



**TRANSLATION TECHNIQUES IN LEWIS CARROLL'S
ALICE'S ADVENTURES IN WONDERLAND FROM ENGLISH
INTO INDONESIAN**

a final project

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

by

MUHAMMAD AZWAR ANAS AL ARIFI

2211414027

ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

FACULTY OF LANGUAGES AND ARTS

SEMARANG STATE UNIVERSITY

2019

APPROVAL

This final project was approved by the board examiners of English Department of Faculty of Languages and Arts of Semarang State University on

Board of Examiners

1. Chairman

Dr. Hendi Pratama S.Pd., MA.
NIP. 198505282010121006



2. Secretary

Galuh Kirana Dwi Areni S.S., M.Pd.
NIP. 197411042006042001



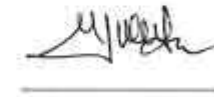
3. First Examiner

Prof. Dr. Januarus Mujivanto M.Hum.
NIP. 195312131983031002



4. Second Examiner

Dr. Issy Yuliasri M.Pd.
NIP. 196207131990032001



5. Advisor as Third Examiner

Dr. Rudi Hartono S.S., M.Pd.
NIP. 19690907202121001



Approved by:

The Dean of Faculty of Languages and Arts




Prof. Dr. M. Jazuli M.Hum.
NIP. 196107041988031003

DECLARATION OF ORIGINALITY

I, Muhammad Azwar Anas Al Arifi, hereby declare that this final project entitled *Translation Techniques in Lewis Carroll's Alice's Adventures in Wonderland from English into Indonesian* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and list of references is given in the bibliography.

Semarang, 21st of June 2019



Muhammad Azwar Anas Al Arifi

2211414027

MOTTO AND DEDICATION

“There is no pleasure except after pressure.”

This final project is strongly dedicated to my beloved family, my
friends, and of course me myself.

ACKNOWLEDGEMENT

First and foremost, I would like to express my deepest gratitude to Allah SWT for the blessing, guidance, health, and inspiration leading to the completion of this final project. The deepest gratitude is also given to Prophet Muhammad SAW for giving the blessing by saying Sholawat.

My deepest gratitude goes to my advisors, Dr. Rudi Hartono, S.S., M.Pd. for his most support, patience, guidance, suggestion, and time during the consultation of this final project.

My biggest salutation is addressed to the chairperson, secretary and the board of my examination. I give my special honor and gratitude to all lecturers in English Language and Literature Department for the knowledge during my study.

My unconditionally love is addressed to my parents, brother, and sister who gave me the unlimited power by praying and working hard for supporting me to finish my study at UNNES.

My respects to all families in *Linguabase*, *Lingkaran Surga*, *Kos X-IR5*, *PKL Antara 2017*, *KKN Pagerejo 2017*, and *English Literature 2014* who had given me many valuable experiences and memories.

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

Semarang, 21th June 2019

The Writer

ABSTRACT

Arifi, Muhammad Azwar Anas Al. 2019. *Translation Techniques in Lewis Carroll's Alice's Adventures in Wonderland from English into Indonesian*. Final Project. English Literature. Faculty of Languages and Arts. Semarang State University. Advisor : Dr. Rudi Hartono, S.S., M.Pd.

Keywords: *Lewis Carroll, Alice's Adventure in Wonderland, translation techniques, English into Indonesian*

Translating a novel into another language is not easy to do. The quality of translated novel sometimes is not good as original one. It can cause the readers misunderstand what the author means. All the problem is caused by the translator who has less knowledge about the translation techniques and lack ability in applying them. That is why, translation technique is really important. This study analyzed translation techniques of Lewis Carroll's *Alice's Adventures in Wonderland*. This study is aimed to explain the translation techniques used *Alice's Adventure in Wonderland* novel. The data were taken from original English novel published by D. Appleton and Co in 1866 and the Indonesian translation published by PT Elex Media Komputindo and translated by Agustina Reni Eta Sitepoe in 2010. All the data collected were analyzed using translation techniques proposed by Molina and Albir (2002). The result of the study showed that there are seventeen translation techniques found in the data. They are literal translation (25.13%), reduction (12.02%), linguistic amplification (10.65%), discursive creation (9.97%), borrowing (5.73%), transposition (5.32%), established equivalent (5.05%), modulation (5.05%), particularization (5.05%), adaptation (4.64%), compensation (3.82%), amplification (2.32%), generalization (2.18%), linguistic compression (1.77%), calque (0.54%), variation (0.54%), and description (0.13%).

TABLE OF CONTENTS

APPROVAL	Error! Bookmark not defined.
DECLARATION OF ORIGINALITY	Error! Bookmark not defined.
MOTTO AND DEDICATION	iv
ACKNOWLEDGEMENT	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	x
LIST OF FIGURES	xi
LIST OF APPENDICES	xii
CHAPTER I	1
INTRODUCTION	1
1.1 Background of the Study	1
1.2 Reasons for Choosing the Topic	4
1.3 Research Problem	5
1.4 Purpose of the Study	5
1.5 Significance of the Study.....	5
1.5.1 Practical Purpose	5
1.5.2 Theoretical Purpose	5
1.6 Outline of the Report	5
1.7 Limitation of the Study.....	6
CHAPTER II	7
REVIEW OF RELATED LITERATURE	7
2.1 Review of Previous Studies	7
2.2. Review of Related Theories.....	11

2.2.1 Definition of Translation	11
2.2.2 Types of Translation	12
2.2.3 Translaton Methods	14
2.2.4 Translation Techniques	19
2.3 The Theoretical Framework	28
CHAPTER III	31
RESEARCH METHODOLOGY	31
3.1 Research Design	31
3.2 Object of the Study	31
3.3 Role of the Researcher	32
3.4 Source of the Data	32
3.5 Units of Analysis	32
3.6 Instrument for Data Collection	33
3.7 Procedures of Data Collection	34
3.8 Procedure of Data Analysis	34
CHAPTER IV	37
FINDINGS AND DISCUSSION	37
4.1 The Result of Translation Techniques Used	37
4.2 The Discussion of Translation Technique Used	39
4.2.1 Literal Translation	39
4.2.2 Reduction	43
4.2.3 Linguistic Amplification	46
4.2.4 Discursive Creation	49
4.2.5 Borrowing	52
4.2.7 Established Equivalent	58
4.2.8 Modulation	60

