The word ‘null’ and ‘avoid’ have the same context of negative meanings, so that it is simply translated into one unit of meaning, namely ‘tidak berlaku’.

3. ST: The proposal was rejected and repudiated.

TT: *Usulnya ditolak*.

The words ‘rejected’ and ‘repudiated’ have the same negative meaning context that is ‘ditolak’ and ‘ditinggalkan’, so if both are used there will appear semantic redundancy. So from that it is simply translated with one lexical that is ‘ditolak’.

k. Substitution

Substitution translation techniques, both linguistic substitution and paralinguistic substitution, are translation techniques that try to change linguistic elements with

paralinguistic elements, for example intonation with gestures and vice versa.

'Substitution (linguistic, paralinguistic) is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.' (Molina dan Albir, 2002, p. 510)

The example is translation of paralinguistic gestures in the context of Arabic culture (Arabic gestures), such as putting hands on the chest can be translated into a speech of thanks, namely 'Thank you'. This case often occurs in interpreting.

I. Variation

Variation is a translation technique that attempts to change linguistic or linguistic elements (intonation and gestures) which can have an impact on aspects of language variation, for example changing textual tones, styles, social dialects, geographical dialects, and others.

'Variation is to change linguistic or paralinguistic elements (intonation, gestures) that effect aspects of linguistic variation: changes of textual tone, style, social, social dialect, geographical dialect, etc.' (Molina dan Albir, 2002, p. 510)

The example of a variation translation technique is introducing or changing dialectical indicators of characters in a story when someone will translate a novel into a drama show for children. In this case the translator must be able to adapt the novel into the story of the theater by way of, for example, changing the tone (tone) of the story, which has an adult character indicator as an indicator of character that has the character of children. Tone (*nada*) in this case is a way of conveying thoughts or feelings.



Chapter 4

Novel Translation



A. Novel

Watkins in Hu (2000) says that literary works are divided into several categories or types, namely poetry, drama and prose fiction (p. 3). Fiction prose is an imaginary story or not real. The language used in fiction prose is different from the language used in principled poetry on rhyme, rhythm, or dimension. Fiction prose is a literary work that can be read in the form of novels or short stories. Apart from that, this literary work can be aired in the form of films or soap operas. The story is in the form of a groove that is dense with a picture of the various events that are usually narrated by a narrator.

1. Definition of Novel

A novel is a form of fiction prose. In this regard, Davies (1989) and Klarer (1999) suggest that novels are a form of prose or long story that has elements of themes, characters, storylines, points of view, and time and place settings. This is in line with the opinion of Koesnosoebroto (1988: 28-103) which states that elements of novels or fiction prose are ‘plot, character and characterization, themes, and scene and background or setting’ (pp. 28-103). Holman and Harmon (1992) and Frye (1985) state that a novel is a type of literary work that is used to design a broad and long fiction that describes character morality.

From the above limitation it can be concluded that the novel is a form of fictional work that has elements of themes, characters and characterizations, storylines, perspectives and backgrounds to describe a life full of moral meanings and messages for the reader. A novel is written for entertaining purposes. With extraordinary imagination and high imagination, the author is able to create a work that reflects a life that contains moral and

social values. The novel itself can be said as a mini picture of life. The language used in it is stylish, full of meaning and requires high reasoning and depth of appreciation.

2. The uniqueness of Language in Novel

The language used in literary works, including in novels, has distinctiveness. The peculiarity of this language is indicated by a variety of languages that are different from everyday life. The language used in the novel is packaged in a certain style. The style itself is an element of language in the form of words, phrases, sentences, etc., both mechanical and rhetorical which represent the author's originality in his writing (Koesnosoebroto, 1988, p. 124). So style is the language used by the author. This style can include syntax complexity (syntax), diction, and figures of speech.

Hu (2000) adds that the novel as fiction prose has the following characteristics (p. 4):

- a. Narrative technique, which is all information relating to the behavior and actions of characters in the story.
- b. Characterization, which is information about how we learn and understand the characters in the story; namely various kinds of important changes in character.
- c. Themes, namely moral issues raised in stories that are useful to the reader.
- d. Plots (plots), namely the flow of events or actions arranged in a regular sequence.
- e. Style, which is the most important feature of a prose fiction.

The concept of this style varies according to the purpose of the analysis of the style itself. Broadly speaking, the style is divided into two types, namely the writing style (authorial style) and text style (text style). The first style is a style related to meaning in general. This type of style can also be said as the writing style of the author or the way the author writes or describes the content, meaning or purpose of the story. For example, the author uses a lot of satirical, praising or romantic styles. The second type of style is the style associated with the text. Text style is a style of linguistic or language exposure. This style of text includes the lexical and grammatical areas used in the story, coherence and cohesion in discourse to the mechanism

of writing punctuation such as commas which contain important meanings to be interpreted.

Kenney (1988) says 'The expression through a character of language of the mind and personality ...' (p. 68). Based on these constraints it can be said that the style is an expression of the ideas and thoughts of the author in the form of words. In this case Kenney (1988) also divides the style into three main subjects, namely diction (diction), imagery, and syntax (syntax).

a. Diction

Kenney (1988) divides diction into denotations (connotations) and connotations (p. 69). These denotations and connotations are often found in literary works, especially fiction or novel prose used by authors to express the atmosphere of feelings, associations and other emotions (Chapman, 1984, p. 23). Denotation is the meaning of words or phrases related to phenomena in the real world or in the fictional world (Richards, Platt and Platt, 1992, p. 110). The examples of denotations are the English word 'bird' which has the true meaning, bird is a two-legged, winged, egg-laying, warm-blooded creature with a beak (= *binatang berkaki dua, bersayap, bertelur, berdarah panas, yang memiliki paruh*). In a meaning system, denotative meaning is considered a central meaning, or core meaning of a lexical element, so it is not uncommon to be called meaning based on dictionary meaning. This denotative meaning is also often equated with referential meaning, cognitive meaning, and conceptual meaning. According to Kridalaksana (2008), denotation is the meaning of words or groups of words based on straightforward designation of something outside the language or based on certain conventions that are objective (p. 46).

Conversely, connotation is the meaning of words or phrases that are behind the central meaning. The meanings often show human feelings and attitudes towards the objects they refer to. An example of this denotation is the English word 'child' connoted with affectionate (= *tersayang*), 'amusing' (= *yang menghibur*), 'lovable' (= *menimbulkan rasa sayang*), 'sweet' (= *manis, yang disukai*), 'mischievous' (= *nakal*), 'noisy' (= *ribut*), 'irritating' (= *menjengkelkan*), 'grubby' (= *kotor; jorok*). In the system of meaning, this connotation is often associated with affective

meaning, connotative meaning, or emotive meaning (Richards, Platt and Platt, 1992, p. 78). According to Kridalaksana (2008), connotation is an aspect of a meaning or group of words based on feelings or the thoughts that arise or are generated on the speaker (writer) and listener (reader) (p.132).

b. Imagery

According to Koesnosoebroto (1988), imagery is generally often associated with poetry, although in reality it is widely used in fiction prose (p. 136). Imagery is a word used to convey inner experiences, translate mentally, and express feelings by attracting the senses of the reader or listener, both senses see, hear, touch, taste, and smell (Frye, 1985, p. 235). The parable itself is figures of speech, for example metaphors, figures of speech, and personification.

The metaphor includes a comparative series, namely the expression of analogical comparisons by removing the words 'like' (= *bagaikan*, *layaknya*) and else. This style of language compares a certain object to another object that has the same nature, for example: 'The heart of the heart is gone there is no news' (= *kekasih*), 'King of the day has gone to its union' (= *Matahari*). This figurative language is a direct comparison (Haq, 2008). Another example of English metaphor is 'Time is money' (= *Waktu adalah uang*), 'The clouds are cottonballs in the sky' (= *Awan adalah bola kapas di atas langit*).

Similes are indirect comparison programs that use 'like' words (= *bagaikan*, *layaknya*) and so on. Majas is also called the style of association language, which is a style of language that compares something with other conditions that are in accordance with the description, condition and nature. Here are some examples of the figurative languages of the association: '*Wajahnya muram bagaikan bulan kesiangan*', '*Pikirannya kusut bagaikan benang dilanda ayam*' (Haq, 2008). The example of an English figure of speech is (= *Prajurit berkelahi bagaikan seekor singa*), 'He is hungry as a horse (= *Dia lapar bagaikan seekor kuda*).

Personification is the depiction of inanimate objects as if they were living, for example '*Daun melambai-lambai*' (= Leaves are waving' (Kridalaksana, 2008, p. 190). So this style is a style

of language that equates inanimate objects as living things. Other examples are '*Hujan itu menari-nari di atas genting*' *berbisik*' (=The rain danced above the roof), '*Bulan tersenyum padaku*' (=The moon smiled at me', '*Angin berbisik*'(=Wind whispered), '*Setrika menari ke sana ke mari di atas baju sutera*' (=Iron is dancing here and there on silk clothes), '*Tempat tidurku memanggilku*' (=My bed calls me). In this figurative language, inanimate objects such as leaves, rain, moon, wind, iron, and beds are humanized, whereas in reality the leaves cannot wave, the rain never dances, even the wind never whispers, etc.

In addition to the three styles of language above, there are many more styles of language that are often used in fiction or novel prose, such as alliterative and asonance figurative languages. The alliterative style is the repetition of consonant sounds at the beginning of the word (Holman and Harmon, 1992: 11). This style of language is often found in prose to create certain ornaments in the story (Blake, 1990, p. 73). Examples of such figurative languages, for example, 'Listen My Heart Is Sweeped', '*The furrow followed free*', '*raised to the rank*', '*comfort and consequences*'. In the first example, the literal expression contains a consonant sound pattern [d], in the second example, the literal expression contains a consonant sound pattern [f], in the third example the pattern is a consonant sound [r], while in the fourth example the pattern is consonant sound [k] at the beginning of each word. All the literal expressions contain the value of beauty in the form of sound to express feelings and ideas in the form of figurative languages. The style of asonance language is the repetition of vowel sounds at certain syllable pressures and ends with different consonant sounds (Holman and Harmon, 1992, p. 39). The examples are '*pokok dan tokoh*' which have vowel sounds [o] at certain syllable pressures, '*secupak*' dan '*sesukat*' which have vowel sounds [e] in the first syllable and vowel [u] in the second syllable (Kridalaksana, 2008, p. 21). Examples of the styles of English asonance are 'lake' and 'fate' which have the same vowel [ei] in the syllables (Holman and Harmon, 1992, p. 39).

Kenney (1988) argues that 'Style is the man'. This means that style is the author itself (p. 67). The author's style is an expression of all self-perceptions, inner experiences, feelings, and

ideas of everything from inside and outside of itself which is a series of meaningful patterns. Based on Kenney's (1988) statement, the idiom is also included in one of the elements of style that is often used by writers of literary works in his writing. Idioms are construction whose meaning is not the same as the combined meaning of its members (Kridalaksana, 2008, p. 90). 'Idioms are expression which functions as a single unit and meaning that cannot be worked out from its separate parts' (Richards, Platt and Platt, 1992, p. 172). The meaning of an idiom is not the meaning of each unit but the single meaning of the whole unit. For example, the 'Black Goat' idiom means 'support error', which is in the context of someone who is innocent but blamed. So the idiom 'Black Goat' idiom does not mean and is taken from the word '*kambing*' and '*hitam*', the meaning is not a mixture of each language unit. The example of an English idiom is 'What do you mean by hands of the matter'? In this case the 'washed her hands' idiom does not mean '*mencuci tangan dengan air*' tetapi '*menghindar atau menolak untuk melakukan sesuatu*'.

c. Syntax

Syntax is the arrangement and relationship between words and words, or with larger units in language. The smallest unit in this field is the word (Kridalaksana, 2008, p. 223). The statement is in accordance with the opinion of Richards, Platt and Platt (1992) who state that syntax is the study of how to combine words to form sentences and rules which govern the formation of sentences'. This limitation states that syntax is the study of combining words into sentences and the rules of formation. So based on these two limits syntax includes word order and sentence order.

In contrast to Kridalaksana (2008) and Richards, Platt and Platt (1992), Koesnosobroto (1988) limit the syntax to grammar and sentence structure and as a characteristic of the style itself, namely the choice of words. In this case Koesnosobroto (1988) views syntax from a literary point of view. According to him, syntax has a close relationship with diction. When a literary writer will write a work, he will choose the right word according to the ideas, feelings, and conditions when he writes. Therefore, it is not surprising if a writer of literary works uses special words that are

in accordance with the inner conditions at that time, so that the sentence he assembles will differ from the sentence in ordinary writing. The wording in the sentence is sometimes strange because the grammar is deviant, for example **He do what he wants*, He He should what he wants. The words he chooses are not ordinary words but words that contain parables and figurative language, for example 'The sun smiles every morning'. In this case he uses the principle of freedom of work of literature (*licentia poetica*). So syntax in literary text is different from syntax in ordinary texts. Apart from that Kenney (1988) adds that the syntax in the novel includes the characteristics of the sentence used, for example the length of the sentence that is often used by the author and the proportion of simple and complex sentences (p. 76). In this case Kenney (1988) gives an example of how Henry James used his long and complicated sentences compared to the writing used by Ernest Hemingway. All of that reflects the author's personal view of life which requires syntactic complexity to break down his ideas and feelings through all his writings.

Regarding syntax in literature, as part of the style used by the author, Koesnosobroto (1988) explains how Eudora Welty described Phoenix with his own style in his 'A Worn Path' with the expression 'Seems like there is chains about my feet. This utterance is very strange and looks awkward because it uses grammar, sentence order and diction which are difficult to understand. In this utterance he combines diction, syntax, idioms and metaphors to describe the Phoenix bird character he described.

B. Novel Translation

Translating literary works is different from translating non-literary works. A translator of literary works must have linguistic knowledge of the source language (SL) and target language (TL), an understanding of SL and TL culture and a deep appreciation of the literary work that he translates. As quoted by Zuchridin Suryawinata (1996) that a literary translator must have skills in the fields of language, literature and aesthetics, and social culture, so that in this case it can be said that if a translator of literature does not have these factors, he will have difficulty translating literature.

Translating literary works is not just diverting messages or just looking for the equivalent of the source language (SL) into the target language (TL), but translating the ideas and objectives of the author (author) so that the original message (message) and the purpose of the writing itself get to the reader (receiver) (Nord, 1997, pp. 80-84). Furthermore, it can be said that translating literature (especially fiction prose) is more difficult than translating non-literary texts because if translating literature, a translator must not only have two language skills (SL and TL) but also have broad insights about two sociocultural, namely sociocultural sources and sociocultural goals.

In connection with that Hu (2000) asserted: 'Translation of fiction is more complicated than the translation of other genres, as it deals not only with bilingual, but also bi-cultural and bi-social transference'. From this opinion it can be concluded that translation of fiction, in this case also a novel, is more difficult and complicated than translating other types of works because translating fiction does not only translate two languages that have different systems but also transfer meaning from two different sociocultural. It is true because fiction or novel is a paper that reflects life that is full of meaning in the form of language that requires high interpretation, cultural and social symbols in the form of background and character that require deep understanding.

Furthermore, Newmark (1988) adds that novels contain idiomatic expressions that are not possessed by non-literary texts (p. 170). The expressions in the dialogue are often in the form of meaningful implicatures based on the sociocultural context of SL users, so that with a high interpretation ability the translator must be able to find the equivalent of those implicatures in accordance with the sociocultural context of TL users. It is likewise with idiomatic expressions or phrases that contain connotative meanings, so the translator must correctly look for matching equivalents in the social context and TL user culture.

In addition, Reiss (1976) translated by Andrew Chesterman in Koller [1979] (1989) in Nord (1997) adds:

'A literary translation orients itself towards the particular character of the work of art, taking as its guiding principle the author's creative will. Lexis, syntax, style and structure

are manipulated in such a way that they bring about in the target language an aesthetic effect which is analogous to the expressive individual character of the source text.'

From the explanation above, it is known that literary translation orientates itself to the character of literary works in accordance with the creative will of the author. Lexsis, syntax, style and structure play a role in bridging the aesthetic effects into the target language as analogous to the individual expressive character in the source language. It means that the translation of a literary work must be in accordance with the principles, ideas, objectives of the authors of literary works and aesthetic values as expressions of the characters contained in the literary work.

Furthermore, it can be concluded that the translation of novels (fiction) is different from the translation of non-fiction texts. Translating novels requires extraordinary accuracy, clarity and reasonableness because the translator must be able to transfer, from source text (ST) into the target text (TT), not only the meaning or message contained in the form of connotative language, but also all the meanings that are in symbols or cultural and social forms in the story presented. This means that a novel translator must at least have two-language skills, knowledge of two cultures and societies, theories of translation, literary theory, appreciation, motivation and tenacity as capital for translation. Translating a novel should be like retelling the contents of the story to others, so that the translation does not appear to be a translation, but is a natural tale and is pleasant to read or hear (Hoed, 2009).

Wang (2009) says:

'It is very hard to translate literary works, to think both in the same time, first you make the meaning closed into your target language, secondly you maintain the original flavor. That's very hard to do. It's not just rendering but replacing. It's very hard to do, so that what people say is the rewriting process to be creative in that way.'

Translating literature is very difficult, so the translator can take several steps, for example, first, looking for meaning as close to the source language as possible. Second, the translator must maintain the sense of value in the source text (ST). These two things can be tried if rewriting is still considered difficult to do. If

the translator translates the image or symbol, he must understand it first, and associate it with cultural elements that he knows in the community of the target language user.

There are three criteria as a guide in translating literature. First TSING, that is the translator must be loyal to the meaning and content. This means that they must be loyal to the source text. This applies to all translations and all languages. The second is TAU. In this case the translator must be fluent. If the translator translates, the words used in the target text must be idiomatic, they should not seem strange and strange to be heard. The target language he uses must be fluent and standard. The third is YAA, which means maintaining the value of taste. So all must pay attention to stylistic, elegant according to the genre, faithful, fluent and standard. Those are characteristics that must be considered (Wang: 2009).

