



**THE STRATEGIES DEALING WITH  
PROBLEMS OF NON-EQUIVALENCE AT WORD  
LEVEL FOUND IN THE TRANSLATION OF STEPHENIE  
MEYER'S NOVEL ENTITLED "TWILIGHT"**

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Saya tulis dalam rangka memenuhi salah satu syarat untuk memperoleh gelar sarjana ini benar-benar merupakan karya saya sendiri yang saya hasilkan setelah melalui penelitian, pembimbingan, diskusi, pemaparan atau ujian.

Semua kutipan baik yang langsung maupun sumber lainnya telah disertai keterangan mengenai identitas sumbernya dengan cara sebagaimana yang lazim dalam penulisan karya ilmiah. Dengan demikian, walaupun tim penguji dan pembimbing penulisan skripsi atau tugas atau final project ini membubuhkan tanda tangan sebagai tanda keabsahannya, seluruh karya isi ilmiah ini tetap menjadi tanggung jawab sendiri. Jika kemudian ditemukan ketidakberesan, saya bersedia menerima akibatnya.

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Where there is a will, there is a way

To my beloved parents, Tugiyono and Jumilah,  
my beloved brothers, Baihaki D.W.K and Kadang T.S,  
and also the special one, Ramly Marfanto

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In the end, I expect that this final project would be useful for the development of further study in translation and English learning.

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## ABSTRACT

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**Key Words:** strategies, problems of non-equivalence at word level, novel.

There are some problems of non-equivalence at word level which are faced by translators who are doing translation. Experts in translation have proposed some strategies to overcome the problems. Some strategies dealing with problems of non-equivalence at word level by Mona Baker are used in the translation of *Twilight*.

The purpose of the study is to identify and classify the strategies used by the translator, dealing with the non-equivalence problems at word level which occur in the translation of a novel by Stephenie Meyer entitled *Twilight*.

The data were collected from the chapter 15 of the novel and the Indonesian translation which has the same title, *Twilight*. It is translated by Lily Devita Sari. After the data is identified, it is analyzed and classified by referring to the theory of Mona Baker of translation at word level.

From the analysis, it was found that there is one strategy—suggested by Mona Baker—which is not applied in the translation, that is translation by illustration. The translator also used another three strategies: they are translation by a more specific word, translation by a more expressive word and translation by addition. It is also found that some strategies are used so often and some others are used very least. The result of the study shows that translation by a more general word is used 14 times, translation by a more specific words is used 5 times, translation by a more neutral word is used 45 times, translation by a more expressive word is used 9 times, translation by cultural substitution is used 6 times, translation by using a loan word or loan word plus explanation is used 6 times, translation by paraphrase using a related word is used 41 times, translation by paraphrase using unrelated word is used 33 times, translation by omission is used 15 times, and translation by addition is used 7 times.

Knowing the results, it can be concluded that almost all of the strategies suggested by Mona Baker are used in the translation of *Twilight*. It is suggested that translator has to know the strategies to overcome the problems of non-equivalence, so the messages from the source language can be transferred proportionally and appropriately into the target language. He or she also has to know that one word may not carry only one meaning and adjust the word in the target language with the context and culture in order to make the reader easier to get the information from the text.

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# CHAPTER I

## INTRODUCTION

This chapter presents the background of the study, reasons for choosing the topic, statement of the problem, purposes of the study, significance and the outline of the report.

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

Along with the increasing of technology and science, books and articles have been written by specialists in all fields. People need those books but not all of them are able to understand the books, which are written in language that they do not know. That is one reason why we need translation.

Based on Oxford Advanced Learners' Dictionary, translation means the activity of translating. Translation studies are aimed at the observation of transfer process oriented and transfer-result-oriented facts, and thus at creating the preconditions for the build-up of a linguistically and psycholinguistically based, empirical, descriptive, and explanative frame of reference (Eppert, 1982:175).

For non-translator people, translation is only a text; for translator, translation is an activity. Anthony Pym states (1993:131, 149-50), translation from "external knowledge" perspective is a text or document, but from "internal

knowledge” perspective, translation is an activity which is aimed to produce a text.

Translating is not easy because every language has its own rules in phonetic, structure, and words. In translating text, sometimes the translator finds problems of nonequivalence in the text. The translator will use certain strategies to solve those problems. By using the strategies, the text can be more understood by the readers from the target language.

Indonesia is a developing country that needs more science, technology, knowledge to develop more. Rahman (1986:46) as cited by Irmawati (2003:2) states that ‘(in Indonesia) there has been no such a large project of translation as in Japan.’ Yet the number of translation has risen to some extent that more Indonesian people, especially students, gain wider knowledge. The material translated is being extended, from science books to other subjects, including literature.

People are also interested in literary works, which are able to entertain them. The example of the literary works is novel. If we compare the translation of a novel (from SL to TL) we can find some non-equivalence in a word, phrase or clause. These non-equivalences occur because a word in SL sometimes cannot be found in TL. Therefore, the translators will use some strategies to solve the problems of non-equivalence.

The explanation above becomes the motive for me to analyze the strategies dealing with problems of non-equivalence at word level found in Stephenie Meyer's novel entitled Twilight.

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

Novel is an interesting reading text for people. It can entertain and make the reader imagine about something that is told by the writer. Novel, as a fiction, can tell us something that is out of logic. By reading novel, the readers can let their imagination to image the situation on the novel as free as they want. In Twilight, the readers are to imagine about the life of vampire, which we will not see in the real life.

Novels in foreign language are sometimes more interesting because it uses different way to image the feeling of the writer. However, as some novels are still in the foreign language, it is difficult for the readers who do not master the foreign language to understand the story. I have chosen Stephenie Meyer's novel entitled "Twilight" as an example because this novel is quite popular among novel lovers.

Thus, I have some reasons for choosing the topic The Strategies Dealing with Problems of Non-Equivalence at Word Level. The first reason here is that some non-equivalence problems at word level occur when the English novel was translated into Indonesian. There are words in source text, which do not have direct equivalence in the target language. My second reason is that the non-equivalence problems at word level cause confuse to the readers. There may be

text in target language that seems unnatural because the translator wanted to keep the meaning but as a result, the translation seems unnatural and confuses the readers. My last reason is that I want to explain the non-equivalence at word level found in the novel and the strategies used by the writer.

### **1.3 Statement of the Problem**

The final project is intended to answer a question. The question is “What are the strategies used by the translator to solve the problems of non-equivalence at word level found in the Stephenie Meyer's novel entitled "Twilight?"

### **1.4 Purpose of the Study**

The purpose of the study is to solve the problem, which has been stated above. The purpose is to identify and classify the strategies used by the translator, dealing with the non-equivalence problems the problems of non-equivalence at word level found in the Stephenie Meyer's novel entitled "Twilight".

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

I examine the strategies used by the translators to solve the problems of non-equivalence at word level found in Twilight Novel with the hope that it would be used to add the knowledge of English student about non-equivalence problem. Moreover, hopefully this study can help people who are learning English through

English novel and people who are doing translation. I also hope that this study can be used to improve the quality of translation in Indonesia.

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

This final project is divided into five chapters. Chapter I presents introduction, which comprises the general background of the study, reasons for choosing the topic, statement of the problem, objective of the study, and outline of the study. Chapter II deals with review of related literature consisting of some theories of translation. Chapter III is method of investigation, which discusses research design, sources of the data, method of data analysis. Chapter IV presents result of the analysis of at worn non-equivalence problems and the strategies in the Stephenie Meyer's novel. Chapter V covers the conclusion of the study.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter discusses the review of the studies related to the study, theoretical studies related to the study, and the theoretical framework of the study.