4.2.9 Particularization	63
4.2.10 Adaptation	66
4.2.11 Compensation.....	69
4.2.12 Amplification	72
4.2.13 Generalization	75
4.2.14 Linguistic Compression.....	78
4.2.15 Calque.....	81
4.2.16 Variation.....	84
4.2.17 Description	87
CHAPTER V	90
CONCLUSSIONS AND SUGGESTIONS	90
5.1 Conclusions.....	90
5.2 Suggestions	91
REFERENCES	93
APPENDICES	97

LIST OF TABLES

Table	
3.1	The Sample of Appendix Table33
3.2	The Sample of Data Tabulation Form34
4.1	The Translation Techniques Percentage39
4.2.	Data of Literal Translation Technique.....40
4.3	Data of Reduction Technique43
4.4	Data of Linguistic Amplification Technique46
4.5	Data of Discursive Creation Technique.....49
4.6	Data of Borrowing Technique52
4.7	Data of Transposition Technique.....55
4.8	Data of Established Equivalent Technique58
4.9	Data of Modulation Technique61
4.10	Data of Particularization Technique64
4.11	Data of Adaptation Technique67
4.12	Data of Compensation Technique70
4.13	Data of Amplification Technique73
4.14	Data of Generalization Technique76
4.15	Data of Linguistic Compression Technique79
4.16	Data of Calque Technique82
4.17	Data of Variation Technique85
4.18	Data of Description Technique88

LIST OF FIGURES

Figure

2.1 Translation Methods.....	14
2.2 The Diagram of Framework Analysis	29

LIST OF APPENDICES

Appendix

1	The Research Data from Chapter 1	98
2	The Research Data from Chapter 2	103
3	The Research Data from Chapter 3	108
4	The Research Data from Chapter 4	113
5	The Research Data from Chapter 5	118
6	The Research Data from Chapter 6	124
7	The Research Data from Chapter 7	129
8	The Research Data from Chapter 8	134
9	The Research Data from Chapter 9	137
10	The Research Data from Chapter 10	141
11	The Research Data from Chapter 11	144
12	The Research Data from Chapter 12	147

CHAPTER I

INTRODUCTION

This chapter will discuss the background of the study, reasons for choosing the topic, research problem, purpose of the study, significance of the study, outline of the study, and limitation of the study.

1.1 Background of the Study

Every country has their own characteristic in this world. One of the characteristics is a language. As a human being, we need a language to communicate and understand each other. So that what we mean can be comprehended by others correctly. There are many languages that have been spoken in this world. The most spoken and used one is English.

We know that English is an International language. Most of information such as books, news, magazines, journals, and articles are written in English. As International language, English plays an important role in people's daily life nowadays. If we don't understand anything that written or spoken in English, so we will lose any information happening around the world. In line with that problem, translation is a media to help people who find that difficulty.

There are many definitions about translation that have been defined by some experts. According to Nida (1969), she stated that “ translation consists reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style”

(Hartono, 2017, p. 9). It is in line with Sperber and Wilson (1991) who also defined “translation as the replacement of a representation of a text in one language by a representation of an equivalent text in the second language” (Hartono, 2017, p. 10). In line with that, another outstanding researcher mentioned that “translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (Catford, 1978, in Hartono, 2017, p. 9). Based on those definitions, it can be concluded that translation means a change of form from the source language (SL) into the target language (TL) by replacing information of equivalent textual material in target language (TL). The point is when a text is translated from the source language (SL) into the target language (TL), the meaning of the text should be the same as the author wants it to be. Therefore, in translating a text, a translator must transfer it to the target language as clear as possible.

However, to be a good translator is not easy. A translator is not only should know meanings, techniques and procedures, but also the culture of both source and target language. As said by Toury in James (2000), “translation is a kind of activity which inevitably involves at least two languages and two cultural traditions” (Hartono, 2009, p. 5). In line with that, Steiner in Choliludin (2006), explained that “translation can be seen as (co) generation of texts under specific constraints that is relative stability of some situational factors and, therefore, register, and classically, change of language and (context of) culture” (Hartono, 2009, p. 6). Based on those explanations, a translator should notice and

understand deeply about the culture of the source and target language, so that they will not mistranslate the meaning of what the author means.

In this globalization era, good translation products are highly required. The translation products are expected to connect people of a country to people from another countries. In other words, it is expected to bridge the gap of language across countries. In the end, people can understand each other, and never lack of information of what happened around the world. To make it happens, a good translation product must be done by the translator who masters anything needed in doing it.

Being a translator should have mastered many skills in its field. The translator should know and master the techniques, methods, and procedure of translation. Considering many translation techniques, the translator is expected to master all instead of some of them. If the translator does, so the good translation products that are created will satisfy the readers.

Nowadays, there are a lot of printed media that are translated into various languages. The sample of them is a novel as one of a literary product. It is not only written and printed in source language, but also it is written and printed in other languages. Many novels are translated into some languages in order to reach the readers all along the world. Every authors want anything they write on the novel can be caught and understood clearly by the readers along the world. The translator plays important role here. Unfortunately, it is not easy to do. Hartono (2009) commented that translating novel seems difficult to do. It is not as easy as translating academic text. Translator usually have problems in translating

figurative languages and idiomatic expressions that are found in the literary work, especially a novel. Moreover, the quality of translated work that is created by the translator sometimes is not good as an original work. All the problems is caused by the translator has less knowledge about the translation techniques and lack ability in applying them.

Based on the problem above, the researcher tries to do a research about the translation technique used in a novel entitles *Alice's Adventures in Wonderland*, written by Lewis Carroll. It was translated into Indonesian by Agustina Reni Eta Sitepoe in 2010. This novel is about an adventure of Alice, a curious girl who wanders in Wonderland and meets any weird creature in it. The researcher analyzed which translation techniques that are used dominantly by the translator in translating that novel.

1.2 Reasons for Choosing the Topic

There are many reasons I choose translation techniques used in the novel *Alice's Adventures in Wonderland* by Lewis Carroll as the issue of my research. I choose this topic because I am interested in analysing translation technique. First, I choose the novel *Alice's Adventures in Wonderland* by Lewis Carroll because it has the Indonesian version which was translated into Indonesian since 2010 by Agustina Reni Eta Sitepoe. Second, this topic gives a good contribution for a translator in translating novel about what should we do and how are the ways for translating a novel properly. Lastly, there are nothing previous researchers who conduct a research about translation techniques in Lewis Carroll's *Alice's Adventures in Wonderland*.