In connection with novel translation solutions, Retmono (2009) suggests that literary devices in one language are not always the same as other languages, so the translator must be careful. Translating literally is usually incorrect because, for example, if a figure is translated as it is, then the meaning will be different. As in the figure 'Jem gulped like a goldfish', the word 'goldfish' does not always mean 'goldfish', but 'fish chefs', because based on the figurative context above, usually 'fish chefs' who have the habit of 'gulped' ie 'float-shake because it's thrown from the aquarium', not 'goldfish'. Therefore, a figure of speech, as one of literary devices, should be translated literarily rather than literally, because if translated literally it will be problematic and rigid because it does not fit the cultural context of the target community. However, the translator can also combine literary and literal insofar as the meaning produced can be understood by the target language user community (TL). As the word 'gulped' can be translated literally and in accordance with the context of Indonesia, especially Javanese people, it becomes '*megap-megap*'.

Therefore, translating the novel is the same as translating the totality from the side of one's life which is full of various events, feelings, and actions. The novelist through his work conveys this variety in the form of writing which is full of literary forms and styles, so that the paper is categorized as a literary

work. Meyer (1997) citing the opinion of McFadden (1978), suggests that literature is a paper that describes the history of a community, contains artistic and aesthetic values, and is read as a reference.

'Literature is a canon which consists of those works in language by which community defines itself through the course of its history. It includes works primarily artistic and also those aesthetic qualities are only secondary. The self-defining activity of the community is conducted in the light of the works, as its members have come to read them (or concretize them)' (McFadden dalam Meyer, 1997, p. 2).

Literary works, one of them is novel, have different text structures and linguistic characteristics than non-literary works, so translating the work has its own difficulties and complexity. Newmark (1988) and Bassnett (1988) in Delzenderooy (2008) state that novels are one of the works that are very difficult to translate after poetry. Novels contain literary devices, for example the style of metaphor, personification, alliteration and other units of language that contain idiomatic, just as poetry contains elements of poetry, such as rhyme, assonance and alliteration. All literary tools or elements are very difficult to translate. So from that the translation of novels is included in literary translation. Albakry (2004) says that the translation of literature is an art tool that contains cultural issues, so translating literature is not easy, the translator must first explore the source culture before he transfers it into the target culture. So literary translations are cultural translations.

Thus the message or information from the source literary text must be able to convey to the target literary text as well as possible by the translator, so that what is meant by the author of the source text (the author of original text) can be known by the translator. Likewise, what is in the readers of translated text is the same as what is in the minds of the readers of the original text. This is where the role of literary translator is very important as a bridge between the source text writer and the target text reader and that fills the cultural information gap between the two. Regarding the problem above, Huang and Wang (2006) say:

'What is relevant in the source language environment may not be relevant in the target one, thus the translator's job is

to bridge gaps between the source text and target text, and intention of the source language author and receiving capacity of the target language reader.'

From the statement it is known that something considered relevant in the source language environment is not necessarily relevant in the target language, therefore the task of the translator must be able to bridge the gap between the source text (ST) and the target text (TT), and between the intended purpose by the author source text and absorption of understanding of target text readers.

Similarly, the results of the translation of novels as literary translation products. Novels should be translated into novels as well as poetry translated into poetry. If a novel is translated into another form that cannot be understood by the seeker, then he will lose the aesthetic value and beauty of style. Style in the form of literary devices as vehicles used by the author to carry out his ideas and feelings that must be transferred into the translation novel properly and correctly. If not, the translation novel will lose its nuanced atmosphere. This is in line with the opinions of Xiaoshu and Dongming (2003) who say:

'It is universally acknowledged that every writer has a literary style and that his style is reflected in his writing. Some will say that a translation should reflect the style of the original and others say that a translation should possess the style of the translator.'

Translators must not ignore literary devices contained in the novel. He must have literary sensitivity. and able to explore the depth of language feeling conveyed by novel writers in the form of idioms, metaphors, personifications, figures of speech, alliterations and others. He must be aware that what he translates is a novel, not an ordinary document. Translation can be a 'sin' if he does not convey a truth from the source he has translated, even though the translation remains a necessity and is needed. The show in Miremadi (1991) cited by Ordudari (20083) suggests that translation as *a sin*; however, regarding translation as a necessity.

In connection with the translation of literary works, Damono (2008) cites the opinion of Gifford (1969) stating that translating literature is not merely a reproduction of black and white, but the work of color painting is also parallel to the

original. The concept of translation has a broad spectrum, of which the two poles do not seem to have a relationship at all: at one end of the translation is a desperate attempt to be loyal to the original, at the other end is a dynamic creative activity. In line with that Bassnett (1998) in Laiho (2007) says that original literary works must be prioritized and the translation work is seen as an imitation product (in other words), in other words, translation works are a kind of survival from original works (a kind of survival of the source text) or a reincarnation.

Hoed (2009) added that the translation of the novel depends on two things. First, the novel must be seen as a work of art. The principle of translating novels is recreation, which is to write back, re-create, which is sometimes not entirely the same as the original text, so assessing it is not easy. Therefore, even though it is a bit, the translator has the freedom to use his creative power. Second, the novel is part of what Even-Johar calls Polysystem. Polysystem is a system that contains various systems in it. When a novel is made, the novel is greatly influenced by the systems or forces that surround the author. These influencing forces are called patrons (patronage), which is a term used by Lefevere to refer to a control factor that is outside the literary system. The control factor in the form of various influential forces, both encouraging and propagating, and discouraging, censoring and even damaging literature.

The author of the novel does not automatically launch ideas. He will follow the model he already knows. If N.H. Early writing the novel 'On a Ship', does not mean it is entirely from him. The patron can be symbolic, abstract, or an institution or an impresario that has a publication. A novel can be published depending on the willingness of the publisher. In this case the publisher can have a big influence on the publication of the literary work. With his strength, he can encourage the success of publishing literary works, censoring, and even destroying them. In the sense that the literary work will be published in accordance with the sponsor's message from the relevant publisher. This is where the translator will stay consistent with his idealism or change it according to the wishes of the publisher.

This same case also happened in translation, especially the translation of literature. The novel translator will be greatly

influenced by conscious or not by the patron, for example by the publisher or other parties who finance the publication of the translation. Translators who are weak towards their ideals or ideologies, will follow the wishes of the patron.

Another force that influences the writer or translator is poetics, namely the system that exists in society. He will see people's favorite. For example, Habiburahman, an author of the novel "*Ayat-Ayat Cinta*", is very good at seeing opportunities and market share. He created the novel by looking at the tendency of Indonesian people to enjoy religious literary works, so that his literary works were very loved and the film sold well. In this case he was able to target the situation and conditions of the people around him. Thus between patronage and poetics there is a constant attraction and the author is actually directed by the two powers. In relation to the translation of the novel, the patron for the translator is the novel "*To Kill a Mockingbird*" itself. He must follow the style of the novel. If not, then it's not the translation. But in other places, he is also bound by other patrons, for example publishers or institutions that support their translation and publishing funds. While the poetry is the target community, namely connoisseurs of the work of Indonesian translation novels. Therefore, the creativity of an interpreter will be greatly influenced by the power of the patron and poet both consciously and unconsciously (unconscious or unconsciously).

Thus, with regard to the polysystem above, there must be a match between what is translated and what is expected by the reader. There must be a match between hope and reality. It is expected that the translation results will be literary texts, but in reality they are not literary texts. This is an undesirable thing in the world of translation of literature.

C. Rules of Novel Translation

Hilaire Belloc (in Bassnett-McGuire, 1991) suggests six rules for the translation of novels as follows:

- (1) The translator should not 'plod on', word by word or sentence by sentence, but should 'always block out his work'. By 'block out', the translator should consider the work as an integral unit and translate in section, asking himself 'before each what the whole sense is he has to render'.

- (2) The translator should render idiom by idiom ‘and idioms of their nature demand translation into another form from that of the original’.
- (3) The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’.
- (4) The translator warns against les faux amis, those words or structures that may appear to correspond in both SL and TL but actually do not, eg. demander – to ask, translated wrongly as to demand.
- (5) The translator is advised to ‘transmute boldly’ and it is suggested that the essence of translating is ‘the resurrection of an alien thing in a native body’.
- (6) The translator should never embellish.

From the six rules stated by Belloc (in Bassnett-McGuire, 1991) above, it can be seen that an interpreter should not determine his steps only to translate word-by-word or sentence-by-sentence only. He must always consider the entire work, both the original work and the translation work. First, the translator must consider the original manuscript as an integral unit, even though at the time of translation, he only works on the parts. Second, translators should translate idioms into idioms as well. The idioms in SL should be searched for in the TL idiom, even though the words used are not exactly the same. Third, the translator should translate the intent with the intention too. The word meaning in this case means the content of emotions or feelings contained by certain expressions. The emotional content in SL expressions can be stronger than the emotional charge of the equivalent in TL. Conversely, certain expressions feel more appropriate in SL, but become odd in TL, if translated literally. Fourth, translators should be aware of words or structures that look the same in SL and TL, but are actually very different (similar but not the same). Fifth, the translator should have the courage to change the things that need to be changed from SL to TL firmly. The activity of translating fiction is like reviving an alien soul in an indigenous body. What is meant by foreign souls is the meaning of the story in SL, while the native body is the target language (TL). Sixth, translators must not add or add to the

original story with decorations that can make the story in TL worse or even more beautiful. The task of the translator is to revive the alien soul, not to beautify it, let alone exacerbate it.

The rules above can help prose translators, especially novels, to determine practical steps in the general translation process, for example paying attention to the meaning of the whole contents of the novel, paying attention to idiom equivalents, emotional content, language structure, translation approaches and strategies and loyalty to the original author's message. However, according to Taryadi (2000) the rules above are not enough to deliver someone to become a translator of a novel that is tested in the field because it is wrong to interpret the results relatively.

In addition, some novel translators currently rely solely on makeshift knowledge and years of experience in translating novels. The Indonesian Translator Association (HPI) has observed that the translators who translate the novel only have the initial capital to work in the form of translating rules based on years of experience.

Here are six rules that have been the mainstays of the novel translators in our country. In translating novels, they always refer to the following rules:

a. Rely on 'feeling' language

In this case they are quite good at relying on the experience of expressing novels that are translated based on the sense of language they have. Because they often find similar languages and styles that are used repeatedly by novelists, even novel translators are familiar with the language they must express.

b. Mastery of source languages

The novel translators have mastered English for a long time and are good enough to become the basic capital for them to translate novels from the source language (SL) into the target language (TL).

c. Mastery of the target language

In addition to mastering the SL, the translators also tried to master TL with as much as possible because the message in the SL must be able to be delivered in an acceptable TL.

d. Familiarity with a culture that has a source language

Some of the novel translators are trying to visit abroad to increase familiarity with the culture that is owned by the source language or they know a lot from various actual and trusted sources.

e. Familiarity with the culture surrounding the target language

Familiarity with their own culture, novel translators also recognize more deeply about Indonesian as the target language (TL).

f. Broad general knowledge

In addition, they also increase general knowledge to anticipate problems related to translation, for example following developments in terms, culture and literature. Although there are rules for translating novels as mentioned above, these conditions are still very worrying for the world of novel translation. For example, a reckless translator (acareless translator) often makes mistakes when he translates literature. It may be that he only pursues content and forgets to pay attention to the emotional aspect, so that the literary work he translates is far from the original author's intentions (Bassnett-McGuire, 1991, p. 77).

D. Translation Novel Approach

Nida in Hu (2000) as an American translator who has eaten salt in translating various kinds of literary works, suggests an approach to translating novels which is considered very applicable for fiction prose translators in the translation process (p. 6). The translation approach in question is a sociosemiotic approach. This opinion about sociosemiotics is very positive and gives enlightenment to the world of translation of fiction prose (including novels). Nida in Hu (2000) says:

Perhaps the most pervasive and most important way to do it is discipline that treats all systems of signs used by human societies. The great advantage of semiotics over signs and codes, especially with the most comprehensive and complex systems of signs employed by humans. No holistic approach

to translating can exclude semiotics as a fundamental discipline in encoding and decoding signs.

From the statement above, the sociosemiotic approach can help translators understand the meaning of words and sentences, as well as the structure of discourse better. In addition, with this approach the translator can reveal the symbolic nature of two different meanings, namely denotative (designative) and connotative (associative) meanings. This approach also proves that the message (meaning) contains meaning.

The theoretical basis of this sociosemiotic approach is Halliday's sociosemiotic theory, namely the sociosemiotic theory of language. Halliday emphasizes the unity of text (the unity of the text), linguistic and non-linguistic contexts (linguistic and non-linguistic contexts), and social structures (social structure). He also argued that language is a unique sign system with a social function that is able to express the meaning of all other sign systems. Newmark (1988) classifies language functions into six functions, while Halliday (in Hu, 2000) only divides into three categories. Three categories of language functions according to Halliday (in Hu, 2000) are ideational functions, interpersonal functions and textual functions. The six language functions according to Newmark (1988) include: 1) expressive function, which is a language function whose core includes the idea of the original text writer, the point of view of his world and the purpose of writing his fiction prose, 2) informative function, namely function language which essentially covers the external situation, the facts of the topic, reality outside the language, for example ideas or theories in fiction prose, 3) vocative functions, namely language functions whose essence includes the reader and expected social consequences from the literary work referred to as the idea of the author, 4) aesthetic function, namely the function of language designed to create a sense of base, sense of literature, and entertainment through the presentation of various forms, symbols, plot design, etc., 5) phatic function, namely the function of language related to speech and dialogue in fictional prose that is intended to maintain the relationship of intimacy and amah-tamahan with viewers rather than just conveying information, and 6) metalingual function, namely language skills or a set of symbols used to describe the language itself. Although

this latter language function is rarely associated with fictional languages.

The essence of this approach is the semiotic approach of Charles Morris (in Hu, 2000), namely the semiotic approach to meaning. Morris suggests that a sign is a trinity (a tripartite entity) and divides meaning into three dimensions: semantics, syntax and pragmatics, namely referential meaning that shows the relationship between verbal language and its referents, linguistic meaning (linguistic meaning) which shows interpersonal relationships and associative meaning that shows the relationship between verbal language and its interpreters (interpretants).

E. The Criteria and Scales of Novel Translation Quality

Regarding the criteria for evaluating translation results, Molina and Albir (2002) propose four basic principles that must be considered.

1. Examiners (evaluators) must be loyal to the criteria set and tested (evaluaee) must be aware of the existing criteria.
2. The assessment criteria depend on the context (the type of text being translated) and the assessment function (the type of test used), so it must be considered why, for what and for whom the assessment was carried out. Object of assessment (what is being assessed). In this case the assessor should also consider what he should evaluate and what he can evaluate.
3. Appraisers or examiners of translation results should consider several indicators so that they are able to recognize whether the tested (valuee) has proven competencies.

The following is the scale of the assessment of the translation results for this equivalence test. Readers as assessors (rater) can use the equivalence level rating scale proposed by Nagao, STjii and Nakamura (1988) from Nababan (2004a) modified by Silalahi (2009). At this level of comparability, the translation results are assessed on a scale of 3 (accurate), 2 (less accurate), and 1 (inaccurate).

Tabel 2.1 Rating Scale Equivalent Levels

Scale	Indicator	Result
3	The meaning of the source language, phrase, clause, and sentence language is accurately transferred into the target language; there is absolutely no distortion.	Accurate
2	Most of the words, phrases, clauses, and source language sentences have been transferred accurately into the target language. However, there is still a distortion of meaning that interferes with the integrity of the message.	Less accurate
1	The meaning of the source language, phrase, clause, and sentence language is inaccurately transferred to the target language.	Not accurate

The second rating scale is the Naturalness rating instrument, the scale used to assess the level of acceptability or naturalness of the translation text. The following is the scale of the level of acceptability of the translation proposed by Nababan (2004a) in Silalahi (2009) which has been modified. On a scale of acceptability, the translation results are assessed on a scale of 3 (acceptable), 2 (less acceptable), and 1 (unacceptable).

Table 2.2 Scale of Naturalness Rate

Scale	Indicator	Result
3	Translation feels natural; the term used is common and familiar to the reader; words, phrases, clauses, and sentences used are in accordance with the rules of Indonesian language.	Natural
2	In general the translation already feels natural, but there are few problems with the use of the term; there was a slight grammatical error.	Less natural
1	Translation is not natural or feels awkward and the term used is unusual; words, phrases, clauses, and sentences used are not in accordance with the rules of Indonesian language.	Not natural

The third rating scale is Readability-rating scale, which is a scale used to assess the level of readability of the translation text. Here is the scale of the level of readability of the translation proposed by Nababan (2004a) in Silalahi (2009) which has been modified. In this readability level instrument, the translation results are assessed on a scale of 3 (high readability), 2 (moderate readability), and 1 (low readability).

Table 2.3 Scale of Readability Level Assessment

Scale	Indicator	Result
3	Words, phrases, clauses, and translation sentences can be easily understood by the reader.	High
2	In general, the translation can be understood by the reader, but there are certain parts that must be read more than once to understand the translation.	Moderate
1	Translation is difficult for readers to understand.	Low

Chapter 5

Translation of Idioms, Figures of Speech, and Proverbs

A. Translation of Idioms

What is meant by idiom? In this case is a group of words whose meaning cannot be found from the meaning of the elemental words. Here are some opinions from linguistic experts who comment on the notion of idioms.

Crystal (1985) states that idiom or idiomatic is a term used in grammar and lexicology which refers to a series of words that are semantically and syntactically limited, so that they only function as a single unit (p. 152). For example, the expression 'It's raining cats and dogs' cannot be translated one by one because the expression is an idiomatic expression that must be idiomatically translated as well, so the translation becomes 'Heavy rain'. Besides that, there is an idiom 'to kick the bucket' which means 'it is not 'api kicking baskets' but 'mampus'.