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

Usually a study is based on the other study, which can be used for a measuring rod in the next study. Studies about equivalence in translation had been done by English Department students. Some studies about equivalence in translation were done by Irmawati (2003), Kustanti (2006), Nugroho (2008), Hidayati (2009), Afifi (2010), and Karimi (2007).

Irmawati (2003) did a study about grammatical equivalence in The Indonesian Translation of J. K. Rowlings novel, "*Harry Potter and the Chamber of Secrets*". This study purposes to identify the grammatical equivalence, which includes number, person and gender, tense and aspects, and voice as well as to see whether the translated sentences can be justified with the Indonesian structure.

There are some conclusions given by Irmawati (2003). The first conclusion is that with regard to number, grammatical equivalence can be achieved through translating from the source language (SL) singular into the target language (TL) singular or plural, and SL plural into TL singular or plural. The second conclusion is that with regard to person and gender, grammatical



equivalence can be achieved by translation from SL first person singular into TL first person singular familiar or non familiar, SL first person plural into TL first person plural inclusive or exclusive, SL second person singular into TL second person singular familiar or non familiar, SL second person plural into TL second person plural familiar or non familiar, SL third person singular male into TL third person singular neuter, SL third person singular female into TL third person singular neuter, SL third person singular neuter into TL third person singular neuter by restating the name or the thing, SL third person plural into TL third person plural , SL reflexive pronouns into TL reflexive pronouns, SL indefinite pronouns into TL indefinite pronouns, SL possessive adjectives into TL pronouns or possessive clitics. The third conclusion is that with regard to tense and aspects, grammatical equivalence can be achieved through translating from SL past into TL present or TL past by giving temporal determiners and adverbs of time, and from SL non past into TL non past. The last but not least, with regard to voice, grammatical equivalence can be achieved through translation from SL active into TL active or passive and SL passive into TL passive.

There is a suggestion suggested by Irmawati (2003), that is that translators should pay attention to such grammatical categories as number, person and gender, tense and aspect, and voice in English and Indonesian so that he/she can find the closest equivalence.

Kustanti (2006) did a study that is entitled *Equivalence at Word Level in the J.K Rowling's Novel Entitled "Harry Potter and the Chamber of Secrets"*. The purpose of this study is to analyze what strategies are used by a professional

translator in creating grammatical equivalence and to classify the sentences in the novel into their strategies. The study results three things. The first result is with regard to the non-equivalence at word level, word equivalence can be achieved by various types of strategies, they are more general word, more specific, more neutral, more expressive, cultural substitution, loan word, omission, and addition. The second result is with regard to the non-equivalence above word level, the equivalence can be achieved by various strategies, they are: similar meaning and form, similar meaning and dissimilar form, paraphrase, omission and addition. The last result of Kustanti's study is that the equivalence at grammatical level can be achieved by various strategies, they are by maintaining the SL plural form into TL plural form; by changing SL plural form into TL singular form for some nouns which always take plural form as they refer to pair or two things (with regard to number), gender, by involving the inclusive/exclusive dimension and the familiar/non familiar dimension from SL into the TL (with regard to person), tense and aspect, and changing the voice.

The suggestion which is presented by Kustanti (2006) is that the translator not only have to find the acceptable word and sentences but also find the equivalence word or sentences which convey the same message as that is intended by the author by understanding various problems in translation in each level, so that she can choose the nearest equivalence word and sentence in target language.

Nugroho (2008) did a study entitled *An Analysis of Translation Strategies In Indonesia-English of Thesis Abstracts (The Case Study of Arts-Education of Post Graduate Program of Semarang State University in The Academic Year of*

2003-2008). The objectives of the study are to find out the strategies used in the translation from Indonesian into English of 2003 – 2008 postgraduate thesis abstract of Art education Department students of Semarang State University and to classify determine and count the dominant strategies used by translators in the translation.

Nugroho's conclusion after doing his study is that the translators used appropriate strategies in translating thesis abstract so the words, which have different meanings, do not have a significant impact to the readers. The study also finds that the strategy of translation by a loan word has a dominant occurrence and the less occurrence is translation by a more neutral or less expressive word and translation by paraphrase using related words.

Nugroho (2008) presented suggestions for postgraduate students and translation. The suggestion for the translators is that they have to realize that they have a high level of education. Therefore, the result of the research which is printed out and even published should be valid in many aspects. In addition, it should also cover a necessity in education world and in international communication; whereas, it is important for them to avoid all kinds of inaccuracy problems as best as they can in order to put their own research into international level. The suggestion for the translation is that it is recommended for people who are dealing with translation productions to have and to do the strategies in the process of translation to create translation that conveys real messages and meanings of the source text.

A study by Hidayati (2009) entitled *Textual equivalence in Indonesian-translated version of J.K Rowling's Novel, "Harry Potter and the Half Blood Prince"* results some conclusion that with regard to reference, textual equivalence can be achieved through translation from SL third singular into TL third person; with regard to substitution, textual equivalence can be achieved through translation from the SL nominal, verbal, and clausal substitution into TL nominal, verbal, and causal link; with regard to ellipsis, textual equivalence can be achieved through translation from the SL nominal, verbal, and causal into TL nominal, verbal, and causal; with regard to conjunction, textual equivalence can be achieved through translation from the SL additive, adversative, causal, temporal, continuative into TL coordinate, correlative, subordinate, conjunction and conjunction between sentence; with regard to lexical cohesion, textual equivalence can be achieved through translation from the SL reiteration and collocation into TL reiteration and collocation.

Afifi (2010) did a study entitled "*Contextual Equivalence in the Indonesian-English Translation of Object Description in Borobudur Museum*". The objective of his study is to describe contextual equivalence found in object description texts in Borobudur museum.

The conclusion of Afifi (2010) is that the analysis of object description in Borobudur museum showed that many contextual components were used to translate Indonesian into English text. The category of these elements are the ones suggested by Mona Baker (1992). They are lexical category: (a) prepositional meaning; (b) expressive meaning; (c) presupposed meaning; (d) evoked meaning

and grammatical category; (e) number; (f) gender; (g) person; (h) tense and aspect; (i) voice. Moreover, the next conclusion is that the translator's feeling plays great role in translating the Indonesian text into English. In translating the text, the translator sometimes went far beyond the real message of the SL message to make good sense of TL. In addition, in certain phrase or sentence there were more than one elements of contextual equivalent applied by the translator according to the relevancy of the message.

The suggestion suggested by Afifi (2010) is related to the translator. The translator must decide the right choice in applying contextual equivalent in order to make relevant translation according to the situation and the TL elements. She should also use her feelings of linguistic sense in order to reach an adequate understanding of TL. The translator also must be careful in using the contextual equivalents elements when translating a text. For beginner translators, using contextual equivalent in translating Indonesian into English will improve their ability to construct the relevant and understandable translation, so the message is delivered in good sense.

Another study by Lotfollah Karimi (2007) has objective to find equivalents in translation involves decoding the SL text and attempt to find an appropriate equivalent. In the TL to encode whatever has been decoded in SL . After doing the study, Karimi concluded that to render a satisfactory translation the translator needs to be acquainted with phonological, morphological, syntactic, semantic, pragmatic, idiomatic, religious, and cultural systems of both SL & TL to either

find standard equivalents, give an explanation, or otherwise convey the author's intended meaning to the TL audience.

All of the studies, by Kustanti (2006), Nugroho (2008), Hidayati (2009) and Karimi, are about the equivalence in translation and the strategies. Kustanti did a study about equivalence at word and above word level, Nugroho did a study about translation strategies, Hidayati's study is about the textual equivalence in translation, and Karimi's study is about equivalents in translation involves decoding the SL text and an attempt to find an appropriate equivalent.