1.3 Research Problem

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

1. What translation techniques are used by the translator in translating Lewis Carroll's *Alice's Adventures in Wonderland* into Indonesian?

1.4 Purpose of the Study

The purpose of the study can be stated as follows:

1. To explain the translation techniques used by the translator in translating Lewis Carroll's *Alice's Adventures in Wonderland* into Indonesian.

1.5 Significance of the Study

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

1.5.1 Practical Purpose

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

1.5.2 Theoretical Purpose

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

1.6 Outline of the Report

Systematically, this study is divided into five chapters.

The first chapter is the introduction of the study. It consists of the background of the study, reasons for choosing the topic, research problem, purpose of the study, significance of the study, and outline of the report.

The second chapter presents the review of related literature that covers a review of the previous studies, review of the theoretical studies, and the framework of thinking. The related theory used in this study is Molina and Albir's theory about translation techniques.

The third chapter provides the research methodologies. This chapter deals with the research design, object of the study, the role of the researcher, source of data, unit of analysis, procedures of collecting the data, and procedures for analyzing the data.

The fourth chapter elaborates the results of the study consisting the description of general findings and results of the study.

The last chapter leads to the conclusions and suggestions based on the finding.

1.7 Limitation of the Study

This study focused on the investigating of translation techniques used by the translator to translate dialogues in Lewis Carroll's *Alice's Adventures in Wonderland* from English into Indonesia.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter consists of review of previous studies, and theoretical review, such as; definition of translation, types of translation, translation techniques, and the theoretical framework of the study.

2.1 Review of Previous Studies

In this chapter I presented a previous studies which were concluded by seven scholars about translation techniques. Here I discussed seven researchers: 1) *Analysis of Translation Techniques in Roth's Divergent (A Descriptive Qualitative Study)*, a final project of State Semarang University of Semarang in 2015 by Auliya Rahmawati, 2) *Translation Techniques of Simile in the Novel Angels & Demons to Malaikat & Iblis*, an article of Journal of Translation Techniques of Simile in 2015 by Yopi Thahara, 3) *Analysis of Translation Techniques and Shifts of Batak Toba Cultural Terms in Inside Sumatera: Tourism and Life Style Magazine*, an article of *Kajian Linguistik* in 2013 by Bertova Simanihuruk and Muhizar Muchtar, 4) *Translation Techniques and Pragmatic Equivalence in Indonesian Translation of Humorous Utterances in the Walt Disney's Donal Duck Comics*, a proceeding of State University of Semarang in 2016 by Issy Yuliasri, 5) *Translation Technique of English to Indonesian Subtitle in Doraemon "Stand by Me" Movie*, a thesis of Muhammadiyah University of Surakarta in 2015 by Tira Nur Fitria, 6) *Analysis of Translation Techniques on*

Collocations in Agatha Christie's The ABC Murders, a final project of State University of Semarang in 2017 by Irman Fatoni, and 7) *Translation Techniques Used by Danan Priyatmoko in Dave Pelzer's The Lost Boy*, a final project of State Semarang University in 2017 by Ramlan Setiawan.

First, Rahmawati (2015) said that there are 12 translation techniques used in the translated novel that she chose. She also found that there are 671 data of dialogues found in her research. The percentage of each technique were as follows: (1) borrowing occurs 132 times and represents 19.7%, (2) literal occurs 119 times and represents 14.46%, (4) established equivalent occurs 94 times and represents 14.01%, (45) amplification occurs 76 times and represents 11.3%, (6) particularization occurs 52 times and represents 7.75%, (7) linguistic compression occurs 43 times and represents 6.41%, (8) reduction occurs 32 times and represents 5.22%, (9) transposition occurs 12 times and represents 1.79%, (10) adaptation occurs 5 times and represents 0.74%, (11) calque occurs 3 data and represents 0.45%, (12) discursive creation occurs 3 times and represents 0.45%. Based on her research, the translation technique which is used dominantly by the translator is borrowing technique.

Second, Thahara (2015) found that there are 14 translation techniques applied on his research. They are literal 156 (52.35%) data, amplification 33 (11.07%) data, borrowing 21 (7.04%) data, reduction 17 (5.70%) data, established equivalence 10 (3.35%) data, adaptation 10 (3.35%) data, deletion/reduction 8 (2.68%) data, generalization 7 (2.35%) data, description 5 (1.68%) data, compensation 5 (1.68%) data, modulation 4 (1.34%) data, linguistic amplification

4 (1.34%) data, and transposition 2 (0.67%). Based on this research, literal translation is the dominant translation technique used to translate simile in the novel *Angels & Demonds* to *Malaikat & Iblis*.

Third, Simanihুরু and Muchtar (2013) found 13 translation techniques of cultural terms that applied in *Inside Sumatera : Tourism and Life Style Magazine*. They are pure borrowing (34.72%), literal translation (16.66%), calque (9.72%), compensation (8.33%), description (6.94%), reduction (5.55%), adaptation (4.16%), generalization (4.16%), discursive creation (2.77%), particularization (2.77%), amplification (1.38%), modulation (1.38%), and transposition (1.38%). According to this research, the dominant technique used is pure borrowing.

Fourth, Yuliasri (2016) found that 647 uses of translation techniques are made to translate the 480 utterances, as more than one technique are used in some of the utterances. Seventeen out of 18 translation techniques proposed by Molina & Albir (2002) are chosen by the translator in translating *Humorous Utterances in The Walt Disney's Donald Ducks Comics*. It is also found out that the translator's choices of translation techniques has resulted in 96.87% of the translated humorous utterances being equivalent in their pragmatic force, compared to the original English utterances. The use of such translation techniques as a generalization, established equivalent, linguistic compression, amplification, literal translation, compensation, linguistic amplification, variation, particularization, borrowing, transposition, description, and calque has resulted in equivalent pragmatic force between ST and TT. Only minor portion (3.13) of the translated text is not equivalent on its pragmatic force, and this is caused by the

use of amplification, discursive creation, reduction, adaptation, and modulation techniques. Based on this research, the high rate of pragmatic equivalence shows that the translator succeeded in translating the text.

Fifth, Fitria (2015), found eleven translation techniques in the translation of Indonesian subtitle in *Doraemon "Stand by Me" Movie*. They are established equivalence 296 data (27.18%), literal translation 276 data (25.34%), reduction 235 data (21.58%), transposition 199 data (18.27%), adaptation 112 data (10.28%), borrowing 93 data (8.54%), amplification 80 data (7.35%), modulation 48 data (4.41%), calque 30 data (2.75%), compensation 4 data (0.37%), and discursive creation 2 data (0.18%). Based on her research, the most dominant translation technique was established equivalence.