Frye (1985) argues that idioms are special expressions that are not easy to translate (p. 234). For example, for the answer to the phrase 'Thanks', someone answers with a variety of answers, such as 'Please, don't mention it,' 'Not at all,' 'It was a pleasure,' or 'Forget it.' translated into Indonesian word-by-word but enough with the usual idiomatic Indonesian and all of them can be translated as '*Terima kasih kembali*' not others, for example '*Nggak usah dipikir*', '*Nggak apa-apa*'. This is something fun, 'Lupakan saja', etc.

Richards (1992:172) menambahkan bahwa idiom adalah sebuah ungkapan yang berfungsi sebagai satuan tunggal dan maknanya tidak bisa dipecah-pecah, contohnya *She washed her hands of the matter* = *She refused to have anything more to do with the matter*. Contoh lain ungkapan *May I wash my hands?* tidak berarti bahwa seseorang itu meminta ijin untuk mencuci

kedua belah tangannya tetapi itu adalah ungkapan idiomatik yang biasa diucapkan seorang siswa, misalnya, yang meminta izin kepada guru untuk pergi ke ‘belakang’ (toilet). Jadi ungkapan idiomatik itu diterjemahkan menjadi ‘Bolehkan saya ke belakang?’

Richards (1992) adds that an idiom is an expression that functions as a single unit and its meaning cannot be broken down, for example, it is carried out by her hands of the matter (p. 172) Another example of ‘May I wash my hands?’ It does not mean that someone is asking permission to wash both hands but it is an idiomatic expression commonly spoken by a student, for example, who asks the teacher for permission to go to the ‘toilet’ (= *belakang*). So the idiomatic phrase is translated to ‘Bolehkan saya ke belakang?’

Translation of idiomatic expressions, as well as the translation of metaphors, requires intelligence and experience to find the right equivalent because idiomatic speech is sometimes unreasonable and difficult to understand. This idiomatic speech can take the form of a word or group of words. If the idiomatic speech is understood literally, then the meaning will be mediocre. Even though a speaker uses idiomatic expressions there is no other way to try to build a new meaning that is behind the literal meaning. Differentiate the following two sentences using the following word ‘hand’:

1. *Jim has two hands, a right hand and a left hand.*
2. *Jim is an old hand in the office.*

The first sentence is a literal sentence (literal sentence) which means it corresponds to the actual meaning, namely: ‘Jim has two hands, left hand and right hand. What about the second sentence? The sentence is an idiomatic sentence. The speech means ‘Jim is a person who has a lot of experience in the office’ or ‘Jim has eaten a lot of salt in the store.’ So the phrase ‘an old hand’ means that ‘experienced’ is not ‘an old man’. That is the difficulty of understanding idiomatic speech so the translator must be careful in translating it.

Idioms must be translated into idioms. If the translator does not find the right idiom, then he must look for the equivalent. The method that can be used is paraphrase and maintain the original flavor or look for other translation strategies. So by reading the

original novel several times, translators can find a deep sense of literature and a sense of language from novelists, main ideas, writing styles. So all poetic values in the original novel must be attempted to appear in the translation novel (Wang, 2009).

Hoed (2009) said that the purpose of the translation was not just conveying the message (message), but also the formation of new words (neologism). Therefore, if the translator is not able to translate idioms into idioms again, then he must maintain the original message or introduce something new as an attempt from foreignization. In the translation of neologism, there is neologism in its own source language, there are also neologisms produced by the translator to be introduced to the public. Translators must work hard to translate novels into the same form. Translating idioms into idioms, metaphors into metaphors, personifications into personifications, figures of speech into figures of speech, alliterations into alliterations, and so on. In connection with that Hilaire Belloc in Bassnett-McGuire (1991) says that translators should translate idioms with idioms, namely translating idioms from source text into natural and acceptable idioms in the target text.

Related to idiom translation, Huang and Wang (2006) suggest that there are three strategies that can be used to translate it (p. 2). First, using literal translation, which is to reproduce the content and style of the entire text while taking into account the style of the language and the structure or pattern of the sentence. Second, literal translation with compensation (literal translation with compensation), which is to convey the literal meaning of an idiom in source text (ST) by introducing explanatory information or stylistic effects in the target text (TT). Compensation is done because of the absence of information, but the translator must maintain the original style of the original text expression. Third, free translation (free translation), which is conveying the meaning and spirit of the source text (ST) idiomatic expression without reproducing the same sentence pattern or figurative languages, but interpreting it in the target text (TT) optimally.

ST	They never took anything off of anybody, they <u>get along</u> on what they have. They don't have much, but they <u>get along</u> on it.'
TT	<i>Mereka tidak pernah mengambil apa pun dari siapa pun, mereka merasa <u>tercukupi</u> dengan apa yang mereka punya. Mereka tidak punya banyak, tapi mereka <u>mencukupkannya</u>.</i>

ST	He said he was trying to <u>get Miss Maudie's goat</u> , that he had been trying unsuccessfully for forty years, that he was the last person in the world Miss Maudie would think about marrying but the first person she thought about teasing, and the best defense to her was spirited offense, all of which we understood clearly.
TT	<i>Dia berkata bahwa dia sedang mencoba <u>membuat Miss Maudie kesal</u>, bahwa dia sudah empat puluh ahun mencoba tanpa hasil, bahwa dia orang terakhir di dunia yang dipertimbangkan Miss maudie untuk dinikahi tetapi orang pertama yang terpikir untuk digoda, dan pertahanan terbaik untuk menghadapinya adalah serangan yang bersemangat, yang semuanya kami pahami dengan jelas.</i>

ST	True enough, she had <u>an acid tongue in her head</u> , and she did not go about the neighborhood doing good, as did Miss Stephanie Crawford.
TT	<i>Memang, <u>lidahnya tajam</u>, dan dia tidak berkeliling ke rumah-rumah tetangga untuk beramal, seperti Miss Stepantie Crawford.</i>

ST	'You were a little to the right, Mr. Finch,' he called. 'Always was,' answered Atticus. 'If I had my <u>'druthers</u> I'd take a shotgun.'
TT	<i>'Tembakanmu meleset sedikit ke kanan, Mr. Finch,' serunya. 'Sejak dulu memang begitu,' jawab Atticus. 'Andai ada <u>pilihan</u>, aku lebih suka pistol.'</i>

ST	'You gonna run out on a dare?' asked Dill. 'If you are, then-' 'Dill, you have to think about these things,' Jem said. 'Lemme think a minute... it's <u>sort of like</u> making a turtle come out...'
TT	<i>'Kau mau mundur dari tantangan?'</i> Tanya Dill. <i>'Kalau iya, berarti—'</i> 'Dill, hal-hal seperti ini harus dipikirkan,' kata Jem. <i>'Coba kupikir sebentar ... ini seperti membuat kura-kura keluar ...'</i>

ST	On the days he carried the watch, <u>Jem walked on eggs</u> . 'Atticus, if it's all right with you, I'd rather have this one instead. Maybe I can fix it.'
TT	<i>Pada hari-hari dia membawa jam itu, <u>Jem seolah-olah berjalan di atas telur</u>. 'Atticus, kalau boleh, aku mau yang ini saja. Mungkin bisa kuperbaiki.'</i>

ST	'That's your job,' said Atticus. 'I merely <u>bowed to the inevitable</u> .'
TT	<i>'Tu tugasmu,' kata Atticus. 'Aku lebih baik tidak ikut campur.'</i>

ST	Jem had probably <u>stood as much guff</u> about Atticus lawing for niggers as had I, and I took it for granted that he kept his temper—he had a naturally tranquil disposition and a slow fuse.
TT	<i><u>Omong kosong</u> tentang Atticus membela nigger yang diterima Jem mungkin sama banyaknya dengan yang kuterima, dan aku percaya bahwa dia bisa menahan amarahnya—sifat alaminya memang pendamai dan tidak gampang marah.</i>

ST	He said he was trying to <u>get Miss Maudie's goat</u> , that he had been trying unsuccessfully for forty years, that he was the last person in the world Miss Maudie would think about marrying but the first person she thought about teasing,
TT	<i>Dia berkata bahwa dia sedang mencoba <u>membuat Miss Maudie kesal</u>, bahwa dia sudah empat puluh</i>

	<i>ahun mencoba tanpa hasil, bahwa dia orang terakhir di dunia yang dipertimbangkan Miss maudie untuk dinikahi tetapi orang pertama yang terpikir untuk digoda,</i>
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ST	I would fight anyone from a third cousin upwards <u>tooth and nail</u> . Francis Hancock, for example, knew that.
TT	<i>Aku akan berkelahi <u>mati-matian</u> dengan orang dalam lingkup sepupu jauh. Francis Hook, misalnya, tahu itu.</i>

B. Figures of Speech Translation

1) *Metaphor Translation*

Holman and Harmon (1992) state that metaphor is an analogy that compares directly between one object with another object or in other words is a majas which expresses expressions directly (p. 287). 'She is my heart' is an example of metaphorical figurative languages because someone (she) in the sentence above is equated with heart = *jantung hatiku*. How can a person as a human be equated with the heart? This kind of thing requires the expertise of an interpreter to find the equivalent equivalent in TL. The expression can be translated as 'He's the heart of my heart' (= *Dia belahan jantung hatiku*.) Look at the examples below.

1. ST: He is a book-worm.

TT: *Dia seorang kutu buku.*

The phrase 'book-worm' is translated as '*kutu buku*' because that is the metaphorical equivalent that matches Indonesian culture. Indonesian people do not know the cultural term 'worm book' (*cacing buku*) but 'nerdy' (= *kutu buku*). So the metaphor is translated by looking for similar equivalent metaphors.

2. ST: You are the sunshine of my life.

TT: *Kau adalah pelita hidupku.*

The sunshine phrase is translated as '*pelita*' not '*sinar matahari*' because the word '*pelita*' is more appropriate for Indonesian metaphors.

3. ST: Reach out to the stars.

TT: '*Pungguk merindukan bulan*'.

In English culture the star is metaphoricalized not 'moon'. In this case a symbol shift has occurred. So from that the right metaphor in Indonesian is '*pungguk merindukan bulan*' (=belonging the moon) not '*memetik bintang di langit*' (=picking stars in the sky).

4. ST : He is a rising star.

TT : *Dia adalah bintang kejora.*

In the culture of Indonesian society, the metaphor for the 'rising star' is '*bintang kejora*' (=morning star) rather not '*bintang terbit*' (rising star).

The translation of metaphor is very different from the translation of ordinary speech. Metaphor (metaphor) is a form of literary language that is complicated and difficult to translate. Metaphor contains the target domain (concept domain), which is a concept that is described or as the initial and the realm of the source (source domain), namely the concept of comparison or analogy. According to Richards in Saeed (1997), the first concept is called the tenor while the second is called vehicle (pp. 302-303). For example, in the speech Computer is a human being, the word computer is a tenor while a human being is a vehicle. So from that the meaning of the speech will be different from the meaning of ordinary sentences. How can a computer be analogous to a human being? This speech needs deep understanding and appreciation because the meaning of a metaphor is strongly influenced by the realm of the speaker's experience, so that a translator must be able to translate it according to the domain understood by the listener or the reader of the translated text.

Lakoff and Turner in Saeed (1997) give the following example of speech as a metaphor: 'Life is a journey' (p. 306). The metaphor has many meanings as follows:

1. The person leading a life is a traveler.
2. His purposes are destinations.
3. The means for achieving purposes are routes.
4. Difficulties in life are impediments to travel.
5. Counsellors are guides.
6. Progress is the distance traveled.
7. Things you gauge your progress by are landmarks.
8. Material resources and talents are provisions.

From the meanings above, the metaphor of 'Life is a journey' can be translated into:

1. *Hidup itu kembara.*
2. *Hidup itu kelana.*
3. *Hidup adalah sebuah pengembaraan yang panjang.*
4. *Pengalaman adalah guru yang paling baik.*
5. *Hidup adalah safari tiada henti.*

The metaphor should be translated into a metaphor, and the personification was translated into the form of personification as well as the alliteration in the poem translated into alliteration as well. Why is that? Because the translator must be able to translate the meaning of the source language writer (SL) into the target language that contains the value of beauty or literary taste (poetic flavor). If the source text (ST) is in the form of a novel, it must be translated into novel form as well, as well as poetry in the form of poetry, not stories or descriptions (Wang, 2009).

Furthermore, the phrase metaphor can be translated with several possible procedures and approaches. Translators must find the right metaphor and express it with the equivalent meaning. Barańczak (1990) in Dobrzyńska (1995) suggests three possible procedures in translating metaphors. First, the M → M procedure, which is to use a metaphor that is truly commensurate with the original metaphor (using the exact equivalent of the original metaphor). Second, the procedure M1 → M2, which is to look for metaphorical expressions that contain the same meaning (looking for another metaphorical phrase which would express a similar sense). Third, M → P, which is replacing the original (which cannot be translated) metaphor with the possible literal paraphrase (replacing an untranslated metaphor of the original with its approximate literal paraphrase). In addition, summarizing the opinion of Newmark (1988), Dobrzyńska (1995) presents seven procedures for translating metaphors, especially standard metaphors (stock or standard metaphors) (p. 599):

- (1) reproducing the same metaphorical image in another language;
- (2) replacing the original metaphorical image with some other standard image in another language;
- (3) translating metaphor by simile;

- (4) translating metaphor (or simile) by simile plus sense (i.e. a literal paraphrase, a 'gloss');
- (5) converting metaphor to sense only,
- (6) using deletion (if the metaphor is redundant);
- (7) translating metaphor by the same metaphor with the sense added (with 'gloss').

From the seven procedures above, it can be concluded that the phrase metaphor in the source text must be reproduced into the same imagery in the target text, replaced by standard imagery, translated into figures, translated into figures of speech with additional comments (literal paraphrase), converted to in the form of comments only, omitted if not useful, and translated into the same metaphor with additional comments.

ST	<u>'Cecil Jacobs is a big fat hen, I think. We didn't hear nothin'—then Jem yelled hello or somethin' loud enough to wake the dead—.'</u>
TT	<i>'Cecil Jacobs induk ayam gendut, rasanya. Kami tak mendengar apa-apa—lalu Jem berteriak halo atau apa, cukup keras untuk membangunkan orang mati—.'</i>

ST	<u>The alarm clock was the signal for our release; if one day it did not ring, what should we do?</u>
TT	<i>Jam beker adalah tanda kebebasan kami; jika suatu hari ia tak bunyi, apa yang harus kami lakukan?</i>

ST	Jem stayed moody and silent for a week. As Atticus had once advised me to do, <u>I tried to climb into Jem's skin and walk around in it:</u>
TT	<i>Jem tetap murung dan tidak banyak bicara selama seminggu. Seperti saran Atticus, <u>aku mencoba menempatkan diriku dalam posisi Jem dan menyelami perasaannya:</u></i>

ST	Jem said he could see me because Mrs. Crenshaw put some kind of shiny paint on my costume. <u>I was a ham.</u>
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TT	<i>Kata Jem, dia bisa melihatku karena Mrs. Crenshaw menambahkan sejenis cat berpendar pada kostumku. Aku jadi daging asap.</i>
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ST	Jem said he could see me because Mrs. Crenshaw put some kind of shiny paint on my costume. <u>I was a ham.</u>
TT	<i>Kata Jem, dia bisa melihatku karena Mrs. Crenshaw menambahkan sejenis cat berpendar pada kostumku. Aku jadi daging asap.</i>

ST	My scalp jumped. <u>Uncle Jack was a prince of a fellow not let me down.</u>
TT	<i>Kulit kepalaku seperti melompat. Paman Jack adalah pangeran yang tidak pernah mengecewakanku.</i>

ST	‘—until you climb into his skin and walk around in it.
TT	‘— <i>kalau kau sudah memasuki kulitnya dan berjalan.</i>

2) *Simile Translation*

Simile or simile is a majas that expresses expressions indirectly or comparisons of two different objects altogether with a similarity in one respect (Holman and Harmon, 1995, p. 445). Metaphors have comparative characteristics using only TO BE auxiliary verbs, while similes use similes like, as, such as, as if, seem. For example, My house is like your house (=Rumahku mirip rumahmu).

Moentaha (2006) gives a different pressure from the opinion of Holman and Harmon (1995). He argues that this figure or figure of speech is a comparison between two different classes of objects. Simile, as a stylistic means, is used to emphasize certain characteristics of one object compared to certain characteristics of other objects of different classes. So if there is a figure like the following: The boy seems to be as clever as his mother (itu The boy is as smart as his mother), is not imagery or simile but an ordinary comparison (ordinary comparison) because the boy and mother come from the same class. According to him, the exact example of the simile is He is as brave as a lion which translates to ‘He is as brave as a bull’ (=Dia seberani banteng) or

'He is as brave as a warrior' (= *Dia seberani pendekar*). The words 'bull' and 'warrior' are very suitable in the Indonesian culture than the word 'lion', because 'lion' is a wild animal whose impression is not quite right. So the comparison itself must sometimes be aimed at or adapted to the sociocultural context of TL users. Consider another example below.

1. ST: He is a sly as a fox.

TT: *Dia selicik kancil*.

From the above statement, it is analyzed that Indonesian readers may not know the cunning of 'fox' (= *rubah*), but they know the cunning of 'mouse deer' so naturally it is not translated as 'He is as cute as fox' (= *Dia selicik rubah*).

2. ST: He is sharp as glass.

TT: *Dia setegar batu karang*.

Kiasan *sharp as glass* adalah ungkapan untuk menerangkan ketegaran atau ketajaman sesuatu. Dalam budaya Indonesia, untuk membuat kiasan seperti di atas biasanya diibaratkan dengan 'batu karang' bukan 'gelas', sehingga terjemahannya menjadi 'setegar batu karang' atau saat ini ada kiasan yang lebih akrab lagi, yaitu 'setajam silet'.