## **2.2 Review of Theoretical Studies**

The following explanation is the review of theoretical studies, which is the base for the writer to do her study. This part discusses the definition of translation, types of translation, and equivalence in translation.

### **2.2.1 Definitions of Translation**

This point will discuss about the definitions stated by some professional translators and experts. They are J. C. Catford (1965), Mildred L. Larson (1984), Peter Newmark (1991), Roger T. Bell (1991), Lance Hewson (1991), Basnett (1991), and Mona Baker (1992). The other definition will also be based on The Merriam Webster Dictionary.

Catford, says," translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)" (1965:20).

Translation, by dictionary definition, consists of changing from one state or form to another, to turn into one's own or another's language (The Merriam Webster Dictionary, 1974).

Larson (1984:3) states, "Translation consists of changing from one state or form to another to turn into one's own or another's language. In translation, the form of the surface structure of language is replaced by the form of the target language. It is done by going from the form of the first language to the form of the second language by way of semantic structure."

Newmark states that the term translation is confined to the written, and the term interpretation to the spoken (1991: 35).

Similar with Newmark, Bell (1991:13) says 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.

Translation can be defined as the individually and interculturally motivated choice according to TL socio-cultural norms of a TT by a mediator among sets of homologically related paraphrastic options (Hewson, 1991:33).

According to Bassnett (1991: 2) what is generally understood as translation involves the rendering of a source language (SL) text into the target language (TL).

Baker (1992:3) contends, “For some professional translation, translation is an art, which requires aptitude practice and general knowledge\_ nothing more.”

Then, translation is a process of translating a language (source language) into another language (target language) without changing the meaning.

### **2.2.2 Types of Translation**

There are some types of translation which are stated by Catford (1965), Nida and Taber (1969), and Simatupang (1999).

According to Catford (1965) there are very broad types of translation in terms of three criteria. The first criterion, the extent of translation, there are two kinds of translation, full translation and partial translation. In a full translation, the entire text is submitted to the translation process: that is, every part of the SL text is replaced by TL text material. In a partial translation, some parts or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text.

The second criterion, the grammatical rank at which the translation equivalence is established, there are rank-bound translation and unbounded translation. Rank bound translation is translation which is total in the sense given but in which the selection of TL equivalents is deliberately confined to one rank (or a few ranks, low in the rank scale) in the hierarchy of grammatical units.



Unbounded translation, however, is normal translation in which equivalences is shift freely up and down the rank scale (Catford: 1965).

The third criterion stated by Catford (1965) is the levels of language involved in translation. Based on this criterion, there are two types of translation, they are total translation and restricted translation. By total translation we mean what is most usually meant by ‘translation’; that is, translation in which all levels of the SL text are replaced by TL material. In other words, total translation can be defined as replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology. By restricted translation, we mean replacement of SL textual material by equivalent TL textual material at only one level.

Nida and Taber (1969:202) assert this type of translation by dividing translation into literal translation and dynamic translation. Literal translation is translation that is emphasized on the form. On the other hand, dynamic translation is translation that is emphasized on the meaning rather than form.

It is stated in theory of Simatupang that “translation is divided into two general types; they are literal translation, and non-literal translation or free translation” (1999:39).

From the explanation above, the writer concludes that every professional has himself point a view of types of translation. Every type of translation has its own meaning that is based on certain criterion.

### **2.2.3 Equivalence in Translation**

In this point of equivalence in translation, we will discuss about the definition of equivalence by some professionals and experts. They are Jakobson, Nida (1982), Vinay and Darbelnet (1995), and Mona Baker (2000).

#### ***2.2.3.1 Definition of Equivalence***

The comparison of texts in different languages inevitably involves a theory of equivalence. Equivalence can be said to be the central issue in translation although its definition, relevance, and applicability within the field of translation theory have caused heated controversy, and many different theories of the concept of equivalence have been elaborated within this field in the past fifty years.

According to Jakobson's theory, 'translation involves two equivalent messages in two different codes' (ibid.:233). This theory is essentially based on his semiotic approach to translation according to which the translator has to recode the ST message first and then s/he has to transmit it into an equivalent message for the TC.

Nida argued that there are two different types of equivalence, namely formal equivalence—which in the second edition by Nida and Taber (1982) is referred to as formal correspondence — and dynamic equivalence. Formal correspondence is quality of translation in which the features of the form of the source text have been mechanically reproduced in the receptor language. Typically, formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard. Dynamic equivalence is

defined as quality of a translation in which the message of the original text has been so transported into the receptor language that the response of the receptor is essentially like that of the general receptors. Frequently the form of the original text is changed but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful.

Vinay and Darbelnet (1995) view equivalence-oriented translation as a procedure which 'replicates the same situation as in the original, whilst using completely different wording' (ibid.:342). They also suggest that, if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

Baker (as cited in <http://accurapid.com/journal/14equiv.htm> accessed on [March 2](#), 2010) defined four kinds of equivalents. The first types of equivalences stated by Baker (2000) are equivalence that can appear at word level and above word level, when translating from one language into another. Baker acknowledges that, in a bottom-up approach to translation, equivalence at word level is the first element to be taken into consideration by the translator. In fact, when the translator starts analyzing the ST s/he looks at the words as single units in order to find a direct 'equivalent' term in the TL. Baker gives a definition of the term *word* since it should be remembered that a single word can sometimes be assigned

different meanings in different languages and might be regarded as being a more complex unit or *morpheme*. This means that the translator should pay attention to a number of factors when considering a single word, such as number, gender and tense (ibid.:11-12). The second type of equivalence defined by Baker (1992) is grammatical equivalence. Grammatical equivalence occurs when referring to the diversity of grammatical categories across languages. She notes that grammatical rules may vary across languages and this may pose some problems in terms of finding a direct correspondence in the TL. In fact, she claims that different grammatical structures in the SL and TL may cause remarkable changes in the way the information or message is carried across. These changes may induce the translator either to add or to omit information in the TT because of the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices, which might cause problems in translation, Baker focuses on number, tense and aspects, voice, person and gender. The third type of equivalence by Baker (1992) is textual equivalence. This equivalence will exist when referring to the equivalence between a SL text and a TL text in terms of information and cohesion. Texture is a very important feature in translation since it provides useful guidelines for the comprehension and analysis of the ST, which can help the translator in his or her attempt to produce a cohesive and coherent text for the TC audience in a specific context. It is up to the translator to decide whether or not to maintain the cohesive ties as well as the coherence of the SL text. His or her decision will be guided by three main factors, that is, the target audience, the purpose of the translation and the text type. The last equivalence defined by Baker

(2000) is pragmatic equivalence, when referring to implicatures and strategies of avoidance during the translation process. Implicature is not about what is explicitly said but what is implied. Therefore, the translator needs to work out implied meanings in translation in order to get the ST message across. The role of the translator is to recreate the author's intention in another culture in such a way that enables the TC reader to understand it clearly.

From the explanation above, we know that every professional translator has his/her own perspective about equivalence. Even Mona Baker (1992) divided equivalence into four types; they are equivalence that can appear at word level and above word level, grammatical equivalence, textual equivalence, and pragmatic equivalence.

### ***2.2.3.2 Problems of Non-equivalence at Word Level***

In translation, there must be found some words in the source language that do not have direct equivalents in the target language.

According to Baker (1992: 21), non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text. There are some common problems of non-equivalence.