Sixth, Fatoni (2017) found 13 translation techniques on the 441 collocations in the novel Agatha Christie's entitled *The ABC Murder*. The novel was translated into *Pembunuhan ABC*, by Luci Dokubani. The 13 translation techniques that applied for translating the collocations are literal translation (28%), reduction (27.6%), amplification (19.5%), established equivalent (9%), transposition (8.2%), modulation (2.3%), borrowing (1.1%), discursive creation (1.1%), generalization (1%), adaptation (0.8%), particularization (0.8%), description (0.4%), and calque (0.2%). Based on his research, the most used technique for translating collocations is literal translation, while the least used technique is calque.

Lastly, Setiawan (2017), found sixteen translation techniques in the data of dialogues on the novel Dave Pelzer's *The Lost Boy*. They are literal translation

(32.96%), borrowing (13.81%), linguistic amplification (12.70%), reduction (9.30%), compensation (6.62%), discursive creation (5.70%), re-creation (3.95%), modulation (2.48%), transposition (2.39%), generalization (2.02%), particularization (1.84%), established equivalent (1.74%), calque (1.47%), linguistic compression (1.38%), adaptation (1.10%), and amplification (0.46%). Based on his research, the most dominant translation technique used is literal translation.

2.2. Review of Related Theories

In this section, I would like to discuss the theoretical studies related to the topic of the study. They are definition of translation, types of translation, translation techniques and theoretical framework of the study.

2.2.1 Definition of Translation

There are many experts said about translation. According to Larson (1984), translation is basically changes of form. It changes the form of source language (SL) into target language (TL). Another expert mentioned that “translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)” (Catford, 1965, p. 20). While, Another expert explained that “if confined to a written language, translation is a cover term with three distinguishable meanings. The first meaning is the word “translating”, which concerns on the process (to translate; the activity rather than the tangible object). The second meaning is carried by “a translation”, concerns on the product of the process of translating (e.g. the translated text). The last meaning carried by translation is “translation” as the abstract concept which

encompasses both the process of translating and the product of that process” (Bell, 1991, p. 13). Another source mentioned that “translation is rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988, p. 5). Sperber and Wilson in Bell (1991), stated that “translation is the replacement of a text in one language by a representation of an equivalent text in second language” (Hartono, 2017, p. 10). Shortly, those definitions present the target language has to have similar equivalent text to the source language.

2.2.2 Types of Translation

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

According to Catford (1965),

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

Based on the purposes of translation, Brislin (1976) categorized translation into four types, namely:

- 1) Pragmatic translation: it refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the SL form and it is not conveyed with other aspects of the original language version. Example: the translation of the information about repairing a machine,
- 2) Aesthetic-poetic translation: it refers to translation in which the translator takes into account the affect, emotion, and feeling of an original version, the aesthetic form used by the original author, as well as any information in the message. Example: the translation of sonnet, rhyme, heroic, couplet, dramatic, dialogue, and novel,
- 3) Ethnographic translation: its purpose is to explain to explicate the cultural context of the SL and TL versions. Translators have to be sensitive to the way words are used and must know how the word fits into cultures. Example: the use of the word 'yes' versus 'yeah' in America, and
- 4) Linguistic translation: is concerned with equivalent meanings of the constituent morphemes of the SL and grammatical form. Example: language in a computer program and translation machine. (Choliludin, 2007).

According to Jacobson (1959), type of translation divided into three;

- 1) Intralingual translation refers to a translation in which verbal signs are interpreted by means of other signs of the same language. it happens within the same language (monolingual),

2) Interlingual translation is the one which refers to different languages whether it is bilingual or multilingual, and

3) Intersemiotic translation refers to an interpretation of verbal signs by means of other signs of non-verbal sign systems (Leonardi, 2000).

2.2.3 Translation Methods

According to *Kamus Besar Bahasa Indonesia (KBBI)*, method is a regular that is used to carry out a job to be achieved as desired (Hartono, 2017, p.16). based on this definition, method can make every job easy to do because its regular way seems practical. Relating to the terms of translation method, Molina and Albir (2002, p. 507) stated that translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text.

Newmark (1988) divided translation methods into two groups in the form of flattened V diagram:

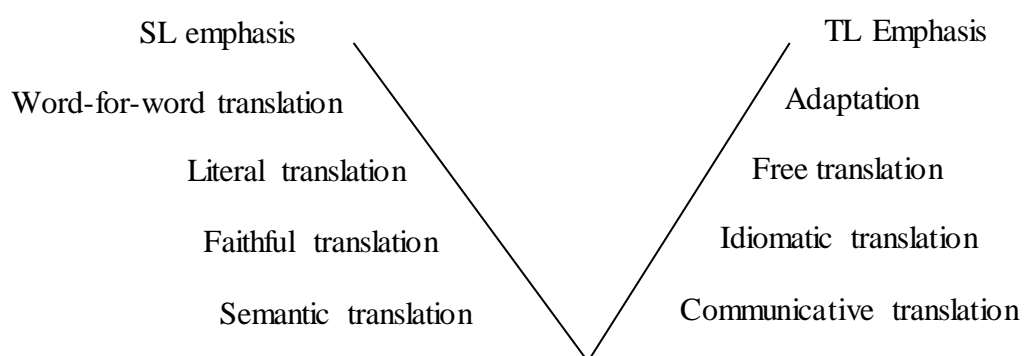


Figure 2.1 Translation Methods

There are eight translation methods which divided into two groups by Newmark. Each group contained four translation methods. On the one hand, The first group consisted four methods to translate a text which emphasize the source text; word-for-word translation, literal translation, faithful translation, and semantic translation. On the other hand, the second group consisted four methods to translate a text which emphasize the target text; adaptation, free translation, idiomatic translation, and communicative translation (Hartono, 2017, p.16).