Sharp as glass is an expression to explain the rigidity or sharpness of something. In Indonesian culture, to make a figure like the one above is usually likened to 'rock' (= *batu karang*) not 'glass' (= *gelas*), so the translation becomes 'as big as rock' (= *setegar batu karang*) or currently there is a more familiar figure, 'sharp as razor' (= *setajam silet*).

3. ST: White as antartic ice

TT: *Seputih kapas*

Similarly, to describe white. In western culture known as Antarctic ice or snow, while in eastern culture, especially Indonesia is adalah 'cotton' or also 'snow'. So from that the translation becomes 'white as cotton' or 'white as snow'.

4. ST : As dark as the moonless night

TT : *Kelam bagai malam duapuluh tujuh*

There are figures of speech that appear to have universal similarities, for example to describe the state of 'darkness'. In the case of this translation the allegory of dark as the moonless night 'like complete darkness without moonlight' (= *bagaikan gelap gulita tanpa sinar rembulan*) is translated into a figure that is in

accordance with Indonesian culture, namely ‘dark like twenty-seven nights’ (=kelam bagai malam duapuluh tujuh). Twenty-seven nights every month the Hijri is a night without moonlight, complete darkness, no moonlight at all because the moon has shifted to the hemisphere that is not exposed to sunlight.

5. ST : As a pale moon rises

TT : Bagaikan bulan kesiangan

The one who describes the condition of a pale face, is depicted with a figure of speech as a pale moon rises ‘like a pale moon rising’ (=bagaikan bulan terbit yang pucat pasi). In Indonesian culture there is a figure that is commonly used to describe the same situation, namely ‘like the moon is late’ (=bagaikan bulan kesiangan). Why is that, because the surface of the moon in the daytime no longer shines like at night, but the surface color is already pale white.

Figures of speech should be translated into figurative forms. If not, then the translator must find the right equivalent and automatic. For example, the figure ‘He doesn’t look like trash’ (=Dia tidak kelihatan seperti sampah) is not translated as ‘He doesn’t look like garbage’. The word trash in the figure is not denotative meaning, but it contains connotative meaning. The word trash describes a human being, so the equivalent can be for example ‘community trash’ (=sampah masyarakat). The word trash here can also mean ‘unemployment (= pengangguran), a useless person, so that it is considered rubbish. For example, there is a ‘white trash’ idiom which means a group of white people who are poor and used to beg. The translator may include footnotes below the text to explain the term even though it will appear long. Another example, the metaphor of Miss Rachel going off like the town fire siren should be translated into a figure of speech not literal, so the translation did not become ‘Miss Rachel bursting like siréne firefighters’ because the phrase went off was not ‘exploding’, but ‘hurriedly shouted’ and the sound of the scream was likened to the sound of a fire extinguisher siren (Retmono, 2009).

ST	‘He doesn’t look like trash’, said Dill.
TT	‘Dia tidak kelihatan seperti sampah’, kata Dill

ST	Look at all those folks, it's like a <u>Roman carnival</u> .
TT	<i>Lihat orang-orang itu, seperti <u>karnival Romawi saja</u>.</i>

ST	It was mighty dark out there, <u>black as ink</u> .
TT	<i>Di sana gelap gulita, <u>sehitam tinta</u>.</i>

ST	Calpurnia was something again. She was all angles and bones; she was nearsighted; she squinted; <u>her hand was wide as a bed slat and twice as hard</u> .
TT	<i>Calpurnia beda lagi. Tubuhnya tinggal kulit pembalut tulang; dia menderita rabun jauh; matanya juling; tangannya selebar rangka tempat tidur dan dua kali lebih besar.</i>

ST	Her face was the color of a dirty pillowcase, and <u>the corners of her mouth glistened with wet, which inched like a glacier down the deep grooves enclosing her chin</u> .
TT	<i>Wajahnya sewarna dengan sarung bantal kotor dan sudut mulutnya berkilau oleh air liur yang mengalir turun seperti glasir pada kerut-kerut dalam di sekeliling dagunya.</i>

ST	It (a hot biscuit-and-butter) tasted like cotton. His voice was like the winter wind.
TT	<i>Rasanya seperti kapas. Suaranya seperti angin musim dingin.</i>

ST	Judge Taylor was on the bench, <u>looking like a sleepy old shark, his pilot fish</u> writing rapidly below in front of him.
TT	<i>Hakim Taylor duduk di meja hakim, mirip hiu tua yang mengantuk, sementara ikan pengikutnya menulis dengan cepat di depannya.</i>

ST	John looked at him as if he were a three-logged chicken or a square egg.
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TT	<i>John memandang Ewell seolah-olah dia ayam berkaki tiga atau telur segiempat.</i>
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ST	She looked and smelled like a peppermint drop.
TT	<i>Penampilan dan wanginya seperti permen peppermint.</i>

3) *Personification Translation*

Frye (1985) argues that personification is a technique of treating everything abstract, objects or animals like humans (p. 345). For example, animal names in cartoons such as Mickey Mouse and Donald Duck are personified as humans. For example, Mickey Mouse says ‘I love you’ to Minnie Mouse can be translated as ‘Miki Mouse’ saying ‘I love you’ to The Mini Mouse. How can a mouse say love, because ‘says’ is a human’s activity? Another example in Indonesian is ‘When I saw the moon, he smiled at me as if I was seducing him.’ If translated into English it becomes When I saw the moon, she smiled at me as if I flattered her. Lin (2008) states:

‘Personification is the major symbolic process of objectifying a deity. It first gives the deity a body, and enlivens it as a living organism’ (p. 471).

The limits of personification proposed by Lin are based on the background of the Taiwanese cultural context which has the concept of humanizing the gods. Deities are considered living things that can behave like humans, even though the gods they worship are in the form of statues. Thus, the opinion of Lin above leads to a limitation that personification is a symbolic process of god actualization, which gives a figure to a god and considers the god as a living being, for example ‘Gods guard and help us every day’ (= *Para dewa menjaga dan menolong kita setiap hari*). How could a statue protect and help human every day? But that is their belief that personifies statues (inanimate objects) as humans.

Here are some limitations about the personification of various sources about personification:

- a) Personification is a figure that endows animal, ideas, abstractions, and inanimate objects with human form; the representing of imaginary creatures or things as having human

personalities, intelligence, and emotions; also an impersonation in drama of one character or person, whether real or fictitious, by another person (Holman and Harmon, 1992, p. 353)

- b) Personification is to give human qualities to a thing or creature that is not human. (CARE, 1995).
- c) Personification or anthropomorphism is the attribution of human characteristics to inanimate objects, animals, forces of nature, and others (GNU, 2003)
- d) Personification is a kind of metaphor that gives inanimate object or abstract ideas human characteristics (Shernicoff, 2009).

The four limitations above have the same concept of personification, namely that personification is a style of language that considers dead objects, abstract ideas, animals, natural forces, etc. as human beings or has characteristics such as humans, for example having emotions, desires, sensations, feelings, showing physical movements, making decisions, loving, singing, crying, even talking.

Here are some examples of personifications and translations:

1. Let the rain kiss you (*Biarkan hujan menciummu*).
2. The sun played peek-a-boo with the clouds (*Matahari bermain cilukba dengan awan*).
3. The wind cried in the dark (*Angin menangis di malam gelap*).
4. The flowers were suffering from the intense heat (*Bunga-bunga menderita karena panas yang membara*).
5. The lights blinked in the distance (*Sinar berkedip dari kejauhan*).
6. Your computer hates me (*Komputermu membeciku*).
7. The birds expressed their joy (*Burung-burung mengungkapkan keceriaannya*).
8. The snow kissed my cheeks as it fell (*Salju mencium pipiku ketika turun*).
9. The iron danced across the silken shirt (*Setrikaan menari-nari di atas kemeja sutra*).
10. The leaves waved goodbye to the tree (*Dedaunan itu melambaikan salam perpisahan pada sang pohon*).

Departing from the thought that the translation of literary works is the reproduction of artistic imagery and beautiful creations from the original literary works, which contain the spirit of the source text, contains the original author's thoughts, feelings, and experiences, all aspects of the style in the form of literary instruments are personification and figurative expressions and literal speeches must also be reproduced into equivalent and acceptable expressions.

Xiaoshu and Dongming (2003) argue that the personification and figure of speech can be translated into equivalent speech using the aesthetically flexible semantic method (Newmark 1998; Machali 2009), a free method that prioritizes content with a long paraphrase form (Newmark, 1998; Soemarno, 2001; Moentaha, 2006; Machali, 2009), natural idiomatic methods such as non-translation results (Newmark, 1988; Larson, 1991; Choliludin, 2006) and communicative methods that are very concerned with linguistic and content contextual meaning (Newmark, 1988; Nababan, 2003; Machali, 2009). Then personification and figures of speech can be translated by giving explanations in brackets or equivalents that match the context of the target language (Machali, 2009). In addition, personification and figures of speech can be translated using the paraphrase technique (Newmark, 1988).

ST	I think he would have a fine surprise, but <u>his face killed my joy</u> .
TT	<i>Kusangka dia akan terkejut, tetapi <u>wajahnya mematikan keceriaanku</u>.</i>

ST	<u>Ground, sky and houses melted</u> into a mad palette, my ears trobbed, I was suffocating.
TT	<i><u>Tanah, langit, dan rumah meleleh</u> menjadi palet warna liar, <u>telingaku berdenyut, nafasku sesak</u>.</i>

ST	<u>My hearth sank</u> : me.
TT	<i>Hatiku melesak: aku.</i>

ST	I think he would have a fine surprise, but his face killed my joy.
TT	<i>Kusangka dia akan terkejut, tetapi wajahnya mematikan keceriaanku.</i>

ST	Atticus's voice had dropped,
TT	<i>Suara Atticus merendah,</i>

ST	We followed his finger with sinking hearts.
TT	<i>Kami mengikuti jarinya dengan hati tenggelam.</i>

ST	Atticus says, 'God's loving folks like you love yourself—'
TT	<i>Aku bilang, 'Tuhan mencintai manusia seperti manusia mencintai dirinya—'</i>

4) Alliteration Translation

Alliteration is a stylistic tool which means repetition of the same consonant sound at the beginning of a word that forms an established set of words, usually in pairs (Moentaha, 2006, p. 182). Alliteration often appears in literature both poetry and prose or often appears in the headlines of jabar letters as an expression of attraction for readers such as Summer of Support, Quips and Quirks, Frenzy at Franconia, Face the Future. How is this alliteration case translated?

An interpreter must be able to translate alliteration into an alliteration as well so that the beautiful feeling in the results of the translation (TT) is the same as the aesthetic value in ST, even if he has to look for words that are very similar or not even as long as the alliteration nuances appear in the translation product. Consider the following example:

ST : ... between **p**romise and **p**erformance.

TT 1 : ... *antara janji dan pelaksanaannya.* (tidak beraliterasi)

TT 2 : ... *antara perkataan dan perbuatan.* (beraliterasi)

If analyzed, the 1st TT does not pursue alliteration while the 2nd TT pursues an alliterative equivalent. Translation of the word promise to be 'words' seems to have meaning too closely because usually if the 'promise' is the same as 'utterance' or 'word' in the

context of Indonesian, so does the translation of performance into 'deed' not seem too distorted because both refers to an act of performance or action.

The following are some examples of alliteration according to Nordquist (2008) which are translated into Indonesian as follows:

1. ST: ***P**eter **P**iper **p**icked a **p**eck of **p**ickled **p**eppers.*
TT: **P**eter **P**iper **p**ungut satu **p**atukan buah **p**ohon **p**erdu **p**edas yang **p**akai **p**engawet.
2. ST: ***S**weet **s**mell of **s**uccess*
TT: **S**emerbak **s**edap **s**uasana **s**ukses
3. ST: ***P**apa, **p**otatoes, **p**oultry, **p**runes, and **p**rimis, are all very good words for the lips: especially **p**runes and **p**rimis (Charles Dickens, *Little Dorrit*)*
TT: **P**apih, **p**erkedel, unggas **p**etelur dan **p**edaging, **p**rém dan **p**risma, adalah kata-kata yang sangat akrab di bibir; terutama **p**rém dan **p**risma.
4. ST: *The **m**ass of **m**en leads lives of quiet desperation.*
TT: Banyak **m**asyarakat **m**anusia **m**enjalani hidup penuh derita.
5. ST: *He **b**ravely **b**reach'd his **b**oiling **b**loody **b**reast.*
TT: **D**engan **d**orongan **d**ari **d**alam **d**irinya, **d**ia **d**obrak **d**inding **d**adanya yang penuh **d**idihand**d**arah.

Alliteration should be translated into alliteration, so that the element of beauty in the source text (ST) can reappear in the text of target (TT). By maintaining this element of beauty, the translator does not omit the literary elements inherent in the source language (SL). Although to maintain the value of beauty, the equivalent meaning used in the target language (TL) is not so close but still contains the equivalent information. For example, alliteration '***m**engamati dan **m**enyentuh*' which has a consonant [p] is translated to 'observe and touch'. This example already represents a fairly good alliteration translation, because the translator in addition has used the right equivalent, he also continues to try to maintain the alliteration pattern in the target text (TT) even with a different consonant sound, which is from [p] to [m]. Another example is 'barefooted in barnyards' translated by the translator to '***t**elanjang kaki di **t**empat **t**ernak*' which is not literate, preferably translated into '***t**elanjang kaki di **t**empat*

ternak', so the alliteration still appears and the equivalent is not too far away.

In addition, there is another fairly good example, namely the alliteration of 'black beard' translated by the translator into 'black beard', which is very good if translated into '*janggut jelaga*'. If the translator does not translate alliteration into alliteration while still searching for the closest equivalent, then the effect will be different and the results of the translation will not be '*nyastra*', meaning empty of literary value, because the source text itself is literary (Retmono, 2009).

Then Wang (2009) explains that novel translators must try to maintain the alliteration form in the target text or convey the meaning of the source text (ST) into the target text (TT) idiomatically. For example, alliteration 'Strange small spasm shook him' should be translated as 'His body was shaken by unknown pressure' which has an alliteration pattern, not '*Tubuhnya terguncang terkena tekanan tak terkenal*' that has not been adjusted into an alliterated pattern. If the above expression is not translated into alliteration, the translator can search for equivalent meaning but must contain idiomatic nuances, for example 'He has a slightly strange seizure'.

If the translator is unable to translate alliteration into more idiomatic target language expressions, then he should try to translate it into alliterative or other figurative languages that are possible in the target language, provided that they have the right equivalence. It is likewise for other cases, translators must look for equivalents in the target language while maintaining their idiomatic elements (Wang, 2009).

Furthermore, alliteration in particular has a peculiarity because this form of speech contains two important elements that must be interpreted aesthetically-poetically, with flexible semantic methods and naturalization techniques that pay attention to the manner of speech and word form (Soemarno, 1983; Newmark, 1988; Molina and Albir, 2002; Machali, 2009).

ST	We were far too old to settle an argument with a <u>fist-fight</u> , so we consulted Atticus.
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TT	<i>Karena kami sudah terlalu besar untuk membereskan perselisihan melalui <u>adu tinju</u>, kami berkonsultasi kepada Atticus, ayah kami.</i>
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ST	‘Do you really think you want to move there, Scout?’ Bam, bam, bam , and the checkerboard was swept clean of my men.
TT	<i>Bam, bam, bam dan buahku di papan dam pun tersapu bersih.</i>

ST	In rainy weather the streets turned to red <u>slop</u> ; grass grew on the <u>sidewalks</u> , the courthouse <u>sagged</u> in the <u>square</u> .
TT	<i>Saat musin hujan, jalanan berubah menjadi kubangan lumpur merah, semak tumbuh di <u>trotoar</u>, gedung pengadilan <u>melesak</u> di <u>alun-alun</u>.</i>

ST	<i>Punk, punk, punk, her needle broke the taut circle. She stopped, and pulled the cloth tighter: punk-punk-punk. She was furious.</i>
TT	<i>Tung, tung, tung, jarumnya menembus lingkaran penahan kain. Dia berhenti dan menarik kainnya lebih tegang: tung-tung-tung. Jelas terlihat bahwa dia sangat kesal.</i>

ST	True enough, she had <u>an acid tongue in her head</u> , and she did not go about the neighborhood doing good, as did Miss Stephanie Crawford.
TT	<i>Memang, <u>lidahnya tajam</u>, dan dia tidak berkeliling ke rumah-rumah tetangga untuk beramal, seperti Miss Stephanie Crawford.</i>

ST	He's got a <u>bad break</u> , so far as I can tell now it's in the elbow.
TT	<i>Patahnya parah, sejauh yang bisa kuperiksa sekarang, patahnya di sikut.</i>

ST	Mr. Gilmer called attention to the hot day by wiping his head with his hand.
TT	<i>Mr. Gilmer mengingatkan penonton pada hari yang panas dengan menyeka <u>kepalanya dengan tangan.</u></i>

5) Asonance Translation

According to Frye, et al (1985), asonance is the repetition of middle vowel sounds, for example in the words fight and hive; pan and make (p. 52). The reason for the asonance as an effective syllable pressure is found in a line of poetry. Furthermore, Harris (2005) argues that asonance is the repetition of the same vowel sounds repeatedly in adjacent words that contain different consonants. Jordan (2008) argues that asonance is the repetition of vowel sounds in non-rhyme words. For example, Edgar Allan Poe in his work 'The Bells', uses vocal asonance '[e:]'. 'Hear the mellow wedding bells.' And Robert Louis Stevenson use vocal asonance [ʌ] in 'The crumbling thunder of seas. 'What's the difference from rima? Rhyme (Rhyme) is an effect created by combining or matching sounds at the end of certain words, such as sound effects on words *cat, fat; defeat, repeat; better, setter; clerical, spherical; cat, cot, and hope, cup.*

In the rhyme chased is the beauty of sound. Notice in the example of paint, cot and hope, cup, there is the same vocal sound, but the words only pursue the same final sound (consonant) (Frye, 1985). So it's clear that the resonance and rhyme are different.