The first problem of non-equivalence stated by Baker (1992) is the problem of culture specific concepts. Based on this problem, the source-language word may express a concept that is totally unknown in the target language culture. The concept may be abstract or concrete; it may relate to a religious belief, a

social custom, or even a type of food. For example, the word *privacy* is a very 'English' concept, which is rarely understood by people from other cultures. In Indonesia, there is a kind of food made of soybean called *tempe*. This name of food does not have any direct equivalence in English. People from foreign countries will keep calling it *tempe* or *tempeh*. It means that culture have a significance influence to the translation equivalence since in this world, there is so much culture. Different country has different culture and language. That is why many of the words of a country do not have the direct equivalent in another country.

The second problem of non-equivalence defined by Baker (1992) is the source language concept is not lexicalized in the target language. This problem occurs when the source language expresses a word which easily understood by people from other culture but it is not lexicalized. For example, the word *savoury* has no equivalent in many languages, although it expresses a concept which is easy to understand. It means that a concept that is known by people in some areas does not always have the lexis in every area.

According to Baker (1992) the source language word is semantically complex is another problem of non equivalence. This problem happens when the source language word is semantically complex. Words do not have to be morphologically complex or to be semantically complex (Bolinger and Sears, 1968). A single word which consists of a single morpheme can be more complex than a whole sentence. For example is the word *arruacao*, a Brazillian word which means 'clearing the ground under coffee trees of rubbish and piling it in the

middle of the row in order to aid in the recovery of beans dropped during harvesting' (ITI News, 1988:57). Sometime, a word which does not have the direct equivalence in another language will need translation that will translate the word into a form of clause or sentence.

The next problem is the source and target languages make different distinction in meaning. The target language may make more or fewer different distinction in meaning than the source language. For example, Indonesian makes a distinction between going out in the rain without the knowledge that it is raining (*kehujanan*) and going out in the rain with knowledge that it is raining (*hujan-hujan*) (Baker 1992). Therefore, every language has its own distinction in defining a word.

Then, Baker (1992) defined the next problem of non-equivalence of translation as the target language lacks a super ordinate. The target language may have specific words (hyponym) but not the general one. Russian has no ready equivalent for *facilities*, meaning 'any equipment, building, services, etc. that are provided for a particular activity or purpose'. It does however, have several specific words and expressions which can be thought of as types of facilities, for example *sredstva*, *peredvizheniya* ('means of transport'), *naem* ('loan'), *neobkhodimye pomeschcheniya* ('essential accommodation'), and *neobkhodimoe oborudovanie* ('essential equipment'). Baker's example is Russian's lack of a super ordinate word of word *facilities*. However, Russia has some words, which carry meaning as some types of *facilities* (more specific words).

The problem of non-equivalence stated by Baker (1992) number six is that the target language lacks a specific term (hyponym). Usually, languages tend to have general words (super ordinate), but lack the specific ones (hyponyms), since each language makes only those distinctions in meaning which seem relevant to its particular environment. The example for this problem is English has many hyponyms under *article* for which it is difficult to find precise equivalents in other languages. *Feature, survey, report, critique, commentary, review*, and many more. Another example from Indonesian word is *membawa*. The word *membawa* has some specific term, which does not have direct equivalent in English; they are *menjinjing, menyunggi, and memanggul*.

The next problem is the differences in physical or interpersonal perspective (Baker 1992). Physical or interpersonal perspective which has to do with where things or people are in relation to one another, or to a place may be more important in one language than in another. For example, Japanese has six equivalents for *give*, depending on who gives to whom: *yaru, ageru, morau, kureru, itadaku, and kudasaru* (McCreary, 1986). Similar to Japanese, Javanese has three equivalents for *eat, mangan, nedha, and dhahar*. When talking to older person or younger person, a person should use appropriate word whether he is talking to a younger, older person or a person in the similar age with him.

According to Baker (1992), the next problem of non-equivalence is the differences in expressive meaning. There may be a target-language word which has the same prepositional meaning as the source-language word, but it may have a different expressive meaning. She says that differences in expressive meaning



are usually more difficult to handle when the target-language equivalent is more emotionally loaded than the source-language item. For example, it may be possible in some contexts to render the English verb *batter* (as in child/wife battering) by the more neutral Japanese word *tataku*, meaning ‘to beat’, plus an equivalent modifier such as ‘savagely’ or ‘ruthlessly’. Every language usually has its own words that have different expressive meaning.

The next problem of non-equivalence number nine (Baker 1992) is differences in form. There is often no equivalence in the target language for a particular form in the source text. Certain suffixes and prefixes which convey prepositional and other types of meaning in English often have no direct equivalents in other languages. For example, English has many couplets such as *employer/employee, trainer/trainee, and payer/payee*. It also makes frequent use of suffixes such as *-ish* (e.g. *boyish, hellish, greenish*) and *-able* (e.g. *conceivable, retrievable, drinkable*). Arabic, for instance, has no ready mechanism for producing such forms and so they are often replaced by an appropriate paraphrase, depending on the meaning they convey (e.g. *retrievable* as ‘can be retrieved’ and *drinkable* as ‘suitable for drinking’). It is important for the translator to understand the use of affixes because it is often used to coin new words.

The tenth problem of non-equivalence stated by Baker (1992) is the differences in frequency and purpose of using specific forms. Even when a particular form does have a ready equivalent in the target language, there may be a difference in the frequency with which it is used or the purpose for which it is

used. For example, English uses the continuous *-ing* form for binding clauses much more frequently than other languages which have equivalents for it, for example German and Scandinavian languages. Consequently, rendering every *-ing* form in an English source text with an equivalent *-ing* form in a German, Danish, or Swedish target text would result in stilted, unnatural style. Baker uses the example of the use of tenses, which is related to the timing system.

The last problem is the use of loan words in the source text. Once a word is loaned into a particular language, we cannot control its development or its additional meaning. For example, *dilettante* is a loan word in English, Russian, and Japanese; but Arabic has no equivalent loan word. This means that only the prepositional meaning of *dilettante* can be rendered into Arabic; its stylistic effect would almost certainly have to be sacrificed. Loan words also pose another problem for the unwary translator namely the problem of false friends, or **faux amis** as they are often called (Baker: 1992). Translators should be more careful when they face the loan words in the process of translating a text.

There are eleven problems of non-equivalence stated by Baker (1992). However not all languages face all types of the problems. Certain language will have certain problems which are different from another language.

### 2.2.3.3 *Strategies in non-Equivalence Problems of Translation*

Different kinds of non-equivalence require different strategies, some very straightforward, others more involved and difficult to handle. Here are some

strategies used by professional translators for dealing with various types of non-equivalence.

The first strategy stated by Baker (1992) is translation by a more general word. The translator may go up one level in a given semantic field to find a more general word that covers the core propositional meaning of the missing hyponym in the receptor language. For example from the source text (Kolestral Super) it is stated: Shampoo the hair with a mild WELLA-SHAMPOO and lightly towel dry. Then after being translated into Spanish, the text becomes: Lavar el cabello con un champu suave de WELLA y frotar ligeramente con una toalla (Wash hair with a mild WELLA shampoo and rub lightly with a towel). And after being translated into Arabic, the text becomes: The hair is washed with 'wella' shampoo, provided that it is a mild shampoo (back translation). In the above translation, Baker takes the example of Spanish and Arabic languages as the target language. Both Spanish and Arabic do not have the specific word, as specific as *shampoo*, that is why those languages use more general word for *shampoo*. Those languages use the word *wash*.