Newmark (1988) explained his eight translation methods below:

1) *Word-for-word translation*

This translation method is often demonstrated as interlinear translation, with the Target Language (TL) immediately below the Source Language (SL) words. The Source language (SL) is preserved and the words translated singly by their most common meanings. It can also be out of context especially in idioms and proverbs. In this method also translates literally the cultural words. The main use of word-for-word translation is either to understand the mechanics of the source language or to construct a difficult text as a pre-translation process (Newmark, 1988, p.45). For example:

ST : **“You will see me there.”**

TT: **“*Kau akan melihatku di sana.*”**

2) *Literal translation*

This method is also known as linear translation, which grammatical constructions of the Source Language (SL) are converted to their nearest Target Language (TL) equivalents but lexical words are again translated singly and it also same like word-for-word translation which is out of context but as a pre-translation process, it indicates the problems to be solved (Newmark, 1988, p.46). For example:

ST: "I am a little girl."

TT: "*Aku adalah seorang gadis kecil.*"

3) *Faithful translation*

In translating using faithful method, it attempts to reproduce the precise contextual meaning of the original within the constants of the target language grammatical structures. It transfers from cultural words and preserves the degree of grammatical and lexical abnormality (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the Source Language (SL) writer (Newmark, 1988, p.46). For example:

ST: "Yet you balanced an eel on the end of your nose."

TT: "*Tetapi kau dapat mengetahui tipuan di depan hidung.*"

4) *Semantic translation*

This method is different from faithful translation only in as far as it must take more account of the aesthetic value (which is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. The difference between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to full fidelity and allows for the translator's intuitive empathy with the original (Newmark, 1988, p.46). For example:

ST: “**Let me alone!**”

TT: “*Lepaskan aku!*”

5) *Adaptation translation*

Adaptation is the freest form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays (Newmark, 1988). If a poet adapts a drama text to play, he has to keep every character in the SL script and story plot also be kept, but SL script has to be adapted first based on TL culture background (Newmark, 1988, p.46). For example:

ST: "That would be **four thousand miles** down,"

TT: "*Mestinya sudah enam ribu lima ratus kilo meter kulalui saat ini,*"

6) *Free translation*

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation*', often prolix and pretentious, and not translation at all (Newmark, 1988, p.46). For example:

ST : "**It will never do to come upon them this size.**"

TT: "*Tidak ada manfaatnya melihat pemghuninya dengan ukuran tubuhku sekarang.*"

7) *Idiomatic translation*

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original (Newmark, 1988, p.47). For example:

ST: "Oh, **I beg your pardon!**"

TT: "*Oh, maafkan aku!*"

8) *Communicative translation*

This method attempts to render the exact text contextual meaning of the original in such a way that both content and language are readably acceptable and comprehensible to the readership (Newmark, 1988, p.47). For example:

ST: “**Fury** said to a mouse.”

TT: “*Si anjing Furi berkata kepada seekor tikus.*”

2.2.4 Translation Techniques

Lestyanawati (2014) said that translation techniques are categorized as a new theory in translation field. Molina and Albir (2002) classified translation techniques based on the following criteria:

- a. to isolate the concept of technique from other related notions (translation strategy, method and error).
- b. to include only procedures that are characteristic of the translation of texts and not those related to the comparison of languages.
- c. to maintain the notion that translation techniques are functional. Our definitions do not evaluate whether a technique is appropriate or correct, as this always depends on its situation in text and context and the translation method that has been chosen.
- d. in relation to the terminology, to maintain the most commonly used terms.
- e. to formulate new technique to explain mechanism that have not yet been described.

According to *Kamus Besar Bahasa Indonesia (KBBI)*, technique is a way to make or do something that is related to art (Hartono, 2017, p.27). Based on that definition, techniques are different from methods. Translation methods affects the whole text of translation result, meanwhile techniques are the practice ways to

analyze and classify how the process of meaning searching is done (Molina and Abir, 2002, in Hartono, 2017 p. 27).

Practically, a translator can use more than a single technique in translating a single speech. It can be two, three, or even four techniques all at once translated in a single speech. If the translator uses one only technique in translating a single speech, so it is called single technique. If two techniques used in a single speech, so it is called duplet technique. If the translator uses three techniques in a single speech, so it is called triplet technique. If translator combines four techniques in a single speech, so it is called quadruplet technique (Hartono, 2017, p.27).

In single technique, the translator only use a single technique in translating a single speech, for example:

ST : **“Our family always hated cats.”**

TT: **“*Keluarga kami selalu membenci kucing.*”**

Here, the translator only use literal translation technique for rendering that speech.

In duplet technique, two techniques are used by translator in doing a translation on a single speech. The example as follows:

ST: **“¹Ah, ²well!”**

TT: **“*Ah!*”**

The translation above is using two techniques; borrowing and reduction. The word “*ah*” is borrowed from source text, meanwhile the word “*well*” is reduced or omitted.

In triplet technique, the translator combines three technique in translating a single speech. For example:

ST: “¹**Hold up** his head, ²**Brandy** now...”

TT: “**Pegang** kepalanya, ³**beri Brandy** sekarang...”

Based on the translation above, the translator uses three techniques, they are established equivalent, borrowing, and linguistic amplification. The translator uses established equivalent in translating a phrasal verb “*hold up*”, borrows the “*Brandy*” from source text, and add the word “*beri*” in target text.

In quadruplet technique, four techniques are combined in a speech by the translator. The example as follows:

ST: “So I will ¹**just** see what will ²**this bottle** ³**does**.”

TT: “*Jadi, aku akan melihat apa yang* ⁴**bisa** *diperbuat oleh botol ini.*”

According to translation above, four techniques are used in the speech. First, reduction; because it reduces the word “*just*” in target text. Second, compensation; because the place of the phrase “*this bottle*” is moved into the last sentence in target. Third, transposition; because the word “*does*” is changed into passive in target text. Fourth, linguistic amplification; because there is an additional word “*bisa*” in target text.

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

1) *Adaptation*

It is replacement of the cultural element of source text (ST) into the culture of target text (TT). Hartono (2009) gave an example by changing English word

baseball into Spanish word *futbal*. Another example is changing an English phrase *Dear sir* into an Indonesian phrase *Yang terhormat* (Hartono, 2009, p.37). This technique is adapted with the target culture in every country around the world. Thus, the translator has to find appropriate word in the text in order to have the same meaning from ST (Source Text). Another example as follows:

ST : “**Oh dear**, what nonsense I’m talking!”

TT : “**Ya ampun**, omong kosong apa yang sedang kubicarakan!”