Following are some examples of aconance according to GNU (2008):

1. '*And murmuring of innumerable bees*' - Alfred Lord Tennyson, *The Princess* VII. 203
2. '*The solitude which suits abstruser musings.*' -Samuel Taylor Coleridge
3. '*The Scurrying furred small friars squeal in the dowse.*' - Dylan Thomas
4. '*It's hot and it's monotonous.*' -Stephen Sondheim, Sunday in the Park with George, *It's Hot Up Here*
5. '*With the sound, with the sound, with the sound of the ground.*' - David Bowie, 'Law (Earthlings on Fire)'

The translation of the assonance is not easy because the source text of the source which has reasoning is as far as possible translated into the target text which has reasoning as well. In this case the translator must be able to find an assonance equivalent to the target text that contains a message and has a similar sound, so the translation results still look beautiful and have literary value. Translators must try to find harmonious equivalents, so that the speech in the source text (ST) can be translated into the target text speech (TT) which also resonates.

Some speech examples that have an explanation can be translated into Indonesian as follows:

1. ST: *Hear the mellow wedding bells.*
TT: Dengarlah dayuan gamelan kawin itu.
2. ST: *The crumbling thunder of seas.*
TT: Petir laut yang pecah itu.
3. ST: *It's hot and it's monotonous.*
TT: Gerah dan jemu.
4. ST: *With the sound, with the sound, with the sound of the ground.*
TT: Bahana, bahana, bahana massa.
5. ST: *Poetry is old, ancient, goes back far. It is among the oldest of living thing. Soold it is that no man knows how and why the first poems came.*
TT: Sajak itu karya lama, jaman dahulu kala, datang jauh dari kala lama. Diantara jaman purbakala. Maka banyak manusia yang tak tahu bagaimana dan mengapa sajak itu lahir.

6) Eufemism Translation

Eufemism is the disclosure of words that are considered taboo or perceived as rough with other words that are more appropriate or considered subtle (Frye, 1985: 179). He gave examples of phrases passed away ('wafat') or gone to the great beyond ('meninggal dunia') for words died ('mati') and earthly remain phrases for the word corpse ('mayat'). So for the words 'His grandpa passed away' instead of 'His grandpa died' was edited so that the translation must be adjusted politely or appropriately to be 'Kakeknya meninggal dunia' or 'His grandfather passed away' not 'Grandfather is dead', because the

word 'dead' is only suitable for animals. For example, the dog is dead' translated into '*Anjing itu mati*'.

Moentaha (2006: 187) adds that euphemism is a skill that is conveyed in a subtle and polite manner, for example in English there is the expression Not the most modest of men that can be translated into Indonesian to be 'People whose simplicity is not abundant. If it is expressed roughly, the phrase might be translated as 'greedy people' (= *orang rakus*).

7) *Illocutionary Verbs Translation*

What is meant by illocutionary verbs is an action verb or act, which is a verb that is in a dialogue guide in direct speech. Consider the following example (Maclin, 2001, p. 139).

'We want to go,' the student said.

Quotation Dialog Guide

The verb that is in dialogue is the ba said 'verb in the form of illocutionary verbs. The verb of speech act is very interesting to study because each translator translates it differently according to the right equivalent choice. For example, the verb follows the word 'said' which might be translated 'say', 'say', 'answer', 'express', and others. However, it is important that the verb is translated according to the verb group of the focus, that is, as a verb, the say-say (say) is categorized as expressive. The illocutionary verb in the above sentence can be translated into the following variations of translation:

1. ST : 'We want to go,' the student said.
TT : '*Kami ingin pergi,*' kata siswa itu.
2. ST : 'We want to go,' the student said.
TT : '*Kami ingin pergi,*' tutur siswa itu.
3. ST : 'We want to go,' the student said.
TT : '*Kami ingin pergi,*' ungkap siswa itu.
4. ST : 'We want to go,' the student said.
TT : '*Kami ingin pergi,*' siswa itu menjawab.

Leech (1993) gives examples of verbs included in illocutionary verbs including: report (= *melaporkan*), announce (= *mengumumkan*), predict (= *meramalkan*), admit (= *mengakui*), opine (= *berpendapat*), ask (= *meminta*), reprimand (= *menegur*), request (= *meminta*), suggestion (= *menganjurkan*), order (= *menyuruh*), propose (= *mengusulkan*), express

(=*mengungkapkan*), congratulate (=*mengucapkan terima kasih*), and exhort (=*mendesak*).

8) *Illocutionary Utterances Translation*

Illocutionary Utterances are parts of the sentence that occupy the quotation position. The following are examples of speech or illocutionary utterances:

An illocutionary utterance is spoken with intention of making contact with a listener. Illocutionary utterances are usually sentences that contain propositional utterances, that is, they refer to things in the word—but it is their intentional that is of the most importance.
(<http://rdillman.com>)

From the quotation above, it can be concluded that illocutionary utterances are spoken with the aim of contacting listeners. Illocutionary utterances are usually in the form of sentences containing utterance propositions, namely propositions that refer to everything that is considered most important in this world. In this case the purpose of the speaker has a very important and very decisive role in the meaning of the intended speech. Here is an example:

ST: 'I am tired'.

TT: '*Saya lelah*'.

What utterances are actually spoken by speakers in the example sentence above? Based on the purpose of the speaker, the speech may contain the following intentions:

Based on the context, the 'I am tired' speech contains several possible objectives for:

- a. Answer a friend who just asked what I felt. In this context the speech 'I am tired' implies 'I am fatigued' and in the form of a statement.
- b. Politely refusing someone I tried to avoid because he invited me if I would go dance with him later tonight. In this context the utterance 'I am tired' contains the meaning 'I'm rather not' and in the form of a statement.
- c. Asking my husband who at that time was watching TV together to turn off the TV and immediately went to bed. In this context the utterances 'I am tired' contained the meaning

‘Could we turn this off?’ And in the form of questions or requests.

- d. Asking my young child to get to bed soon because it was late at night but he asked me to go watch a movie. In this context the speech ‘I am tired’ contains the meaning ‘No, go to bed’ and in the form of a command.

From the description above, the translation of illocutionary speech is very interesting to study in order to examine how the translators perceive their understanding in the form of translations of illocutionary speech.

9) Proper Name Translation

According to Crystal (1985), self-name (proper nouns) is the name of yourself from someone, place and others, for example: Alice, Bill, Jakarta and London. In relation to translation, this self-name is rarely or never translated because the translator wants to maintain the socio-cultural aspect of SL, there is no equivalent in TL, TL does not have a transliteration concept, it is left because TL speakers are easy to describe the name of the same utterance. In the event of no translation (non-translation). An example is an English word ‘Alice’ which is not translated or transliterated into a particular TL, but only adapted in the way it is pronounced. Franciscans and Germans did not change the name of themselves into other transliterations but they pronounced it [A'li: s], and the Italian pronounced it [a'litche] (Nord, 2003, p. 182 in <http://www.erudit.org>).

In the same journal Nord (2003: 183) explained that the self-name 'Alice' was translated differently according to the transliteration form of each SL speaker. For example, in Spanish it becomes 'Alicia', in Finnish it experiences cultural adaptation to be 'Liisa', and in Brazilian it becomes 'Marina' (p. 183).

This is an attraction why the translation of these proper names needs to be examined.

10) Onomatopoeia Translation

Frye (1985: 326) says that onomatopoeia is the use of words formed or pronounced to sound like something, for example the buzz word for the sound of vibrations of insect wings, the word

crack for the sound of a broken object, the word smack for knockoffs, whinny words for imitation of laughter, etc.

According to (Richards, 1992), onomatopoeia is imitation of the sounds of natural sounds with words or groups of words, such as moo for the sound of a cow, baa for the sound of a goat or sheep, cuckoo or *cuculus canorus* (Latin) for the sound of chicken (p. 255). If for roosters in artificial English it says cock-a-doodle-do, in Japanese it sounds like kokekokko. What if all the sound copies were translated into Indonesian? Of course the translator must look for a sound counterpart that is suitable for the socio-cultural Indonesian people, for example:

Table 10.1 Onomatopoeia

ST (English)	TT (Indonesian)
moo	mooh
ding-dong	ning-nong
meow	meong
<i>cock-a-doodle-do</i>	kukuruyuk
<i>baa</i>	béé

11) Proverb Translation

Holman and Harmon (1995) say that proverbs (proverbs) are words that express a recognition of the truth about life (p. 380). Whereas according to KBBI (2005), proverbs are groups of words or sentences that remain in their order, usually accentuating certain intentions or concise sentences or concise sentences, containing comparisons, parables, advice, life principles or rules of conduct (p. 858).

This proverb is many in the form of metaphor, language rhythm and alliteration. The translation of this proverb requires translator skills to look for equivalents of proverbs in TL that correspond to their socio-cultural context. So the translation of proverbs in TT is usually very different in form from ST.

In this case Ekasari (2005) gives examples of several proverbs translated from English (ST = Source Text) into Indonesian (TT = Target Text) (pp. 7-8).

1. ST: A bad workman always blames his tools.

TT: *Buruk muka cermin dibelah.*

2. ST: A bird in the hand is worth two in the bush.

TT: *Harapkan burung terbang tinggi, punai di tangan dilepaskan.*

3. ST: A bird may be known by its song.

TT: *Bahasa menunjukkan bangsa.*

4. ST: A bolt from the blue.

TT: *Bagaikan tersambar petir di siang bolong.*

The following are some other examples of English proverbs (ST = Source Text) which correspond to Indonesian proverbs (TT = Target Text).

Table 11.1 Examples of Proverb Translation

Teks Sumber (ST)	Teks Sasaran (TT)
Where there is a will, there is a way.	<i>Dimana ada kemauan, di situ ada jalan.</i>
Killing two birds with one stone	<i>Sekali merengkuh dayung, dua tiga pulau terlampaui</i>
It's better to give than to receive.	<i>Lebih baik member daripada menerima.</i>
It's no use crying over spilt milk.	<i>Nasi sudah menjadi bubur.</i>
An empty barrel resounds loudly.	<i>Tong kosong nyaring bunyinya.</i>
Like two drops of water	<i>Bagai pinang dibelah dua</i>
A friend in need is a friend indeed.	<i>Teman sehidup semati</i>
A penny saved is a penny earned.	<i>Sedikit-demi sedikit, lama-lama menjadi bukti</i>
An apple a day keeps the doctors away.	<i>Lebih baik menjaga daripada mengobati.</i>
A fruitless life is useless life.	<i>Tiada karya tiada guna.</i>
A little better than none	<i>Lebih baik sedikit daripada tidak sama sekali</i>
All start is difficult.	<i>Setiap permulaan itu sulit.</i>
A slander is more dangerous than murder.	<i>Fitnah lebih kejam daripada pembunuhan.</i>
All the world is a stage.	<i>Dunia adalah panggung sandiwara.</i>
Patience brings rewards.	<i>Orang sabar disayang Tuhan.</i>

An empty purse frightens away friends.	<i>Ada uang abang sayang</i>
An onion a day keeps everyone away.	<i>Lebih baik mencegah daripada mengobati.</i>
When in Rome, do as the Romans do.	<i>Dimana bumi dipijak, di situ langit dijunjung.</i>
Home sweet home	<i>Rumahku sorgaku</i>
Like father, like son, like mother, like daughter	<i>Buah jatuh tidak jauh dari pohonnya</i>
Swept away on the main street	<i>Seperti air di daun talas</i>
Many hands make light work	<i>Berat sama dipikul, ringan sama dijinjing</i>
One rotten apple spoils the barrel	<i>Karena nila setitik, rusak susu sebelanga</i>
All doors open to courtesy	<i>Mulut manis mematahkan tulang</i>
The early bird catches the worm	<i>Siapa cepat, dia dapat</i>
A stitch in time saves nine.	<i>Sambil menyelam minum air</i>
Barking dogs seldom bite	<i>Air beriak tanda tak dalam</i>
Practice makes perfect.	<i>Alah bisa karena biasa</i>
Better late than never	<i>Lebih baik terlambat daripada tidak sama sekali</i>
Everyone can find fault, few can do better.	<i>Kuman di seberang lautan kelihatan, gajah di pelupuk mata tidak kelihatan</i>
Between the devil and the great sea	<i>Bagai makan buah simalakama</i>
Great talkers are little doers.	<i>Ringan mulut berat tulang</i>
A burn child, dread fire	<i>Sekali terkena, kedua kali tahu</i>
However long the night, the dawn will break.	<i>Serapat-rapatnya bangkai ditutup, akhirnya tercium juga.</i>
Still waters run deep.	<i>Air tenang menghanyutkan.</i>
No pain, no gain	<i>Berakit-rakit ke hulu, berenang-renang ke tepian</i>

Like homewards fish goes to depth	<i>Bagaikan ikan pulang ke lubuk</i>
Don't build castle in the air.	<i>Bagai pungguk merindukan bulan</i>
There's no smoke without fire.	<i>Ada asap, ada api.</i>
Cleanliness is next to godliness.	<i>Kebersihan sebagian daripada iman.</i>
Punctuality is the soul of business.	<i>Rajin pangkal pandai</i>
The apple doesn't fall far from the tree.	<i>Air cucuran atap jatuhnya ke pelimbahan juga.</i>
Tall oaks grow from little acorns.	<i>Sedikit demi sedikit, lama-lama menjadi bukit</i>
Look before you leap!	<i>Sedap jangan langsung ditelan, pahit jangan segera dimuntahkan</i>
A pig in a poke	<i>Membeli kucing dalam karung</i>
Building castle in the air	<i>Mendirikan benang basah</i>
Bite the hand that feeds one	<i>Air susu dibalas air tuba</i>
Carrying coals to new castle	<i>Menggarami air laut</i>
Malu bertanya sesat di jalan	<i>Better to ask the way than go astray</i>
It never rains but it pours.	<i>Tak putus dirundung malang</i>
The lights are on but there's nobody home.	<i>Seperti otak udang</i>
Evil done to other, come back to the perpetrator.	<i>Senjata makan tuan</i>
The tongue wounds more than a lance	<i>Lidah lebih tajam daripada pedang</i>
Don't fall before you are pushed.	<i>Maju terus pantang mundur</i>
No mountain is too high to climb.	<i>Tak ada gunung yang tak bisa didaki</i>
He who plays fire gets burnt.	<i>Jangan bermain api jika tidak ingin terbakar.</i>
Like heaven and earth	<i>Bagaikan langit dan bumi</i>

Like chicken, no paw no eat	<i>Ibarat ayam, tak mengais tiada makan</i>
Don't judge a book from the cover.	<i>Jangan menilai orang dari luarnya saja.</i>
Nobody's perfect.	<i>Tak ada gading yang tak retak.</i>
Opportunity seldom knocks twice.	<i>Kesempatan jarang berulang dua kali.</i>
Every cloud has a silver lining.	<i>Setiap kejadian pasti ada hikmahnya.</i>
Keep your hands clean	<i>Lempar batu sembunyi tangan</i>
On a hiding to nothing	<i>Bagaikan telur di ujung tanduk</i>
Pin bigger than pole	<i>Besar pasak daripada tiang</i>
Do not cry for the moon	<i>Bagai pungguk merindukan bulan</i>
Man proposes, God disposes	<i>Manusia berencana, Tuhan yang menentukan</i>

Chapter 6

Analysis of Novel Translation

Translation idiom and style, especially the style of language metaphor, simile, personification, and alliteration from English to Indonesian has its own characteristics. A small portion of these characteristics has met the criteria and principles of translation of the novel. First, in this case, idioms translated using indirect techniques (indirect translation technique), such as using the technique of transposition, modulation, adaptation and proportionality prevalent (Bosco, 2008). These techniques are appropriate for translating idioms. Second, the idioms are translated using idiomatic methods. The method in accordance with the criteria and principles which states that the translation of idioms idiom should be translated into the idiom (Bassnett-MacGuire, 1991; Hoed, 2009; Wang, 2009). Based on the techniques and methods of translation can be concluded that the translator leaning on the ideology of domestication.

The following are examples:

True enough, <u>she had an acid tongue in her head</u> , and she did not go about the neighborhood doing good, as did Miss Stephanie Crawford.	<i>Memang, lidahnya tajam, dan dia tidak berkeliling ke rumah-rumah tetangga untuk beramal, seperti Miss Stepanie Crawford.</i>
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Based on the above data, the translator translated the idiomatic expression of she had acid tongue in her head into a sharp tongue by using the correct translation method, namely the method of idiomatic translation (Newmark, 1988). In this case the translator has tried to find a reasonable and prevalent equivalent in the target language (TL). He tried to maintain the idiomatic expression naturally and intimately. The equivalent of the idioms used is quite appropriate because both contain nuances of

sarcastic meaning or sharp satire which is quite painful. This effort is in accordance with the principle of translation of idioms which says that idioms should be translated into idioms, so that the message and sense of language in the expression can be conveyed appropriately, and accepted (Hoed, 2009).

According to translation techniques, the speech idioms above are translated using transposition (transposition) techniques, namely shifting units from sentences into phrases (Catford, 1965; Molina and Albir, 2002). The sentence she had with the acid tongue in her head was translated into a sharp phrase. This transposition technique belongs to indirect translation techniques that are leaning on the target language. This technique is quite appropriate to be used to translate these idioms because the equivalent must match the target language. Although there are other techniques that are very appropriate to use, for example adaptation techniques and common equivalence.