The second strategy is translation by a more neutral/less expressive word. The translator may use the more/ less expressive word if the source language has differences in expressive meaning, which is more difficult to handle because the target language equivalence is more emotionally or less emotionally than the source language item. For example the source text (A Study of Shamanistic Practices in Japan – Blacker, 1975) is: The shamanic practices we have investigated are rightly seen as an archaic mysticism. After being translated, the

text becomes ‘The shamanic behavior which we have been researching should rightly be considered as an ancient mysticism’ (back-translated from Japanese) (Baker 1992).

The next strategy is translation by cultural substitution (Baker 1992). This strategy involves replacing a culture-specific item or expression with a target-language item, which does not have the same propositional meaning but is likely to have similar impact on the target reader. The advantage is the readers can identify a concept which familiar to the readers. For example the source text is (*The Patrick Collection* – a leaflet produced by a privately owned museum of classic cars) The Patrick Collection has restaurant facilities to suit every taste – from the discerning gourmet, to the Cream Tea expert. After being translated into Italian, the text becomes ... di soddisfare tutti I gusti: da quelli del gastronomo esigente a quelli dell’esperto di **pasticceria** (... to satisfy all tastes: from those of the demanding gastronomist to those of the expert in **pastry**). In Britain, *cream tea* is ‘an afternoon meal consisting of tea to drink and scones with jam and clotted cream to eat. It can also include sandwiches and cakes. *Cream tea* has no equivalent in other cultures. The Italian translator replaced it with pastry which does not have the same meaning (for one thing, *cream tea* is a meal in Britain, whereas pastry is only a type of food). However, ‘pastry’ is familiar to the Italian reader and therefore provides a good cultural substitute. The translator must consider whether his translation is familiar and give good substitute to the readers.

The fourth strategy dealing with the problem of non-equivalence stated by Baker (1992: 34) is translation using a loan word or loan word plus explanation.

One item may not exist in the particular language because it depends on the environment culture. Once explained, the loan word continually can be used on its own; the reader can understand without further lengthy explanation. For example, the source text (*The Patrick Collection*) is The Patrick Collection has restaurant facilities to suit every taste – from the discerning gourmet, to the Cream Tea expert. After being translated into German, the text becomes: ... vom anspruchsvollen Feinschmecker bis zum ‘**Cream Tea**’-Experten (... from demanding gourmets to ‘Cream Tea’-experts). The German translator uses the loan word ‘**Cream Tea**’-Experten to substitute Cream Tea expert since there is no direct equivalent for it and the German will know the English cream tea custom.

The fifth strategy is translation by paraphrase using a related word. Baker (1992:37) explains that this strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language. For example in the source text (*The Patrick Collection*): Hot and cold food and drinks can be found in the Hornet’s Nest, overlooking the Alexick Hall. In the target text (German): Im Hornet’s Nest, das die Alexick-Halle **uberblickt**, bekommen Sie warme und kalte Speisen und Getranke (In the hornet’s Nest, which **overlooks** the Alexick –Hall, you can have hot and cold meals and drinks). In this translation, the translator does not use the direct equivalent, but he uses the related word for overlooking, which is **uberblickt** means overlooks.

The next strategy is translation by paraphrase using unrelated words. Instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex. For example in the source text (*Palace and Politics in Prewar Japan* – Titus, 1974): If the personality and policy preferences of the Japanese emperor were not very relevant to prewar politics, social forces certainly were. There are two reasons for giving them only the most tangential treatment here. After being translated into target language, the text becomes ... There are two reasons for us not having treated this social power in this book except **in a very slight degree which is like touching slightly** (back-translated from Japanese) (Baker, 1992). In this translation, the translator used a phrase **in a very slight degree which is like touching slightly** to represent the word tangential.

The next strategy is translation by omission. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation, translators can and often do simply omit translating the word or expression in question. For example in the source text (*China's Panda Reserves*): The panda's mountain home is rich in plant life and gave us many of the trees, shrubs and herbs most prized in European gardens. In the target text (back translated from Chinese): The mountain settlements of the panda have rich varieties of plants. There are many kinds of trees, shrubs, and herbal plants that are preciously regarded by European gardens

(Baker 1992). The translator omit the word *gave us* to highlight the intended orientation.

The last strategy is translation by illustration. This is a useful option if the word, which lacks an equivalent in the target language, refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.

However, after discussing the strategies stated by Baker (1992), the translators are encouraged to discover more strategies to develop the theory of translation.

#### **2.2.4 The Translation of Short Story/ Novel**

Translation of literary works such as short story or novel is not as easy as translation of a plain text.

Newmark (1988) states that for key words, translators have to assess their text critically; they have to decide which lexical units are central and have the more important function, and which are peripheral, so that the relative gains and losses in a translation may correspond to their assessment. The obvious problems translating a serious novel is the relative importance of the SL culture and author's moral purpose to the reader - it may be exemplified in the translation of proper names, of the SL convention and the author's idiolect; the translation of dialect; the distinction between personal style, literary convention of period and/or movement; and the norms of the SL.

The translators have to consider many factors give full intended meaning to the reader of the literary works.

### **2.3 Theoretical Framework**

From the explanation above, the writer intends to focus on the problems and strategies of non-equivalence at word level stated by Mona Baker. The problems are culture specific concepts, the source language concept is not lexicalized in the target language, the source language word is semantically complex, the source and target languages make different distinction in meaning, the target language lacks a super ordinate, the target language lacks a specific term (hyponym), differences in physical or interpersonal perspective, differences in expressive meaning, differences in form, differences in frequency and purpose of using specific forms, and the use of loan words in the source text (Baker 1992).

However, the strategies dealing with the problems above are translation by a more general word, translation by a more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission and translation by illustration (Baker, 1992).

Then, those strategies of problems of non-equivalence in the novel will be identified and classified.



## CHAPTER III

### METHOD OF INVESTIGATION

This chapter explains the details of method of investigation. It contains the research design, source of data, method of data collection, and method of data analysis.

#### 3.1 Research Design

This sub chapter explains the steps how the study being conducted and the approach used in the study.

This study analyses the strategies used to overcome the problems of non-equivalence at word level by comparing the English novel as the source text and the Indonesian translation of the novel as the target text. Since this study based on qualitative data, this study uses qualitative analysis.

After the data being elicited and listed in the form of table, it begins to be analyzed. Below is the example of the list of the data of the source language and target language texts from sentence 25 and 26 in the table.

No	SL Text	No	TL Text
3	Something, a dream trying to be remembered, <i>struggled</i> to break into my consciousness.	3	Sesuatu, sebuah mimpi yang coba kuingat, <i>mencoba</i> menyusup masuk ke dalam kesadaranku.

The words typed *italically* are the words contain the problems of non-equivalence. The first column is the number of sentence in the source language text. The second column is the sentence of source language. The third column is the number of sentence of target text. The fourth column is the sentence of target language.

The data will be classified into its categories based on the classification of Mona Baker (1992).

After being analyzed, the data will be given a brief explanation. The new fifth column is the column of problems of non-equivalence and the strategy used by the translator.

No	SL Text	No	TL Text	Explanation
3	<i>struggled</i>	3	<i>mencoba</i>	<p><i>Struggle</i> is translated <i>mencoba</i>.  <i>Struggle</i> means to experience difficulty and make a very great effort in order to do something.</p> <ul style="list-style-type: none"> <li>- This is problem because of the differences in expressive meaning.</li> <li>- Translation by a more neutral/less expressive word</li> <li>- The word <i>mencoba</i> does not always express a very great effort and related to difficulty.</li> </ul>

Explanation:

For sentence number 3, the word “*struggle*” is literally translated as *mencoba*. This problem belongs to problems caused by the differences in expressive meaning. *Struggle* means to experience difficulty and make a very great effort in order to do something. The word *mencoba* does not always express a very great effort and related to difficulty. The translator used the strategy of translation by a more neutral/less expressive word.