2) Amplification

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

ST : “**Fury** said to a mouse,”

TT : “**Si anjing Furi** berkata kepada seekor tikus,”

3) Borrowing

It is a type of translation which takes a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *urine*, *horizon*, *diameter*, and *stereo* in Indonesia text, or it can be

naturalized (to fit the spelling rules in the TT (Target Text), e.g., *gol*, *informasi*, and *tes*. Another example as follows:

ST : “An invitation from the Queen to play **croquet**.”

TT : “*Undangan dari Ratu untuk bermain **croquet**.*”

4) *Calque*

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

ST : “I only took the **regular course**.”

TT : “*Aku hanya mengambil **kursus reguler** saja.*”

5) *Compensation*

It is to introduce a ST (Source Text) element of information or stylistic effect in another place in the TT (Target Text) because it can not be reflected in the same place as in the ST (Source Text), for instance, “the translation of English “*Me?*” *Exclaimed Mrs. Albert Forrester, for the first time in her life regardless of grammar* into Indonesian “*Apaan?*” *Teriaknya. Albert Forrester, untuk pertama kali dalam hidupnya lupa pada tata bahasa*” (Hartono, 2009, p. 43). Another example as follows:

ST : “Nobody seems to like her, **down here**,”

TT : “*Di sini, tidak seorang pun menyukainya,*”

6) *Description*

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

ST : “...something comes at me like a **Jack-in-the-box**,”

TT : “...*sesuatu menendangku seperti mainan keluar dari kotak,*”

7) *Discursive creation*

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

ST : “...**you dear old thing!**”

TT : “...*anak manis!*”

8) *Established equivalent*

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

ST : “**Hold your tongue**, Ma!”

TT : “*Tahan omonganmu, Bu!*”

9) *Generalization*

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

ST : “...and your hair has **become very white**,”

TT : “...*dan rambutmu telah berubah warna*,”

10) *Linguistic amplification*

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

ST : “...without pictures or conversations?”

TT : “...*bila tidak bergambar dan tidak pula ada percakapan di dalamnya?*”

11) *Linguistic compression*

It means to synthesize linguistic element in the TT (Target Text). This is often used in simultaneous interpreting and sub-titling, e.g., to translate the

English question *are you sleepy?* into *ngantuk?* in Indonesian. Another example as follows:

ST : “**Do you mean** that you think you find out the answer to it?”

TT : “**Maksudmu**, kau kira kau dapat menemukan jawabannya?”

12) *Literal Translation*

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

ST : “**London is the capital of Paris, and Paris is the capital of Rome,**”

TT : “**London adalah ibu kota Paris, dan Paris adalah ibu kota Roma,**”

13) *Modulation*

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

ST : “**Let me alone!**”

TT : “**Lepaskan aku!**”

14) *Particularization*

It is the using of a more precise or concrete term. One of translation researcher gave an example, “to translate *window* in English as *guichet (jendela toko)* in French” (Hartono, 2009, p. 54). Another example as follows:

ST : “I’ll fetch the **executioner** myself,”

TT : “*Akan kupanggil si **tukang pancung**,*”

15) *Reduction*

It is to suppress a ST (Source Text) information item in the TT (Target Text), e.g., *the proposal was rejected and repeated* into *usulnya ditolak* when translating into Indonesian. Another example as follows:

ST : “It was the best butter, **you know.**”

TT : “*Itu mentega terbaik.*”

16) *Substitution linguistic, paralinguistic*

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

17) *Transposition*

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

ST : “How cheerfully he seems **to grin.**”

TT : “*Betapa gembiranya tampak seringainya,*”

18) *Variation*

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

ST : “**How should I know?**”

TT : “*Wah, manalah kutahu,*”

2.3 The Theoretical Framework

Below is the diagram of the framework of this study.

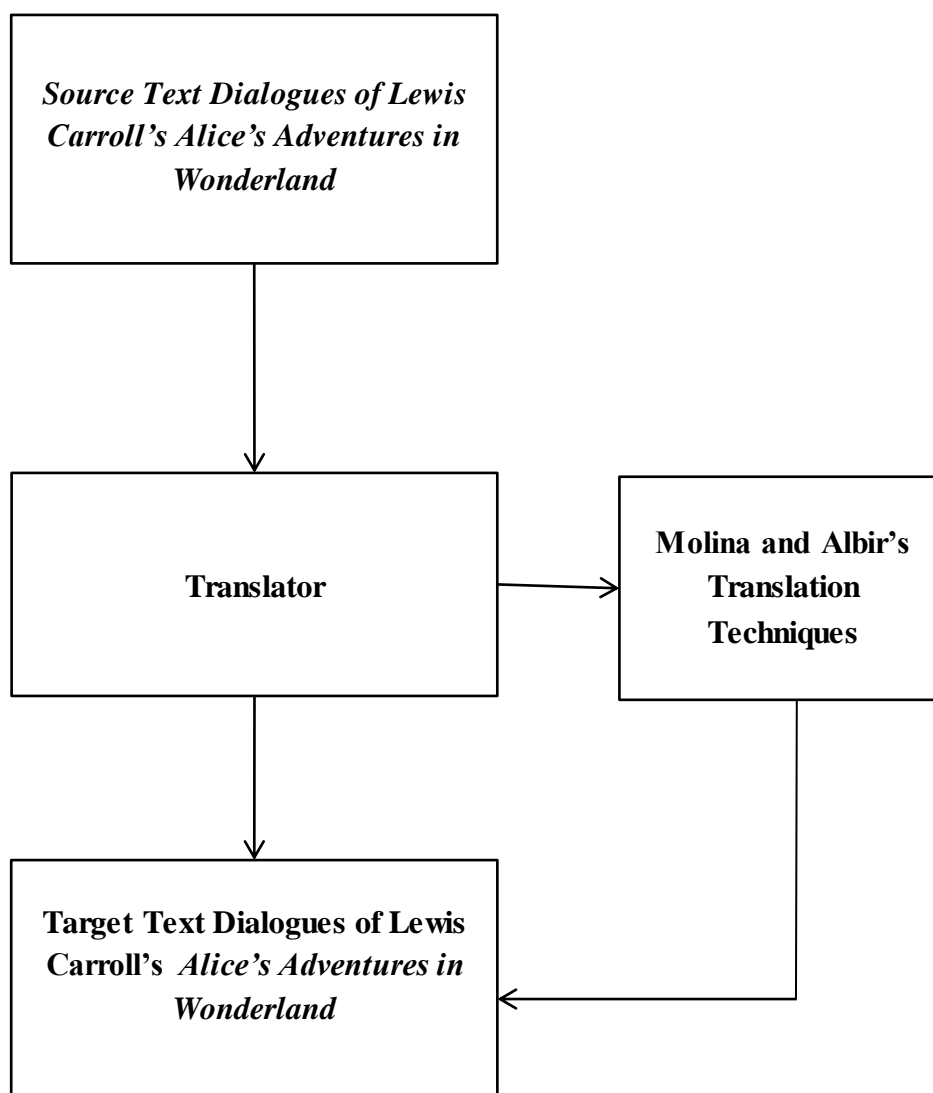


Figure 2.2 The Diagram of Framework Analysis

First, I chose a novel entitled *Alice's Adventures in Wonderland* by Lewis Carroll as the object of my study. I read the whole novel to observe the future data I would collect.