<p>She hurt my feelings and <u>set my teeth permanently on edge</u>, but when I asked Atticus about it, he said there were already enough sunbeams in the family and to go on about my business, he didn't mind me much the way I was.</p>	<p><i>Dia menyakiti perasaanku dan membuatku selalu sebal, tetapi ketika aku menanyakan hal ini kepada Atticus, dia berkata bahwa sudah ada cukup banyak cahaya matahari dalam keluarga kami dan aku boleh melanjutkan kegiatanku, dia tidak berkeberatan denganku yang seperti ini.</i></p>
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Furthermore, the data above illustrates that idioms set my teeth are permanently on edited to make me always annoyed with the idiomatic translation method. Then if it is viewed from the translation technique, first the idiom is translated by free modulation technique. In this case the translator shifts the meaning in order to clarify the idiomatic meaning more. The verb phrase set my teeth permanently on edge does not mean * 'put my teeth on the edge forever' or * 'make my teeth rheumatic' but it contains more connotative meaning, which means 'disturbing my nerves forever'. The phrase implies that dia his actions always make me annoyed or annoyed', so that the meaning is the same

as ‘make me annoyed’. However, the best idiom to use should be ‘always annoys me’.

<i>I would fight anyone from a third cousin upwards <u>tooth and nail</u>. Francis Hancock, for example, knew that.</i>	Aku akan berkelahi <u>mati-matian</u> dengan orang dalam lingkup sepupu jauh. Francis Hook, misalnya, tahu itu.
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Based on the data above, the tooth and nail idioms are translated to die-off with an idiomatic translation method. The expression is translated with the right equivalent in the target language (TL). Then based on translation techniques, translators have used three translation techniques. First, the technique of transposition (transposition / shift), which is a shift in the class of words from nouns (tooth and nail) to adverbs (desperately). Second, free modulation technique, which is to shift meaning freely with the aim of clarifying meaning and creating equality in the target language, so that the equivalent feels natural. Third, established equivalent translation, meaning that the translator uses a commensurate expression known in the target language (TL). So in this case the idiom has been correctly translated using indirect techniques (Bosco, 2008).

If analyzed completely from one sentence I would fight anyone from a third cousin upwards tooth and nail, actually the tooth and nail idiomatic expression has a verb pair of fights so that it becomes an idiomatic verb phrase for fight tooth and nail which means 'fight furiously', so that if translated in full it will be the phrase ‘I will fight against anyone from the scope of the third cousin to the top.’ (= *Aku akan melawan mati-matian siapa saja dari lingkup sepupu ketiga ke atas*).

<i>I said, ‘S-s-s it doesn’t matter to ‘em one bit. We can educate ‘em till we’re <u>blue in the face</u>,’</i>	Kataku, ‘S-s-s tak ada bedanya bagi mereka sedikitpun. Kita bisa mendidik mereka sampai <u>jengkel</u> ,’
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Based on the data above, the idiom in blue in the face ’is translated into the word ‘annoyed’ (= *jengkel*) with the idiomatic method. In this case the translator tries to find a reasonable equivalent idiomatically and does not translate it literally, he translates the idiomatic expression blue in the face into my face

blue. Semantically indeed, the idiomatic expression of blue in the face can illustrate a condition that if someone feels irritated, then his face feels like bluish bruises, but in this case, the expression of my face blue or my blue face is not exactly the equivalent because of that idiomatic expression connotative meaning not denotative and translators can look for other equivalents, such as anger or annoyance. Based on an idiomatic English dictionary, blue in the face means 'angry' or 'upset' which means angry, irritated or annoyed.

<p>On the days he carried the watch, <u>Jem walked on eggs</u>. 'Atticus, if it's all right with you, I'd rather have this one instead. Maybe I can fix it.'</p>	<p><i>Pada hari-hari dia membawa jam itu, Jem seolah-olah berjalan di atas telur. 'Atticus, kalau boleh, aku mau yang ini saja. Mungkin bisa kuperbaiki.'</i></p>
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Based on the data above, idiomatic expressions Jem walked on eggs are translated using the literal translation method. The idioms in the source text (ST) are translated straight (linear) into the target text (TT). In this case the translator seeks grammatical construction that is close to the target language (TL). Grammatically the text contains a presupposition that describes the situation as if, but unfortunately the translator translates the idiom is not idiomatic but literally, so that the equivalent is less precise.

Based on translation techniques, the above idioms experience mandatory and automatic shape shifts, namely the plural 'eggs' shifted in ST: When walking on eggs becomes a single noun 'eggs' in the TT: '*Jem seolah-olah berjalan di atas telur*', not '*telur-telur*'. This means that the translator has used the transposition technique.

In addition, the translator also uses amplification (amplification) or addition techniques because the phrase 'as if' (which means the same as as if as an element of the presupposition sentence in English) is grammatically added to the target text (TT). So in this case he has used two techniques as well to translate an idiomatic expression, so the translation approach is called duplet (couplet). These two techniques belong to indirect

translation techniques that are leaning on target languages (Bosco, 2008).

Apart from all the analysis above, the actual translation of the above idiomatic expressions is incorrect, because the phrase to walk on eggs is the same as ‘to walk on eggshells’, which is actually an idiomatic expression that means ‘to proceed with extreme wariness, caution, and tact’, that is a very careful attitude towards something. So from that the phrase ‘Jem walking on eggs’ can be translated or replaced with the expression ‘*Jem berjalan sangat hati-hati*’ which means that ‘*Jem berjalan sangat hati-hati bagaikan dia berjalan di atas telur*’.

Thing is, foot-washers think <u>women are sin</u> by definition.	<i>Masalahnya, kaum pembasuh kaki menganggap perempuan sama dengan dosa.</i>
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Based on the results of the analysis, the metaphoric expression above is translated using the method of literal translation or linear translation. In this case, the translator looks for grammatical constructs of source languages that are commensurate or close to the target language. Translation is detached from context (Newmark, 1988).

Furthermore, if viewed based on translation techniques, the metaphoric expressions of women are syndicated to be female is the same as sin by literal techniques, meaning that every element in the source text (ST) is translated one by one or between lines into the target text (TT). For example, the word ‘women’ translated ‘female’, ‘are’ translated ‘equal to’ and ‘sin’ are translated ‘*dosa*’. In this case not even one element is translated idiomatically. This case is contrary to the principle of the translation of the metaphor that the metaphor of the source language should be translated into the metaphor of the target language in accordance with the socio-cultural target language user community (Hoed, 2009; Wang, 2009).

She said, ‘Atticus, you are a <u>devil from the hell.</u> ’	<i>Katanya, ‘Atticus, kau iblis dari neraka.’</i>
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Based on the analysis above, the metaphoric expression ‘You are a devil from the hell’ is translated to ‘*Kau iblis dari neraka*’ by using the literal translation method. Actually

translators can translate metaphors into metaphors, namely by replacing the metaphor in the SL with the metaphor in TL. If so, then the translation results will appear to be easier to understand by TL followers even though the equivalent seems a little freer, for example replaced with ‘Your blasted’ (= *Jahanam kau*) metaphor. Your blasphemous words (= *Jahanam kau*) basically contain the same meaning as ‘you are devils from hell’ but this last phrase is not familiar to TL's ears.

Furthermore, when viewed from translation techniques, the above metaphoric expression does not experience a shift in either transposition or modulation because ST is translated into TT literally even word-per-word. Thus the expression has been translated based on literal techniques, namely all words are translated word-by-word based on their functions and meanings at the sentence level. So in this case the translator only uses direct translation techniques.

‘Cecil Jacobs is a big wet he-en!’	‘ <i>Cecil Jacobs induk ayam baa-saah!</i> ’
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If analyzed, the metaphoric expression ‘Cecil Jacobs is a big wet he-en!’ Is translated as ‘*Cecil Jacobs induk ayam baa-saah!*’ Using the literal method. In this case the translator tries to find a reasonable and common equivalent in the target language, but the translation results still feel awkward and rigid because the metaphoric expression is not translated into metaphoric form.

The metaphor actually describes the expression of someone who is ‘so angry’ (= *Dia itu induk ayam yang geram*), so the metaphoric expression is ‘He is a big wet hen’ (= He is a furious hen). This expression illustrates how people who go berserk because they are angry like a mother hen is incubating their eggs, then the eggs are taken by farmers, then the chicken is so furious and angry, so the term ‘mad as a wet hen’ comes out. When the chicken was very angry and so angry, his face was ‘livid’ or pale gray because he was very angry.

So from that the translation for the metaphor should be met metaphorically as well, so that the meaning is not always linear. Translators, for example, can replace the phrase ‘a big wet hen’ with ‘cow rampage’ whose meaning is commensurate with ‘angry’. Indeed, based on the story, at that time Cecil Jacob played the role

of a cow (=cow) and Scout, his friend Cecil Jacob, acted as a pig. Therefore, the most appropriate metaphoric expression ‘Cecil Jacobs sapi ngaa-muuk!’ Is ‘Cecil Jacobs cow nasty!’, So that the equivalent is both an animal metaphor. But if analyzed, the metaphoric phrase ‘Cecil Jacobs is a big wet he-en!’ Has been translated as ‘Cecil Jacobs induk ayam baa-saah!’ That translates literally even closer to word-for-word.

Furthermore, if viewed from the translation, there is no shift in form or meaning. Almost all words are translated linearly and the translation results are still awkward. In addition, the translator does not translate the auxiliary verb 'is', even though the word can be translated as ‘*adalah*’ or ‘*itu*’, and the translation should be ‘*Cecil Jacobs itu induk ayam baa-saah!*’

<p>Jem said he could see me because Mrs. Crenshaw put some kind of shiny paint on my costume. <u>I was a ham.</u></p>	<p><i>Kata Jem, dia bisa melihatku karena Mrs. Crenshaw menambahkan sejenis cat berpendar pada kostumku. <u>Aku jadi daging asap.</u></i></p>
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The metaphoric expression I was ham translated into I became smoked meat translated with the literal translation method. These expressions are translated fairly and are in accordance with the structure of the target language (TL). The translation feels mediocre and lacks literary value, even though the metaphoric expression of Hamas is connotative rather than denotative, meaning ‘I was the center of people's attention’.

Based on denotative meaning, indeed the meaning of the ham is ‘Meat cut from the thigh of a hog (usually smoked)’, so literally means ‘Smoked pork’ (= *Daging babi asap*), whereas the word ham connotatively, which usually relates to theater terms, means ‘*An unskilled actor who overact; all-star; hot; to act with exaggerated voice and gestures; to overact; someone who wants to be the center of attention. They are always performing, always 'on'. In the theatre, someone who 'hams it up' overdoes everything and makes everything bigger than life, broader than life, and general goes overboard on his presentation, to the detriment of others on the stage.*

Furthermore, metaphoric expression I was a ham will be more nuanced stylistic, if translated into another metaphoric

phrase commensurate with the target (TL), for example, I became stars of stage or I'm the center of attention. Additionally, translators can perform amplification techniques (amplification) or paraphrased to translate I was a ham, so that the phrase can be translated into I'm the center of attention because of the many costumes and acting.

If viewed from any translation technique, the metaphor is translated by literal techniques because each element of the word in the source text is translated into the target text in a linear manner.

<p>'Because—<u>he</u>—<u>is</u>—<u>trash</u>, that's why you can't play with him'.</p>	<p>'<i>Karena—<u>dia</u>—<u>itu</u>— <u>sampah</u>, karena itu kamu tak boleh bermain dengannya</i>'.</p>
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The metaphoric expression he is a trash translates into he is rubbish with literal translation methods and literal translation techniques. The phrase is translated based on the meaning and grammar of the target language (TL), even more so as word-per-word translations (Newmark, 1988) Actually the expression of he is trash is connotative, not denotative. The meaning of 'trash' according to the dictionary (denotative meaning) is 'rubbish' or 'refuse' (= garbage), while based on meaning it is not (connotative meaning), meaning 'a worthless people' (=a person who is not valuable). Therefore, the metaphoric expression he is trash above should be translated into him as a worthless person or with more familiarity to our ears, he is a waste of society.

<p>'Do you smell my mimosa? <u>It's like angels' breath</u> this morning.'</p>	<p>'<i>Kamu bisa mencium wangi mimosaku? Sore ini <u>aromanya seperti nafas malaikat.</u></i>'</p>
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The figure of speech 'It's like angels 'breath' is translated into 'Aromanya seperti nafas malaikat' by using the method of literal translation and literal technique because the expression is translated straight according to the grammatical target language (TL). Yet the figure of It's like angels' breath as an indirect comparison between the scent of Mimosa flowers and the smell of angelic breath should be translated idiomatically, so the translation is commensurate between the source text and the

target text. The figure ‘*Aromanya seperti nafas malaikat*’ above can actually be replaced with a figurative equivalent that is already familiar to the Indonesian people, for example ‘*Harumnya semerbak bagaikan bau minyak kesturi*’ or ‘*Harumnya semerbak bagaikan nafas bidadari*’. The figure can be culturally domesticated from North or South American culture (source culture) into Indonesian culture (target culture) flexibly, so that the translation results are more natural and easily understood. This principle is in accordance with the principle of translating figurative languages, in this case simile, namely that it should be translated into figures of speech as well. Metaphors in the source language (SL) should be looked for as equivalent or replaced with figures of speech in the target language (TL), and vice versa, so that sociocultural meanings in the figurative context are not biased.

<p>We had no chance to find out: <u>Miss Rachel went off like the town fire siren</u>:</p>	<p><i>Kami tak sempat mencari tahu; <u>Miss Rachel meledak seperti siréne pemadam kebakaran</u>,</i></p>
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If analyzed, the figure above is translated using literal translation methods, or it can be said to be close to the method of word-for-word translation. The translation still feels awkward because he does not translate the phrase into figures that are familiar with the socio-cultural target language users (TL). When he translated the phrase ‘Miss Rachel’, he did not translate the word Miss with Indonesian equivalent, even though he could replace it as Mrs. Thus in this case he has done a pure borrowing technique in translating the word, meaning that he is doing loan translation techniques (Newmark, 1988; Molina and Albir, 2002).

Furthermore, the verb phrase went off, exploded, indeed the verb phrase contains the meaning of ‘very loud voice’, but in this case the phrase also means ‘shouting’, so the meaning is shouting. This meaning is in accordance with the habit if someone makes a loud noise that is screaming rather than exploding. When using exploding words, it leads to the use of the bombastic figurative languages, which is a figurative language that contains grandiose words. Then in translating the comparative element of the town siren, the translator does not translate it idiomatically. Though

contextually, the term the town siren (= siréne fire extinguisher) is not familiar with the socioculture of Indonesian language users.

In Indonesian culture to liken the loudness of someone's voice when shouting can be explained by the sound of thunder, so that in actual terms the figure of 'Miss Rachel went off like the town fire siren' can be translated or replaced with commensurate figures 'Miss Rachel screaming like the sound of thunder. This alternative translation looks more familiar to the ears of Indonesian people, so that sounds more natural and easy to understand. Indonesian people who live in the tropics often hear loud thunder sounds rather than firefighting siren sounds that are commonly heard by American urban people every day. The effort of figure of speech of this figure will sound better.

Jem gulped like a goldfish, hunched his shoulders and twitched his torso.	<i>Jem megap-megap seperti ikan koki, membungkukkan bahu, dan menggeleparkan tubuhnya.</i>
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Figurative translation 'Jem gulped like a goldfish' has been translated as 'Jem gasps like a chef's fish' using literal translation methods and literal techniques because the source text is translated linearly into the target text. Furthermore, the figure of Jem gulped like a goldfish, Jem's likeness is like a goldfish who is gasping for air like swallowing something while holding his breath (choking), and bending his shoulder and rolling his body, it must be matched according to the sociocultural context of Indonesian society, for example Jem is like a goldfish lacking water in a pond.

Aunt Alexandra was standing stiff as a stork.	<i>Bibi Alexandra berdiri kaku seperti bangau.</i>
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If analyzed from the results of the translation, the above expression is translated using literal translation methods, even close to the translation of word-for-word and literal techniques. The source text (ST) is transferred linearly to the TT. If viewed from the translation techniques, there is not a single shift, both a shift in form and a shift in meaning. If reviewed contextually, the translation results can be accepted in the sociocultural context of the target language user (TL), because similar figures of speech are found in TL. So the speech of Aunt Alexandra as standing stiff

as a stork has been translated as Bibi Alexandra standing stiffly like a heron in accordance with the rules of form, grammar, and meaning that is right with the sociocultural context of the target language user (TL).

When the three of us came to her house, Atticus would sweep off his hat, wave gallantly to her and say, 'Good evening, Mrs. Dubose! <u>You look like a picture this evening.</u> '	<i>Ketika kami bertiga mendekati rumahnya, Atticus membuka topinya lalu melambai dengan gagah kepadanya dan berkata, 'Selamat sore, Mrs. Dubose! <u>Anda kelihatan seperti lukisan sore ini.</u>'</i>
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In this case too, the translator has translated the figure using the literal and literal techniques of translation (Newmark, 1988; Molina and Albir, 2002). Metaphor You look like a picture this evening translated linearly and even words become your figure looks like a painting this afternoon. The figure does not experience changes in both the form and grammatical shift.

The following are some examples of translation of personifications that are less precise because they use the method of literacy and literal techniques.

<u>The cats had long conversation with one another, they wore cunning little clothes</u> and lived in a warm house beneath a kitchen stove.	<i><u>Kucing-kucing itu bercakap-cakap panjang lebar, mereka memakai baju-baju indah, dan tinggal di rumah hangat di bawah kompor dapur.</u></i>
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The personification expression above is translated using the literal translation method. The rigidity of the translation results is seen in the cats' plural nouns translated by cats. Though plural nouns can be translated using modifiers such as 'several', 'lots', 'all', 'para' and others, so the translation is for example being the cats.

The above expression is personification, so it should be translated into personification, which is an expression that personifies animals like humans. Then the translation of cunning little clothes into beautiful clothes is also not right, then from itukata plural objects the clothes do not need to be repeated

because it refers to the number of cats that wear it and add the word 'yang' before the word 'beautiful', so that right, the cats are wearing beautiful clothes.