## **3.2 Object of the Study**

This sub chapter tells us about the object of the study chosen by the writer, the synopsis and the biography of the writer.

The object of the study is the novel written by Stephenie Meyer entitled “Twilight”. This novel was published by Little, Brown and Company in New York in 2005. This English novel was translated into Indonesian by Lily Devita Sari and published by PT Gramedia Pustaka Utama in the year of 2008 in Jakarta.

### **3.2.1 The Synopsis of the Novel**

To understand the story of the novel, I summarized the story of the novel. Here is the summary.

A 17-year-old girl, Bella, refuses her mom's invitation to move to Florida, and choose to move to her dad's place in the rainy town of Forks. She becomes curious with Edward Cullen, a mysterious handsome senior, who is also a vampire. When he admits that his specific clan hunts wildlife instead of humans, Bella concludes that she is safe from his blood-sucking instincts and free to fall in love with him. The feeling is mutual, and the resulting romance as they attempt to hide Edward's identity from her family and the rest of the school. Bella and Edward's struggle to make their relationship work becomes a struggle for survival, especially when vampires from an outside clan go into the Cullen territory and head straight for her. As a result, their struggle to hide their secret love comes into a struggle to stay alive.

### 3.2.2 Biography of the Writer

Here is a short biography of the writer of “Twilight”, Stephenie Meyer. This biography was taken from her personal website at <http://www.stepheniemeyer.com>.

Stephenie Meyer's life changed dramatically on June 2, 2003. The stay-at-home mother of three young sons woke up from a dream featuring seemingly real characters that she could not get out of her head.

"Though I had a million things to do, I stayed in bed, thinking about the dream. Unwillingly, I eventually got up and did the immediate necessities, and then put everything that I possibly could on the back burner and sat down at the computer to write—something I hadn't done in so long that I wondered why I was bothering."

Meyer invented the plot during the day through swim lessons and potty training, and wrote it out late at night when the house was quiet. Three months later she finished her first novel, *Twilight*. With encouragement from her older sister (the only other person who knew she had written a book), Meyer submitted her manuscript to various literary agencies. *Twilight* was picked out of a slush pile at Writer's House and eventually made its way to the publishing company Little, Brown where everyone fell immediately in love with the gripping, star-crossed lovers.

*Twilight* was one of 2005's most talked about novels and within weeks of its release the book debuted at #5 on The New York Times bestseller list. Among its many accolades, *Twilight* was named an "ALA Top Ten Books for Young

Adults," an Amazon.com "Best Book of the Decade...So Far", and a Publishers Weekly Best Book of the Year.

The highly-anticipated sequel, *New Moon*, was released in September 2006, and spent more than 25 weeks at the #1 position on The New York Times bestseller list.

In 2007, *Eclipse* literally landed around the world and fans made the *Twilight Saga* a worldwide phenomenon! With midnight parties and vampire-themed proms the enthusiasm for the series continued to grow.

On May 6, 2008, Little, Brown and Company released *The Host*, Meyer's highly-anticipated novel for adults which debuted at #1 on The New York Times and Wall Street Journal bestseller lists. *The Host* still remains a staple on the bestseller lists more than a year after its debut.

On August 2, 2008, the final book in the *Twilight Saga*, *Breaking Dawn* was released at 12:01 midnight. Stephenie made another appearance on "Good Morning America" and was featured in many national media outlets, including Entertainment Weekly, Newsweek, People Magazine and Variety. Stephenie headlined the *Breaking Dawn* Concert Series with Justin Furstenfeld (lead singer of Blue October) to celebrate the release in four major markets across the US. *Breaking Dawn* sold 1.3 million copies in its first 24 hours.

The *Twilight* movie, directed by Catherine Hardwicke and starring Robert Pattinson and Kristen Stewart, was released on November 21, 2008. *Twilight* debuted at #1 at the box office with \$70 million, making it the highest grossing opening weekend for a female director.

Stephenie lives in Arizona with her husband and three sons.

### **3.2.3 The Publisher of the Novel**

The English version of the novel was published by Little, Brown and Company in New York in 2005. This English novel was translated into Indonesian by Lily Devita Sari and published by PT Gramedia Pustaka Utama in the year of 2008 in Jakarta.

### **3.3 Type of Data**

This part describes the source and the type of data. The main source of data in this study was taken from the novel written by Stephenie Meyer entitled “Twilight”. This novel was published by Little, Brown and Company in New York in 2005. This English novel was translated into Indonesian by Lily Devita Sari and published by PT Gramedia Pustaka Utama in the year of 2008 in Jakarta.

The data taken for the analysis is limited to Chapter 15, entitled “*The Cullens*” which is translated into Indonesian, “*Keluarga Cullen*”. The data would be listed into sentences. The Chapter 15 of the English version novel consists of 518 sentences and the Indonesian translation consists of 512 sentences.

### **3.4 Roles of the Researcher**

This sub chapter explains the roles of the researcher in the study. As the study is carried by only one researcher, the researcher played some different roles. My roles in this study were as the data observer, the data collector, the data analyzer, and the data reporter.

As a data observer, first I read all the source of the data both of the English version and the Indonesian translation. After reading the entire source of the data, I listed all the sentences in the source of the data. I put the data into tables so it will be easy for readers to learn it.

After listing the data, I analyzed the data and classified it to get the answers of the problems. I referred to the theory of Mona Baker (1992) of translation at word level. The classification of the strategies used by the translator are translation by a more general word, translation by a more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission and translation by illustration. The translator also used another three strategies; they are translation by a more specific word, translation by a more expressive word and translation by addition.

As the data reporter, I reported the data analysis by describing my findings and providing detail explanation towards the analysis I make from each data I compiled. I referred to Baker's theory to explain the strategies used in the translation.

### **3.5 Method of Data Collection**

This sub chapter explains the method of collecting the data. The steps are data eliciting, data inventory, and data classification.

## (1) Data Eliciting

I read the source of the data that is the chapter 15 of the English novel entitled “*The Cullens*” and the Indonesian translation entitled “*Keluarga Cullen*”.

Then I carefully observed each sentence, which is considered the data. For clearer explanation, here is the example:

Sentence number 3 in English version:

Something, a dream trying to be remembered, *struggled* to break into my consciousness.

Sentence number 3 in Indonesian translation:

Sesuatu, sebuah mimpi yang coba kuingat, *mencoba* menyusup masuk ke dalam kesadaranku.

From the example above, we can see that there is non-equivalence in the sentence, between *struggle* and *mencoba*.

## (2) Data Inventory

This step is done by listing all the data, which had been elicited, based on the Baker’s theory of equivalence at word level. This step was done by using table:

No	SL Text	No	TL Text
3	Something, a dream trying to be remembered, <i>struggled</i> to break into my consciousness.	3	Sesuatu, sebuah mimpi yang coba kuingat, <i>mencoba</i> menyusup masuk ke dalam kesadaranku.

## (3) Data Classification

After the data was compiled, I classified and labeled each data. Here is the example:

1. Translation by a more general word



26	“You're not usually this confused in the morning," he <i>noted</i> .	26	“Kau tidak biasanya sebingung ini di pagi hari,” <i>ujarnya</i> .
2. Translation by a more specific words			
284	"Hi, Bella!" Alice <i>said</i> , and she <i>bounced</i> forward to <i>kiss</i> my cheek.	281	“Hai, Bella!” <i>sapa</i> Alice, dan ia <i>melesat</i> ke depan untuk <i>mengecup</i> pipiku.
3. Translation by a more neutral word			
3	Something, a dream trying to be remembered, <i>struggled</i> to break into my consciousness.	3	Sesuatu, sebuah mimpi yang coba kuingat, <i>mencoba menyusup</i> masuk ke dalam kesadaranku.