Second, I limited the data only into the dialogues on the novel to be a limitation of the data. I focused on the dialogues only then write it down all the dialogues to be my data collection.

Third, I read the novel *Alice's Adventure in Wonderland* which was translated by the translator into Indonesian. I read the whole novel then focused on the dialogues only as my data collection.

Fourth, I read the theory of Molina and Albir's translation techniques. I used this theory to analyse the data that have been collected and to know the dominant translation techniques used by the translator in translating the novel *Alice's Adventure in Wonderland*.

Fifth, I determined each data (dialogue) into each technique based on the Molina and Albir's translation technique theory.

Lastly, I found all the techniques used in translation techniques used by translator in translating the novel *Alice's Adventures in Wonderland*.

CHAPTER V

CONCLUSSIONS AND SUGGESTIONS

This chapter presents conclusions of the the study and suggestions based on the result of the study.

5.1 Conclusions

There are some conclusions after doing an analysis of translation techniques in Lewis Carroll's *Alice's Adventures in Wonderland*.

Based on the data analysis on previous chapter, it can be concluded that there are seventeen translation techniques used by the translator in translating novel *Alice's Adventures in Wonderland* from English into Indonesian. They are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, transposition, and variation. The total data are 732 dialogues of Lewis Carroll's *Alice's Adventure in Wonderland*..

The percentage of each translation techniques found as follows: (1) literal translation occurs 184 times and represents 25.13%, (2) reduction occurs 88 times and represents 12.02%, (3) linguistic amplification occurs 78 times and represents 10.65%, (4) discursive creation occurs 73 times and represents 9.97%, (5) borrowing occurs 42 times and represents 5.73%, (6) transposition occurs 39

times and represents 5.32%, (7) established equivalent occurs 37 times and represents 5.05%, (8) modulation occurs 37 times and represents 5.05%, (9) particularization occurs 37 times and represents 5.05%, (10) adaptation occurs 34 times and represents 4.64%, (11) compensation occurs 28 times and represents 3.82%, (12) amplification occurs 17 times and represents 2.32%, (13) generalization occurs 16 times and represents 2.18%, (14) linguistic compression occurs 13 times and represents 1.77%, (15) calque occurs 4 times and represent 0.54%, (16) variation occurs 4 times and represents 0.54%, and (17) description occurs once and represents 0.13%. Those percentages will be 100% in total.

The most dominant translation technique used is literal translation. It occurs 184 times or about 25.13%. It is followed by reduction (12.02%), linguistic amplification (10.65%), discursive creation (9.97%), borrowing (5.73%), transposition (5.32%), established equivalent, modulation, and particularization (5.05%), adaptation (4.64%), compensation (3.82%), amplification (2.32%), generalization (2.18%), linguistic compression (1.77%), calque and variation (0.54%), and lastly, description (0.13%).

5.2 Suggestions

This research only concerns with translation technique as a variable. Therefore, it is expected that the future researchers can do a research study with other variable such as translation method or ideology with different objects of study like figurative language, imagery, etc. Moreover, the future researchers can do further research relating translation techniques and translation quality. In doing research studies related to translation quality, the future researchers can choose one or all

of these components of translation quality: accuracy, clarity (readability), and acceptability (naturalness).

REFERENCES

- Akhiroh, N. S. (2013). The Influence of Translation Technique on the Quality of the Translation of International News in *Seputar Indonesia Daily*. *LANGUAGE CIRCLE Journal of Language and Literature*, 7(2), 41-51.
- Baker, M. (1992). *In Other Word: A Course Book on Translation*. London: Routledge.
- Bell, R.T. (1991). *Translation and Translating*. London: Longman Group UK Limited.
- Brislin, R.W., (1970). Back-Translation for Cross-Cultural Research. *Journal of Cross-Cultural Psychology*, 1(3), 185-216. <https://doi.org/10.1177/135910457000100301>
- Carroll. L. (1866). *Alice's Adventures in Wonderland*. New York: D. Appleton and Co.
- Carroll. L. (1866). *Petualangan Alice: Alice di Negeri Ajaib & Alice Menembus Cermin*. Translated by Agustina Reni Eta Sitepoe. (2010). Jakarta: PT Elex Media Komputindo.
- Catford, J.C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.
- Choliludin. (2007). *The Technique of Making Idiomatic Translation*. Jakarta: Visipro.
- Dewi, G. A., & Sudipa, I. N. (2017). Transposition in Garuda Magazine's: English-Indonesian Translation. *Lingual*, 8(1), 15-20.
- Dewi, N. K. (2014). Translation Procedures of Bilingual Texts in BBC Indonesia News. *Lingual: Journal of Language and Culture*, 2(1), 11-28.
- Dulay, H. C., Burt, M. K., & Krashen, S. (1982). *Language two*. New York: Oxford University Press.
- Esposito, N. (2001). From Meaning to Meaning: The Influence of Translation Techniques on Non-English Focus Group Research. *Qualitative Health Research*, 11(4), 568-579. <https://doi.org/10.1177/104973201129119217>
- Fadaee, Elaheh. 2011. *Translation Techniques of Figures of Speech: A Case Study of George Orwell's "1984 and Animal Farm"*. *Journal of English and Literature* Vol. 2(8). 174-181.
- Fatoni, I. (2017). *Analysis of Translation Techniques on Collocation in Agatha Christie's The ABC Murders*. Final project of State University of Semarang.