In translating cunning adjectives, translators have made free modulation because cunning adjectives are translated as beautiful, when in fact these adjectives contain many meanings, such as '*pintar*', '*cerdik*', '*licik*', '*terampil*' even many more, for example: crafty (= *licik*); sly (= *lihay*; *licik*); artful (= *licik*; *licin*); designing (= *bermodel*); deceitful (= *palsu*); skillful (= *mahir*; *cakap*; *cekatan*); dexterous (= *trampil*; *tangkas*; *cekatan*); pretty (= *cantik*; *molek*; *manis*) atau pleasing (= *memuaskan*).

Of all the equivalents above there is not a single word that directly states 'beautiful', even if it exists, it is also somewhat distant, for example adjectives 'pretty' which means 'beautiful'. Apart from that, the element of tenses on the ST must also be felt, so the translator should insert an adverb of time 'itu' that time 'on the TT explicitly.

<p>By the time <u>Mrs. Cat called the drugstore for an order of chocolate melted mice</u>, the class was wriggling like a bucketful of Catawba worms.</p>	<p><i>Pada saat <u>Bu Kucing menelfon toko obat untuk memesan seporsi tikus berlapis cokelat</u>, seluruh kelas menggeliat seperti seember cacing umpan.</i></p>
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If analyzed, the personification of Mrs. Cat called the drugstore for order of chocolate melted mic translated into Bu Cats call a drug store to order a serving of chocolate-coated mice using the literal translation method, because the speech is translated straight and follows the grammar of the target language (TL).

In translating the personification, indeed the translator is not required to translate the form of personification into the same personification form. Unless there are significant socio-cultural differences, the translator must look for matching personifications that are in accordance with the target language user community (TL). Therefore, in translating personifications, translators often use literal translation methods.

Then if viewed from the translation ideology, the translator has carried out domestication when translating the word Mrs. to

'Bu'. It is quite well done so that the equivalent is in accordance with the culture of the target language user community (TL). Furthermore, in translating an order into order, the translator has made a shift (transposition / shift), which is the shift of the noun class into a verb. In addition, he has moved the position of the article (indefinite article) 'which limits the order to the position of the noun' chocolate 'to' a portion '. That means indirectly he has used addition techniques.

<p><u>'Is that tree dyin'?</u>' 'Why no, son, I don't think so. Look at the leaves, they're all green and full, no brown patches anywhere—'. 'It ain't even sick?' <u>'That tree's as healthy as you are, Jem.'</u></p>	<p><u>'Apa benar pohon itu sedang sekarat?'</u> <u>'Sepertinya tidak, Nak, menurutku tidak. Lihat daunnya, semuanya hijau dan rimbun, tak ada gerombolan cokelat di manapun—'</u> <u>'Sakit pun tidak?'</u> <u>'Pohon itu sehat dirimu, Jem.'</u></p>
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In translating the personification of 'Is that tree dyin'? 'To' What is true of the tree is dying? ', Translators have used the method penerjemahan literal (literal translation), because all the words translated linearly follow the structure of the target language (TL) in a reasonable and customary. But in translating the style of the language, the translator has inserted the correct word in the What and trees. Actually, in the source text (ST) that there is no corresponding word correctly, because the pattern Is that it translates not mean 'What is true ... it' but 'What is ...'. It seems that the translator inserts the correct word for emphasis (stress) on the structural meaning. If so intended, then he has done additional techniques (addition technique) in the speech. Actually the speech can be translated into whether the tree is dying?

Thus, the framed brown patches can be translated into blond grassy plots. The second personification is It ain't even sick? Does the phrase have been translated into Pain or not? freely (free translation) because it does not follow the equivalent sentence pattern in the target language (TL). Auxiliary verbs ain't (= isn't) are not translated as 'is'. Translators prioritize information and content.

<p>We were far too old to settle an argument with a <u>fist-fight</u>, so we consulted Atticus.</p>	<p><i>Karena kami sudah terlalu besar untuk membereskan perselisihan melalui <u>adu tinju</u>, kami berkonsultasi kepada Atticus, ayah kami.</i></p>
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The above alliterations are translated using literal translation methods, because source text (ST) is translated into target text (TT) fairly and linearly (linearly) following grammatical target language (TL). There are several things that need to be considered. First, the shift of the conjunction shift (conjunction shift) so in the source text (ST) which means ‘then’ and is before the clause, changes its meaning to Because and is before the parent sentence in the target text (TT). Thus there has been a conjunction shift. Secondly, the clause is shifted from the main clause ‘We were far too old to settle an argument with a fist-fight’, became a subclause ‘Because we were too big to settle disputes through boxing fights’.

Furthermore, the case of shifting sentences and conjunctions also results in a shift of meaning (modulation) from so that should mean 'then from that' to be due. The second modulation is the translation of too old which means too big. The old word should literally be translated as 'old' or can be interpreted ‘adult’. However, if the desired one still uses the word 'big', then the pair, as a translation of the word too, is 'already', so that the equivalent of ‘already big’ is not too big.

In addition, the translator has added or amplified the target text (TT) in the form of our phrase which provides an additional explanation of Atticus's proper noun, even though there is no phrase in the source text (ST) our father 'or' our daddy '. Then the most significant problem in the translation above is translation of alliteration (aliteration translation). After being analyzed, the translator does not translate alliteration into alliteration, even though this alliteration is a stylistic component, namely as a literary device that is deliberately raised by novel authors to create aesthetic value in their literary works. In this case he wants to present poetic words.

Although this stylistic position is the highest level after content and meaning in translation, the translator still has to pay

attention to these elements to be transferred from the source text into the target text while paying attention to the equivalence and maintaining the stability of the literary devices. although the sound of the consonants is different. If observed, fist-fight as a phrase that is literate with the sound of consonant [f] is translated into fist fighting which is very far from the alliteration nuance, even though the translator can create alliteration on the target text (TT) which still has equivalence of meaning, including the tones, sounds consonant [t]. The rephrase phrase has the equivalent content and alliteration with *fist-fight*. The phrase fist-fight which is translated into fist fighting, etymologically implies 'fighting while fighting fist or fighting *'tonjok'* and *'tonjok-tonjokan'* also in this case the same, namely fighting while corner each other. In this case, the phrase *'tonjok-tonjokan'* does not mean *'tonjok bohongan'* but *'tonjok beneran'* or 'a fight full of corner action'. Based on the above analysis the translator has used three translation techniques, namely transposition, modulation, and amplification called triplets.

Thus, the translation results from the above utterances are:
'Kami sudah terlalu tua untuk adu argumentasi dengan cara tonjok-tonjokan, maka dari itu kami mengadu pada ayah kami, Atticus.'

<p>'You said 'fore you were off the train good your daddy had a <u>black beard</u>—'</p>	<p><i>'Dulu kau bilang, waktu kau turun dari kereta, ayahmu punya <u>janggut hitam</u>—'</i></p>
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The literal speech above is interpreted by using the literal translation method. However there are some things that must be criticized, including modulation in translation 'fore (abbreviation of before) becomes time not' before ', deletion / reduction) the equivalent of good on the target text (deletion), and shifting structure defining clause (= *anak kalimat yang bersifat membatasi atau menjelaskan induk kalimat tanpa diselangi oleh tanda baca koma*) 'You said' for you are off the train good your dad has a black beard - 'on ST becomes a non-defining clause (= *anak kalimat yang bersifat memberi informasi tambahan pada induk kalimat dan diapit oleh tanda baca koma*) on TT 'You used to say, when you got off the train, your father had a black beard'.

Furthermore, after being analyzed, the translation of black beard into a black beard was not a translation of an alliteration form. In order to obtain a translation of the equivalent form of alliteration, the proper translation of the alliteration is *janggut mirip jelaga*. Etymologically, 'soot' means the substance from the combustion process in the form of fine powder charcoal is black, so the word 'soot' is commensurate with 'black' colors. With the word 'soot' raised, the alliteration building can be formed and a consonant sound [j] appears, so the alliteration becomes '*janggut jelaga*' (=black beard). So in this case the translator has used the duplet (couplet) approach.

Thus the source text (ST) above can be translated into the target text (TT) to:

'Kau bilang, sebelum kau turun dari kereta, ayahmu memiliki janggut mirip jelaga.

<p>...: what passed for a fence was bits of tree-limbs, broomsticks and tool shafts, all tipped with rusty <u>hammer-heads</u>, snaggle-toothed rake heads, shovels, axes and grubbing hoes, held on with pieces of barbed wire.</p>	<p>...: <i>pagarnya adalah potongan ranting, sapu, dan gagang perkakas, di beberapa bagian, <u>kepala palu berkarat, kepala garu yang bergigi miring, pacul, kapak, dan sabit, mencuat di tengah jalinan kawat berduri.</u></i></p>
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In general, the source text (ST) above is translated into the target text (TT) with the literal translation method because the translation looks reasonable, is translated straightly and follows the grammatical target language (TL). However, there are still some irregularities, including: first, the translator has made a shift in shape (transposition / shift), namely *frasawhat* passed for a fence to become the pronounced adjective of the fence. Second, the translator has shifted the meaning of all typed with (=all decorated with') into several parts. Third, *hammer-heads* are phrases in the form of alliterations. The phrase should be translated into alliteration as well because alliteration is basically deliberately raised by the original novelist to create nuances of poetry in his work, so that in this case, the translator must be observant and understand what the author intended and desired.

If not, then the beauty value in the translation literary works will be lost.

Even though the meaning and content are the top priority in the translation target, the value of beauty in the form of literary devices must still be an important concern of an interpreter, because what he translates is literary works not non-literary works (non-literary works). Therefore, 'ham heads' should be translated into *moncong martil*. If analyzed semantically, the 'hammer head' has a fairly close equivalent to the *moncong martil* because the 'head' is the same as the mocong part and the hammer 'hammer' is a larger size. Indeed, in the translation of alliteration from source text (ST) to the target text (TT) the most important is the literal equivalent not the equivalent word, even though the meaning is very far apart. Fourth, the translator has taken a transposition / shift format. The gged-toothed rake heads are a claw head clause with tilted teeth. Fifth, the translator has held a modulation held on with (= 'supported by') sticking out in the middle. Thus, the translation of the source text above should be:

‘...: pagarnya adalah potongan ranting, sapu, dan gagang perkakas, semuanya dihiasi dengan *moncong martil* berkarat, kepala garu yang bergigi miring, pacul, kapak, dan sabit, ditopang dengan jalinan kawat berduri’.

<p>... by gavel taps lessening in intensity until the only sound in the courtroom was a dim <u>pink-pink-pink</u>: the judge might have been rapping the bench with a pencil.</p>	<p>... oleh ketukan palu yang semakin melemah sampai satu-satunya suara dalam ruang pengadilan adalah <u>ting-ting-ting samara</u>: seolah-olah sang hakim mengetuk meja dengan pensil.</p>
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Source text (ST) containing alliteration above has generally been translated into target text (TT) using the literal translation method. The translation results seem reasonable and translated linearly, even almost word-for-word translation. Then the most significant thing here is the translation of equivalent alliteration morphologically, stylistically and socioculturally. Morphologically, this alliteration **pink-pink-pink** that has consonant [p] has been translated correctly into the same high-level alliteration form because it has followed the alliteration

formation criteria which pursues the consistency of consonant sounds at the beginning of each word. Stylistically the alliteration sounds in the two texts meet the translation equivalent of styles that maintain aesthetic value, because the form of alliteration has been translated into alliteration. This has fulfilled the criteria for translating literature. Furthermore, socio-culturally, **pink-pink-pink** and **ting-ting-ting** are sound imitations (Onomatopoeia) which contain contextual meanings pencil sound of pencil beats'. The two sound replications have been agreed upon by convention and understood by the meaning of both the source and target language communities.

Chapter 7

Tripartite Cycle Model

A. Model of Novel Translation

In this chapter, Tripartite Cycle Model is presented as a solution for translating idioms and figurative languages.

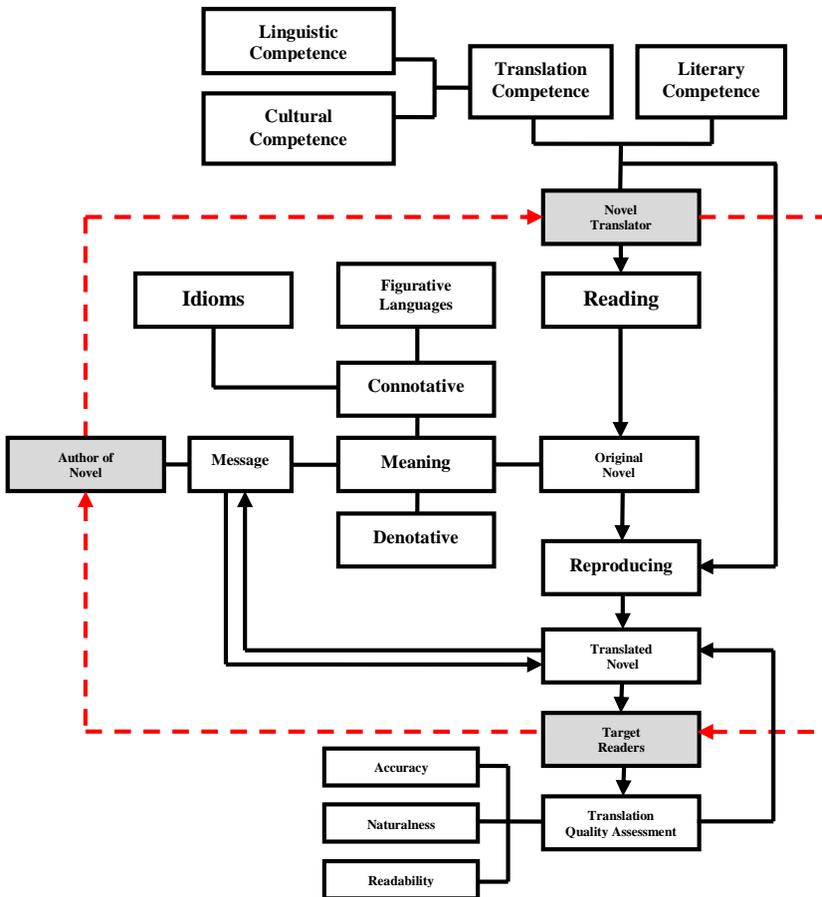


Figure 7.1 *Tripartite Cycle Model Design*

B. Ideal Novel Translation

1. The form of the novel should be translated into novel form.
2. The figurative languages in the source text (ST) should be found in the figurative languages equivalent in the target text (TT).
3. The novel translation product should contain aesthetic-poetic elements, namely paying attention to aspects of beauty, aspects of feeling, and other emotions.
4. If it tends to be oriented towards foreignness ideology, the novel text should be translated using semantic translation methods, namely the translation method that considers the aesthetic elements of the source text (ST) by compromising the meaning as long as it is still within the reasonable limits.
5. If it tends to be oriented towards domestication ideology, then the text of the novel should be translated into communicative methods, namely methods that attempt to convey messages in acceptable and reasonable forms or idiomatic methods, namely methods that attempt to reproduce source language messages (SL) with more natural expressions and familiar with the target language user community (TL).

C. Idiom Translation

1. Idioms in ST should be translated into idioms or equivalent in TT with idiomatic translation methods, namely methods that translate idioms in source language (SL) into idioms in the target language (TL).
2. Idioms can also be translated with literal translation methods, namely the translation method that consistently translates the content and style of the entire text while taking into account the elements of grammar and structure of the target language.
3. Idioms can be translated with literal translation methods with compensation techniques, which are still paying attention to the content and style of the source language expression (SL) by making compensation (introducing

other forms in order to maintain information) in the target language (TL).

4. Idioms can also be translated with free translation methods, namely translation methods that convey the meaning and soul of source text without reproducing sentence patterns and figurative languages in the target text.
5. Idioms should be translated by paraphrasing or amplification techniques, namely the technique of re-expressing idiomatic meanings by using other words or phrases to clarify meaning to be more easily understood.

D. Metaphor Translation

1. The metaphor in the source text (ST) should be translated into the same metaphor in the target text (TT).
2. Metaphors should be replaced with similar imagery in TT.
3. The metaphor in the ST can be replaced with a figure of speech in the TT.
4. Metaphors in ST can be explained by paraphrases in TT.
5. The metaphor in the ST can be replaced with a comment in the TT.
6. The metaphor in ST can be removed in the TT if the utterance is useless.
7. The metaphor in ST can be translated into the same metaphor in the TT with additional comments.
8. Metaphor can be translated using paraphrasing or amplification techniques, namely the technique of re-expressing the meaning of metaphor by using other words or phrases in the target language to clarify meaning to be more easily understood.

E. Personification Translation

1. Personification in the ST should be translated into the same or equivalent personification form in the TT.
2. The personification in the ST should be replaced with a similar image in the TT.
3. The personification in ST can be explained by paraphrase or amplification in the TT.

4. Personification in the ST can be replaced with an explanation or description in the TT.

F. Simile Translation

1. The figures in the ST should be translated into the same figurative form in the TT.
2. The figure in the ST should be replaced with a similar image in the TT.
3. The figure in ST can be explained by paraphrases in the TT.
4. The figures in the ST can be replaced with comments in the TT.
5. The figures in ST can be translated into the same imagery in the TT with additional comments.
6. Figuratively can be translated using paraphrasing or amplification techniques, namely the technique of re-expressing figurative meanings by using other words or phrases in the target language to clarify meaning to be more easily understood.

G. Alliteration Translation

1. Alliteration in ST should be translated into alliteration in the TT.
2. Alliteration can be translated using literal or word-for-word method.
3. Alliteration can be translated with naturalization or adaptation techniques, namely translation procedures that transfer and adapt words, source language phrases (SL) first into normal pronunciation, then transfer and adapt them to form words or phrases that are normal.
4. Alliteration can be translated by the technique of borrowing (borrowing), which is to take words or phrases directly from the source language as a substitute in the target language.