The table is almost the same as the table in the data inventory. The first and third columns show the number of the sentences. The second column is the sentence in English version. The last column is the column of the Indonesian translation. However, the table in the data classification has been divided into some categories showing the strategies used in the novel.

### 3.6 Method of Data Analysis

This sub chapter explains about the method of collecting the data used by the writer.

After being collected, the data are analyzed descriptively involving the descriptions and the interpretation of the data. The data were described in the form of comparison of the word, phrases or sentences in the English original version with the Indonesian translation. The aim was to find out what strategies are used by the translator in producing equivalence in the target text. The data

were also interpreted to see whether the changes keep the original messages.

Below is the example of data analysis.

No	SL Text	No	TL Text	Problem/ Strategy
3	Something, a dream trying to be remembered, <i>struggled</i> to break into my consciousness.	3	Sesuatu, sebuah mimpi yang coba kuingat, <i>mencoba</i> menyusup masuk ke dalam kesadaranku.	<p><i>Struggle</i> is translated <i>mencoba</i>.  <i>Struggle</i> means to experience difficulty and make a very great effort in order to do something.</p> <ul style="list-style-type: none"> <li>- This is problem because of the differences in expressive meaning.</li> <li>- <i>Struggle</i> is translated using less expressive word.</li> </ul>

Sentence number 3 in English Version:

Something, a dream trying to be remembered, *struggled* to break into my consciousness.

Sentence number 3 in Indonesian Translation:

Sesuatu, sebuah mimpi yang coba kuingat, *mencoba* menyusup masuk ke dalam kesadaranku.

Explanation:

*Struggled* (sample 3) is translated as *mencoba menyusup*. *Struggled* is the past form of *struggle* means to experience difficulty and make a very great effort in order to do something. The translator uses a more neutral word.

When the word *struggle* is matched with other words, the word *struggle* will have different meanings. *To struggle along* means to move somewhere with great effort. *To struggle on* means to continue dealing with a difficult situation or to continue doing something difficult. *Struggle* also means be in danger of failing or being defeated, fight, and use a lot of effort to fight.

## **CHAPTER IV**

### **RESULTS OF THE STUDY**

This chapter presents the strategies used by the translator to overcome the problems of non equivalence at word level occurring in the novel.

#### **4.1 General Description**

This study is conducted in order to describe the strategies used by the translator deal with the problems of non-equivalence at word level. There are some strategies suggested by Mona Baker, they are translation by a more general word, translation by a more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission and translation by illustration. The translator also used another three strategies; they are translation by a more specific word, translation by a more expressive word and translation by addition.

By observing the findings, I conclude that most of the strategies suggested by Baker are used in the translation, except translation by illustration.

#### **4.2 Results**

The result of this study shows that several strategies suggested by Baker are used to overcome non-equivalence problems occur in the translation at word level

except the translation by illustration. However, the translator also used another three strategies; they are translation by a more specific word, translation by a more expressive word and translation by addition. I found that the most used strategy is translation by more neutral words and the least used strategies are translation by a more specific word.

### 4.3 Discussion

This sub chapter explains the strategies dealing with problem of non-equivalence at word level found in the translation of the novel.

#### 4.3.1 Translation by More General Word

In translation by a more general word, the translator may go up one level in a given semantic field to find a more general word that covers the core propositional meaning of the missing hyponym in the receptor language. In this study, we can find some example for the using of this strategy.

Here are some examples of the use of strategy by a more general word.

- (1) a. "Well, it's no irritable *grizzly*..." I murmured, ignoring him when he glowered.  
 b. "Well, sama sekali bukan *beruang* pemarah..." gumamku, mengabaikan tatapan marahnya.

*Grizzly* (sample 122) is translated as *beruang*. *Grizzly* is a very large greyish brown bear from North America and Canada. *Grizzly* is a specific kind of bear. The translator uses a more general word. The word class of the word *grizzly* is noun.

- (2) a. A quick glance in the mirror told me my hair was entirely impossible, so I pulled it back into a *pony* tail.  
 b. Lirikan singkat di cermin memberitahu rambutku benarbenar berantakan, jadi aku menguncirnya jadi ekor *kuda*.

*Pony* (sample 170) is translated as *kuda*. *Pony* is a small type of horse. The translator uses a more general word. Concept *pony* is not really common in the TL text, so the translator uses the more general word for *pony*, that is *kuda*.

As a small type of horse, there is more specific *pony*. There are *pit pony*, a small horse used in the past to pull loads down mines, and *Shetland pony*, a very small rough-haired horse. On the other hand, the word *pony* in *shank's pony* does not have meaning a type of horse at all. *Shanks's pony* means walking, as a way of travelling. Example: As there is no public transport, I suppose we will have to use *shanks's pony*.

- (3) a. I *glanced* at his face, but his expression was unreadable.  
b. Aku *memandang* wajahnya, tapi ekspresinya tak bisa ditebak.

*Glanced* (sample 288) is translated as *memandang*. *Glance* means to give a quick short look. *Glance* can be seen as a kind of a way of looking. Translator uses a more general word.

*Glance* has another different meaning as verb, which is to shine, reflect light or sparkle. If *glance* is matched with another words, it will have different meanings too. They are *at a glance* means immediately and *at a first glance*, means when first looking.

- (4) a. "I'd like to hear you play," I *volunteered*.  
b. "Aku ingin mendengarmu bermain piano," *sahutku*.  
*Volunteered* (sample 332) is translated as *sahut*. *Volunteer* means to give information without being asked. *Volunteered* in the sentence can be seen as a way of saying something. The translator uses a more general word.

The other meanings carried by the word *volunteer* is to offer to do something that you do not have to do, often without having been asked to do it and/or without expecting payment. *Volunteer* as noun means a person who does something, especially helping other people, willingly and without being forced or paid to do it

- (5) a. "He wanted to tell me some *news* — he didn't know if it was something I would share with you."  
 b. "Dia ingin memberitahuku beberapa *hal*, dia tidak tahu apakah aku mau memberitahumu."

*News* (sample 403) is translated as *hal*. *News* means information or reports about recent events. *News* is considered as more specific than *hal*. *News* is information, and *hal* can be any other nouns. The translator uses a more general word to translate the word *news*.

If the word *news* is matched with other words, the word *news* will have different meanings. The idiom *break the news* means to tell someone about something bad which has just happened and which has an effect on them.

The idiom *be good/bad news* means to be someone or something that will affect a person or situation well/badly. The word class of the word *news* in the sentence is noun. *Be in the news* means to be reported about. *Be news to somebody* means to be information that someone did not know before. *Have news for somebody* means used to say that someone is going to be unpleasantly surprised because something will not be as they want it to be. *No news is good news* means to make someone feel less worried when they have not received information about someone or something, because if something bad had happened, they would have been told about it.

- (6) a. "I have to, because I'm going to be a little... *overbearingly* protective over the next few days — or weeks — and I wouldn't want you to think I'm naturally a tyrant."  
 b. "Aku harus, karena aku akan sedikit... *kelewat* protektif selama beberapa hari kedepan, atau minggu, dan aku tak mau kau berpikir bahwa sebenarnya aku ini orang yang kejam."

*Overbearingly* (sample 405) is translated as *kelewat*. *Overbearingly* means too confident and too determined to tell other people what to do, in a way that is unpleasant in doing something. The translator uses a more general word.

- (7) a. I *dabbed* at them, embarrassed.  
 b. Aku *menyekanya*, malu.