- Fitria, T. N . (2015). *Translation Technique of English to Indonesian Subtitle in Doraemon "Stand by Me" Movie*. Thesis of Muhammadiyah University of Surakarta.
- Guerra, A. F. (2012). Translating Culture: Problems, Strategies and Practical Realities. *Art and Subversion*, 1(3), 1-27.
- Haque, Md. Z. (2012). Translating Literary Prose: Problems and Solutions. *International Journal of English Linguistics*, 2(6), 97-111.
- Hartono, R. (2009). *Teori Penerjemahan (A Handbook for Translators)*. Semarang: Cipta Prima Nusantara.
- Hartono, R. (2009). Translating A Novel: Problems and Solutions (A Holistically Critique on Novel Translation). *Language Circle: Journal of Language and Literature*, 3(2).
- Hartono, R. (2012). Translation Problems of Idioms and Figurative Languages from English into Indonesian. In *UNNES International Conference on ELTLT (English Language Teaching, Literature, and Translation)* (pp. 355-365).
- Hartono, R (2017). *Pengantar Ilmu Penerjemah A Handbook for Translators*. Semarang: Cipta Prima Nusantara.
- Hartono, R., & Priyatmojo, A. S. (2015). *Analysis of Translation Methods on Harper Lee's Novel to Kill A Mockingbird from English Into Indonesian*. 734-744.
- Hornby, A. S. (2010). *Oxford Advanced Learner's Dictionary*. Oxford: Oxford University Press.
- Larson, M. L. (1984). *Meaning-Based Translation: A Guide to Cross Language Equivalent*. London: University Press of America.
- LeCompte, Margaret, D., & Preissle, J. (1994). Qualitative Research: What It Is, What It Isn't, and How It's Done. In *Bruce Thompson (Ed.) (1994) Advance in Social Science Methodology*, 3, 141-163.
- Leonardi, V. (2000). Equivalence in Translation: Between Myth and Reality. in *Translation Journal and the Author 2000*. Retrieved from <http://translationjournal.net/journal/14equiv.htm>
- Lestyanawati, R., Hartono, R., & Sofwan, A. (2014). Translation techniques used by students in translating English news items. *English Education Journal*, 4(2).
- Lovihandrie, H (2018). *Translation Strategies Used by Lingliana in Translating Taboo Words in Sylvia Day's Bared to You*. Thesis of Universitas Negeri Semarang.
- Maria, N. L., & Agustia, K. T. (2016). The Translation Shift of Idioms in English-Indonesian Novel Allegiant by Veronica Roth. *Litera Jurnal Bahasa Dan Sastra 2016*, 2(2), 104-115.

- Mobarakeh, M. D., & Sardareh, S. A. (2016). The Effect of Translation Shifts on the level of Readability of Two Persian Translations of Novel "1984" by George Orwell. *International Journal of Humanities and Cultural Studies*, 1418-1427.
- Molina & Albir. (2002). "Translation Technique Revisited: A Dynamic and Functional Approach". *Meta*, XLVII, 4. Spain, Barcelona: Universitat Autònoma de Barcelona.
- Mujiyanto, J. Y. (2011). *Petunjuk Penulisan Skripsi*. Semarang: UNNES Press.
- Newmark, P. (1988). *A Textbook of Translation*. United Kingdom: Prentice Hall International (UK) Ltd.
- Ni, L. (2009). For "Translation and Theories". *English Language Teaching* 2, 78-83.
- Parmar, N. J. (2014). An Introduction to Direct & Indirect Speech. *International Journal of Research in Humanities and Social Sciences*. 2(4), 44-47.
- Parvizi, G. (2016). Image in Translated Novels from English into Persian. *World Journal of English Language*, 6(4), 50-55.
- Purnomo, B. (2015). Transposition and Modulation to Translate Tourism Texts from English into Indonesian. *Arab World English Journal*, 6(3), 219-229.
- Rahmawati, A. (2015). *Analysis of Translation Technique in Roth's Divergent (A Descriptive Qualitative Study)*. Final project of State University of Semarang.
- Rasyidie, F., Chikita, O. A., & Fridolini. (2013). Translation Shifts In The Novel "Mansfield Park" By Jane Austen Translated By Berliani Mantili Nugrahani. *Jurnal Ilmu dan Budaya, Edisi Khusus Prodi Sastra Inggris*, 1, 63-84.
- Regmi, K., Naidoo, J., & Pilkington, P. (2010). Understanding the Processes of Translation and Transliteration in Qualitative Research. *International Journal of Qualitative Method*, 9(1), 16-26. <https://doi.org/10.1177/160940691000900103>
- Salar, M. A. (2004). A Function-Based Approach to Translation Quality Assessment. *Journal of Translation Studies*, 1(4), 31-52.
- Saule, B., & Aisulu, N. (2014). Problems of translation theory and practice: original and translated text equivalence. *Procedia - Social and Behavioral Sciences*, 136, 119 – 123. 10.1016/j.sbspro.2014.05.300
- Setiawan, R. (2017). *Translation Techniques Used by Danan Priyatmoko in Dave Pelzer's The Lost Boy*. Final project of State University of Semarang.
- Shahabi, M. and Roberto, M. T. 2016. A Comparative Study of Translation of Animal-Related Words in English, Portuguese and Persian. *International Journal of English Language & Translation Studies*. Retrieved from <http://www.eltsjournal.org>

- Simanihuruk, B. & Muchtar, M. (2013). Analysis of translation techniques and shifts of batak toba cultural terms in inside sumatera: tourism and life style magazine. *Kajian Linguistik*. 10/2: 195-207.
- Sugiyono. (2013). *Metode Penelitian Pendidikan Pendekatan Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Sutopo, A. (2012). *Teknik Penerjemahan Naskah Pidato Kenegaraan Presiden Republik Indonesia dari Bahasa Indoneisa ke dalam Bahasa Inggris*. Vol. 24 (1). Pp.82-84. Surakarta: Kajian Linguistik dan Sastra.
- Thahara, Y. (2015). Translation techniques of simile in the novel angel & demons to malaikat & iblis. *Journal of Translation Techniques of Simile*. 5/1: 9-21.
- Vinay, J.P. and J. Darbelnet. (1995). *Comparative Stylistics of French and English: a Methodology for Translation*. Philadelphia: John Benjamins.
- Yolanda, R., & Yuliasri, I. (2016). Technique and Quality of English-Indonesian Translation of Pun in Tolkien's The Hobbit. *English Education Journal*, 6(1), 87-96.
- Yuliasri, I. (2016). *Translation Techniques and Pragmatic Equivalence in Donald Duck Comics*. Proceeding. Sebelas Maret University International Conference, Prasasti III.