H. Novel Translator

1. Novel translators should not be ashamed to ask novelists if they find difficulties in understanding even one term.

2. The novel translator must be heartened to let the board of readers assess, evaluate, correct the translation before even after the translated work has been published.
3. Novel translators must have expert partners in the field of literature and translation.
4. Novel translators should often exchange ideas with native speakers and ask about socio-cultural resources.
5. Novel translators should have a complete collection of reference sources, various dictionaries and multimedia devices that can simplify their work.
6. A novel translator should be a translator writer who masters literary and translation science.
7. Novel translators must equip themselves with sufficient knowledge of two languages (bilingual) and two cultures (bicultural) and the science of literature and translation.
8. Translators need to have native like competence in terms of socioculture.
9. Novel translators should have mastery of the source and target language vocabulary well.
10. The novel translator should master the grammar of the source language to an advanced level.
11. Novel translators should master the taste of the source language which is full of cultural values.
12. Novel translators should master sufficient literary taste.
13. Novel translators should know the history of the source language.
14. Novel translators should master linguistics both sociolinguistics, semantics, syntax, morphology, phonology, and pragmatics.
15. Novel translators should often attend training (training), seminars, workshops, and conferences on translation.
16. Translator novels should use translation methods and techniques of literature in the translation process, so that they can produce translation products that are truly the same literary works.
17. Translation of literary works should take the form of complete transcripts of the original work ideas.
18. The style and manner of writing in the translation should be the same as the original.

19. Translation works should be in the form of works that are easy to digest and readable and look like not translations.
20. Publishers of translation novels should not be too oriented towards broadcasting, so the novel translator has enough time to re-edit and revise them and is not in a hurry to solve them.

Chapter 8

Conclusion

Idioms are mostly translated by idiomatic translation method, the translation results appear more natural in accordance with the context in the target language and some are translated by literal translation methods, the translation of which is still following the grammatical and structural patterns of the source language. In general, all idioms are translated using several translation techniques, namely using the technique of transposition (transposition), modulation techniques (modulation), established equivalent techniques, amplification techniques, and addition techniques.

Furthermore, the metaphorical figurative languages is more translated by using literal translation methods, even closer to the method of word-for-word translation, the results of which are still stiff and awkward. Besides that, the other part is translated using the method of translating faithfully (faithful translation). The translation techniques used by translators in translating metaphorical figurative languages are shifts in form (transposition), shifting meaning (modulation), reduction techniques, literary technique (literal), compensation technique, and amplification technique or technique paraphrasing.

Then the figurative figurative languages in this novel is generally translated using the literal translation method, even almost word-for-word translation. The translation techniques used are modulation techniques, grammatical transposition, pure loan techniques (pure borrowing), amplification techniques, and addition.

The personification style in the novel 'To Kill a Mockingbird' is translated using the method of literal translation, faithful translation, and free translation. The translation techniques used by the translator are free modulation,

transposition, deletion/reduction techniques, description techniques, amplification techniques, loan techniques, borrowing, addition techniques, and adaptation techniques.

Then the alliterative style is predominantly translated using literal translation and word-for-word translation. The translation techniques used are shifting techniques (transposition), both shifting sentence structure, shifting phrase shapes, or shifting word classes, modulation technique, addition techniques, amplification techniques, omission (deletion/ reduction), and adaptation.

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Glossary



A tripartite entity	: Tritunggal (semantik, sintaksis dan pragmatik)
Accuracy	: Keakuratan
Accuracy test	: Uji keakuratan
Accuracy-rating instrument	: Alat uji keakuratan
Adaptation	: Sebuah metode atau teknik saduran atau adaptasi, yaitu menerjemahkan suatu unit bahasa dengan cara mengadaptasi makna atau informasi ST ke dalam TT yang sesuai secara sosiobudaya pengguna bahasa sasaran (TL)
Addition	: Teknik penambahan dengan cara menyisipkan kata, atau frase pada unit hasil terjemahannya untuk memperjelas isi pesan
Aesthetic function	: Fungsi estetika yang mengandung nilai keindahan
Aliterasi	: Penerjemahan pola bunyi konsonan yang sama dari ST ke TT
Amplification	: Teknik penambahan unsure untuk lebih memperjelas informasi, biasanya penambahan unsur ini ditambahkan setelah tanda baca koma (,)
Asonansi	: Penerjemahan pola bunyi vokal yang sama dari ST ke TT

Associative meaning	: Makna pragmatik yang sesuai dengan situasi konteks penggunaan bahasa
Author	: Pengarang atau penulis teks sumber (ST)
Authorial style	: Gaya yang dimiliki dan dimunculkan oleh penulis dalam karya tulisnya
Back-translation	: Terjemahan balik adalah cara menguji terjemahan dengan cara menerjemahkan ulang hasil terjemahan ke dalam bahasa asalnya
Borrowing	: Teknik penerjemahan dengan cara meminjam kata atau frase karena tidak terdapat padanan yang tepat pada TT
TL	: Bahasa Sasaran
SL	: Bahasa Sumber
Calque	: Teknik penerjemahan langsung berdasarkan morfem (dasar dan terikat) dari ST ke TT
Central meaning	: Makna sentral atau makna inti
Characterization	: Cara, peran, karakter, perilaku, atau kebiasaan yang dilakukan oleh lakon dalam cerita
Clarity	: Kejelasan dalam hasil terjemahan
Cloze technique	: Uji hasil terjemahan dengan cara membuat rumpang pada kata yang ke-5 untuk ditebak atau diprediksi dan dijadikan standar penilaian hasil terjemahan
Communicative translation	: Metode penerjemahan yang mengutamakan penyampaian isi pesan secara komunikatif dalam bahasa sasaran
Connotation	: Kiasan bukan berdasarkan wujud sebenarnya

Connotative meaning	: Makna kiasan yang tidak berdasarkan pada arti sebenarnya
Consistency check	: Uji penerjemahan dengan cara mengecek
Content	: Isi pesan atau informasi
Core meaning	: Makna inti
Deletion	: Teknik penerjemahan dengan cara menghilangkan salah satu unsur frase atau kalimat
Denotation	: Makna kata yang berdasarkan kamus
Denotative meaning	: Makna harfiah yang berdasarkan arti sesungguhnya
Designative meaning	: Makna pembeda yang berbentuk nama (<i>Proper name</i>) untuk benda atau orang
Diction	: Pilihan kata
Distorsi	: Penyimpangan makna
Domestication	: Strategi atau ideologi dalam penerjemahan yang cenderung mempertahankan bahasa sasaran
Duplet	: Pendekatan penerjemahan yang menggunakan dua teknik sekaligus dalam proses menerjemahkan
Ekstra-linguistik	: Sebuah konteks yang berada di luar bahasa, misalnya topic, setting, dll.
Equivalence	: Padanan kata
Error	: Kesalahan yang dilakukan karena ketidaktahuan
Eufemisme	: Gaya bahasa yang menggunakan kata, frase, atau kalimat merendah
Evaluator	: Pihak yang menilai hasil terjemahan

Expressive function	: Fungsi ekspresif dari suatu bahasa untuk mengungkapkan segala isi hati dan pikiran
Faitful translation	: Metode penerjemahan setia yang mempertahankan informasi teks sumber
Figures of speech	: Ragam gaya bahasa
Footnote	: Teknik penerjemahan yang berbentuk catatan kaki sebagai cara untuk menjelaskan suatu istilah yang terdapat pada teks di atasnya
Foreignization	: Strategi atau ideologi penerjemahan yang dimiliki oleh para penerjemah dengan kecenderungan mempertahankan isi dan bentuk bahasa sumber
Free translation	: Metode penerjemahan bebas
Ideologi penerjemahan	: Suatu kecenderungan penerjemah dalam mempertahankan isi dan bentuk bahasa dalam proses penerjemahan
Idiom	: Sekelompok kata terpadu yang memiliki makna baru yang berbeda dengan makna dari masing-masing kata jika dimaknai secara terpisah
Idiomatic expression	: Ungkapan idiomatis yang memiliki makna konotatif
Ilokusi	: Ujaran atau tuturan yang menunjukkan suatu tindakan
Imagery	: Kata atau gambar dalam sebuah karya cipta untuk menggambarkan gagasan atau situasi
Inconsistency	: Kondisi ketidakkonsistenan dalam menggunakan suatu

	padanan dalam proses penerjemahan
Informative function	: Fungsi bahasa yang untuk mengungkapkan informasi tertentu
Intention	: Tujuan penulis dalam proses penulisan atau tujuan penerjemah dalam proses penerjemahan
Kiasan	: Gaya bahasa perbandingan tidak langsung
Knowledge test	: Penilaian kualitas hasil terjemahan dengan cara uji pengetahuan sesuai hasil terjemahan
Kuadruplet	: Penggunaan empat teknik penerjemahan sekaligus dalam proses penerjemahan suatu kalimat atau tuturan
Lexicology	: Ilmu yang mempelajari tentang kamus
Linguistic context	: Konteks bahasa
Linguistic meaning	: Makna linguistik
Literal paraphrase	: Pengungkapan kembali makna berdasarkan pemahaman pembaca dalam bentuk tuturan yang berbeda secara harfiah
Literal translation	: Metode penerjemahan secara harfiah yang cenderung mempertahankan makna dan bentuk bahasa sumber dengan menyesuaikan tatabahasa dan struktur kalimat dalam bahasa sasaran
Literary devices	: Piranti susastra, misalnya gaya bahasa
Literary text	: Teks sastra
Literary translation	: Penerjemahan atau hasil terjemahan karya sastra

Meaning	: Makna
Message	: Pesan atau informasi dari suatu bahasa
Metafora	: Gaya bahasa perbandingan langsung
Metalingual function	: Fungsi meta bahasa yaitu kemampuan bahasa atau seperangkat lambang yang dipakai untuk menguraikan bahasa itu sendiri
Metode penerjemahan	: Cara yang dipakai oleh penerjemah untuk menerjemahkan teks secara keseluruhan
Mistake	: Kesalahan yang dilakukan karena ketidaksengajaan
Modulasi	: Teknik penerjemahan dengan cara menggeser makna dengan tidak melakukan penyimpangan makna itu sendiri
Modulasi bebas	: Teknik menggeser makna secara bebas dengan tetap memperhatikan isi pesan
Modulasi wajib	: Teknik menggeser makna secara otomatis
Narrative technique	: Teknik mendongeng atau menarasikan cerita
Naturalisasi	: Teknik peminjaman unit bahasa dengan cara adaptasi morfologi dan fonologi dalam bahasa sasaran
Naturalness	: Kealamiahannya atau keberterimaan bentuk atau makna dalam bahasa sasaran
Naturalness test	: Uji kualitas hasil terjemahan dengan cara menguji keberterimaan atau kealamiahannya dalam bahasa sasaran

Naturalness-rating instrument	: Alat ukur penilaian kealamiahian atau keberterimaan suatu hasil terjemahan
Neologism	: Kata atau ungkapan baru atau makna baru dari kata yang sudah ada
Non-linguistic context	: Konteks non-linguistik atau konteks di luar bahasa
Onomatopoeia	: Bunyi tiruan benda hidup atau benda mati
Ordinary comparison	: Perbandingan biasa
Ordinary text	: Teks biasa bukan teks sastra
Original flavor	: Rasa bahasa aslinya
Original text	: Teks asli
Paraphrase	: Pengulangan bahasa lisan atau tulisan dengan kata-kata yang berbeda dalam bentuk yang singkat atau sederhana untuk lebih memperjelas makna asal
Patronage	: Pihak yang menentukan atau mempengaruhi penerjemah dalam menghasilkan suatu terjemahan
Pemadanan bercatatan	: Teknik penerjemahan yang menggunakan catatan kaki atau <i>footnote</i> sebagai padanan kata yang diterjemahkan
Pemadanan berkonteks	: Teknik penerjemahan dengan mencari padanan suatu kata berdasarkan konteks bahasa sasaran
Performance test	: Penilaian hasil terjemahan dengan cara unjuk kerja berdasarkan hasil terjemahan
Personifikasi	: Gaya bahasa yang menganggap benda mati seperti manusia
Phatic function	: Fungsi fatik yaitu fungsi bahasa yang berkaitan dengan tuturan dan dialog dalam prosa fiksi

	yang ditujukan untuk memelihara hubungan keakraban dan keramah-tamahan dengan pemirsa daripada hanya sekedar menyampaikan informasi
Plot	: Alur cerita
Poetic flavor	: Rasa puitis
Poetics	: Puitika yaitu sistem yang ada dalam masyarakat
Polysystem	: Sebuah sistem yang mengandung beragam sistem di dalamnya
Proper names	: Nama pemilik
Prosedur penerjemahan	: Tahapan penerjemahan
Proverbs	: Peribahasa
Pure borrowing	: Teknik penerjemahan dengan cara meminjam suatu bahasa dari bahasa lain secara murni tanpa ada perubahan bentuk sedikitpun
Quality control	: Kontrol kualitas suatu hasil terjemahan
Rater	: Penilai hasil terjemahan
Readability	: Keterbacaan
Readability test	: Penilaian kualitas hasil terjemahan berdasarkan tingkat keterbacaannya
Readability-rating instrument	: Alat uji kualitas terjemahan berdasarkan tingkat keterbacaan
Readerships	: Mimbar pembaca
Readership level	: Tingkatan mimbar pembaca
Receiver	: Penerima pesan dalam proses penerjemahan
Referent	: Rujukan
Register	: Gaya bahasa atau tatabahasa atau kata yang digunakan untuk situasi khusus
Rendering	: Proses menerjemahkan suatu teks suatu bahasa ke bahasa lain

Replacing	: Proses menerjemahkan suatu kata dengan cara mengganti dengan kata lain yang sesuai dengan sosiokultural dalam bahasa sasaran
Reproducing	: Menghasilkan ulang suatu makna dalam bahasa sasaran
Retelling	: Menceritakan kembali isi atau informasi suatu bahasa dalam bahasa yang lain
Semantic translation	: Metode penerjemahan dengan cara mencari makna yang lazim dan alamiah dalam bahasa sasaran
Shift	: Pergeseran bentuk bahasa
Single unit	: Unit tunggal dari suatu bahasa
Social structure	: Struktur sosial
Source domain	: Ranah sumber
Source text	: Teks sumber
Style	: Gaya
Syntax	: Rangkaian gramatikal kata dalam kalimat
Target domain	: Ranah sasaran
Target readers	: Pembaca sasaran
Target text	: Teks sasaran
Teknik adaptasi	: Teknik penerjemahan dengan cara mengadaptasi unit bahasa sumber dalam bahasa sasaran
Teknik deskripsi	: Teknik penerjemahan mengganti unit bahasa dengan mendeskripsikannya
Teknik generalisasi	: Teknik penerjemahan dengan cara mencari padanan kata pengganti yang lebih umum
Teknik kesepadanan lazim	: Teknik penerjemahan dengan mencari istilah yang lebih lazim
Teknik kompensasi	: Teknik penerjemahan dengan cara menggabung atau memisah unit bahasanya

Teknik kreasi diskursif	: Teknik penerjemahan dengan cara mencipta istilah baru
Teknik literal	: Teknik penerjemahan dengan cara mencari padanan secara harfiah
Teknik partikularisasi	: Teknik penerjemahan dengan cara mencari padanan kata pengganti yang lebih khusus
Teknik penerjemahan	: Cara menerjemahkan teks berdasarkan unsur atau unit bahasanya
Teknik reduksi	: Teknik penerjemahan dengan cara mengurangi unit atau unsure bahasanya
Teknik substitusi	: Teknik penerjemahan dengan cara mengganti dengan unit atau unsur bahasa yang sepadan
Teknik variasi	: Teknik penerjemahan dengan cara memperhatikan sasaran pembaca
Text style	: Gaya teks
Textual material	: Informasi yang terdapat dalam teks
Textual micro-units	: Satuan terkecil dalam teks
Theme	: Tema
TL readers	: Pembaca teks sasaran
Transferring	: Pemindahan bentuk atau makna suatu bahasa ke bahasa yang lain
Translatable	: Mampu diterjemahkan
Translated text	: Teks hasil terjemahan
Translation Quality Assessment	: Penilaian kualitas terjemahan
Transposisi	: Pergeseran bentuk bahasa
Triplet	: Penggunaan tiga teknik secara langsung dalam proses penerjemahan
TT	: Target Text (Teks Sasaran)
Vocative function	: Fungsi bahasa yang intinya mencakup sidang pembaca dan

Word-for-word
translation

konsekuensi sosial yang
diharapkan dari karya sastra
yang dimaksud sebagai ide dari
penulisnya.
: Metode penerjemahan secara
kata demi kata



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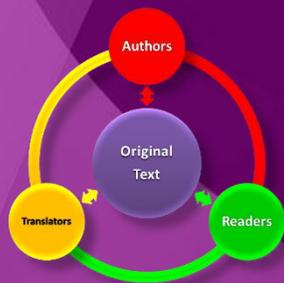
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Tripartite Cycle Model is a collaborative model of translation that involves three parties interconnected in one cycle process of translation. The three parties are author, translator, and target readers that do a collaboration in the translation process. In the first step of cycle, the author writes an original text that is full of messages containing denotative and connotative meanings. In the second step, the translator reads the original text, then reproduces it into a translated text. In the process of translation, the translator can ask questions, problems or difficulties of translation to the author. This effort can reduce the translator's misunderstanding when finding out difficult words or terminologies. The interaction between the author and the translator may run several times as far as the difficulties can be overcome well. The third step is checking and evaluating the translated text or translation product. This final step is done by target readers. They assess the translation accuracy, naturalness, and readability. The readers or raters assess the translation quality covering the usefulness, terminology, idiomatics and mechanics. Thus the three parties do the cycle of translation process simultaneously.



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