*Dabbed* (sample 429) is translated as *menyeka*. *Dab* means to touch something with quick light touches, or to put a substance on something with quick light touches. The translator uses a more general word.

The word class of *dab* in the sentence is verb. As noun, the meaning of *dab* is a small amount of a substance, or a light touch.

- (8) a. He *gestured* as he led me past the doors.  
 b. Ia *menunjukkannya* sambil menuntunku melewati pintu-pintu itu.

*Gestured* (sample 441) is translated as *menunjukkan*. *Gesture* means to use a gesture to express or emphasize something. *Gesture* is a specific way of showing something. The translator uses a more general word.

#### 4.3.2 Translation by More Specific Word

In translation by a more specific word, the translator may go down one level in a given semantic field to find a more specific word that covers the core

propositional meaning of the word in the source language. In this study, we can find some examples for the using of this strategy.

Here are some examples of the use of strategy by a more specific word.

- (9) a. "Hi, Bella!" Alice *said*, and she bounced forward to kiss my cheek.  
 b. "Hai, Bella!" *sapa* Alice, dan ia melesat ke depan untuk mengecup pipiku.

*Said* (sample 284) is translated as *sapa*. *Said* is the past form of *say* means to pronounce words or sounds, to express a thought, opinion, or suggestion, or to state a fact or instruction. *Sapa* is a specific form of saying something. The translator uses a more specific word.

When the word *say* is matched with other words, the word *say* will have different meanings. The other meanings of the word *say* is *to* think or believe, to give (as) an opinion or suggestion about something, to show what you think without using words, and to give information. The word *say* also can be used when something or someone is said to be a particular thing, which is what people think or believe about them.

- (10) a. He lifted his finger, examining the drop of *moisture* broodingly.  
 b. Ia mengangkat jarinya, mengamati tetes *air* itu lekat-lekat.

*Moisture* (sample 431) is translated as *air*. *Moisture* is a liquid such as water in the form of very small drops, either in the air, in a substance, or on a surface. *Air* is more specific than *moisture*. The translator uses a more specific word. The word class of the word *moisture* in the sentence is noun.

- (11) a. "He just celebrated his three hundred and sixty-second birthday," Edward *said*.  
 b. "Dia baru saja merayakan ulang tahunnya yang ke-362," *jawab* Edward.



*Said* (sample 362) is translated as *jawab*. *Said* is the past form of *say* means to pronounce words or sounds, to express a thought, opinion, or suggestion, or to state a fact or instruction. *Jawab* is a specific form of saying something. The translator uses a more specific word. The word class of the word *said* in the sentence is verb

- (12) a. I could sense he was editing something, *keeping* something from me.  
b. Aku bisa merasakan ia mengedit sesuatu, *menyembunyikan* sesuatu dariku.

*Keeping* (sample 497) is translated as *menyembunyikan*. *Keeping* is the -ing form word of *keep* means to have or continue to have in your possession. *Keep* is considered more general than *menyembunyikan*. The translator uses a more specific word.

When the word *keep* is matched with other words, the word *keep* will have different meanings. *To keep a shop* means own and manage a small shop. If you *keep animals*, you own and take care of them, but not in your home as pets. *To keep the children* means to watch and care for someone's children while their parents are away. *Keep an appointment* means to go to a meeting or event that has been arranged. *To keep a diary/ an account/ a record* means to make a regular record of events or other information so that you can refer to it later. *To keep a secret* means to not tell anyone a secret that you know. *Keep good time* is used to show the correct time. To keep also means to stay, continue doing, stay fresh, provide, and delay.

### 4.3.3 Translation by A More Neutral/ Less Expressive Word

Translation by a more neutral/less expressive word means that the translator may use the more neutral/ less expressive word if the source language has differences in expressive meaning, which is more difficult to handle because the target language equivalence is more emotionally or less emotionally than the source language item.

Here are some examples of the use of strategy by a more neutral/less expressive word.

- (13) a. Something, a dream trying to be remembered, *struggled* to break into my consciousness.  
 b. Sesuatu, sebuah mimpi yang coba kuingat, *mencoba menyusup* masuk ke dalam kesadaranku.

*Struggled* (sample 3) is translated as *mencoba menyusup*. *Struggled* is the past form of *struggle* means to experience difficulty and make a very great effort in order to do something. The translator uses a more neutral word.

When the word *struggle* is matched with other words, the word *struggle* will have different meanings. *To struggle along* means to move somewhere with great effort. *To struggle on* means to continue dealing with a difficult situation or to continue doing something difficult. *Struggle* also means be in danger of failing or being defeated, fight, and use a lot of effort to fight.

- (14) a. He rocked me for a while in silence, until I noticed that his clothes were changed, his hair *smooth*.  
 b. Ia menggoyang-goyangkan tubuhku sebentar dalam keheningan, sampai aku menyadari ia telah berganti pakaian, dan rambutnya sudah *rapi*.

*Smooth* (sample 40) is translated as *rapi*. *Smooth* means having a surface or substance which is perfectly regular and has no holes, lumps or areas that rise or fall suddenly. The translator uses a more neutral word.

When the word *smooth* is matched with other words, it will have different meanings. Some of them are not interrupted, tasting pleasant, insincere, make flat, remove problems, and rub.

- (15) a. "Kidding!" I *snickered*.  
b. "Bercanda!" aku *nyengir*.

*Snickered* (sample 61) is translated as *nyengir*. *Snickered* is the past form of snicker means to laugh at someone or something in a silly and often unkind way. The translator uses a more neutral word.

- (16) a. He threw me over his stone shoulder, gently, but with a swiftness that left me breathless.  
b. Ia mengusungku di bahunya yang kokoh, dengan lembut, namun dengan kecepatan yang *membuatku* menahan napas.

*Left* (sample 71) is translated as *membuat*. *Left* is the past form of leave means if you leave something or someone doing something, when you go away they are still doing it. The translator uses a more neutral word.

When the word *leave* is matched with other words, it will have different meanings. Some of them are go away, not take, remain, stop, wait, after death, give responsibility, holiday, permission, and say goodbye.

- (17) a. They'd taken bets yesterday, you know"— he smiled, but his voice was harsh — "on whether I'd bring you back, though why anyone would bet against Alice, I can't *imagine*.  
b. Kau tahu, kemarin mereka bertaruh", ia tersenyum, tapi suaranya parau, "Apakah aku membawamu kembali, meski aku tak *mengerti* mereka mau bertaruh melawan Alice.

*Imagine* (sample 109) is translated as *mengerti*. *Imagine* can be used to emphasize a statement. The translator uses a more neutral word.

When the word *imagine* is matched with other words, it will have different meanings. Some of them are to form a mental idea and to believe in something. It also can be used to express shock.

- (18) a. Then his eyes were back on me, and he smiled his *heartbreaking* smile.  
b. Kemudian tatapannya kembali padaku, dan ia memamerkan senyumnya yang *menawan*.

*Heartbreaking* (sample 126) is translated as *menawan*. *Heartbreaking* means causing extreme sadness. The translator uses a more neutral word.

- (19) a. He steadied me, holding me a careful distance away for a few *seconds* before suddenly pulling me closer.  
b. Ia memegangi *beberapa saat* sebelum tiba-tiba menarikku lebih dekat.

*Seconds* (sample 175) is translated as *saat*. *Seconds* means a very short period of time. The translator uses a more neutral word.

When the word *second* is matched with other words, it will have different meanings. Some of them are after the first and before other, another, alternate, after the first and before any other, secondly, a short unit of time, the second position, measurement, helper, gear, to make a formal statement of support for a suggestion made by someone else during a meeting so that there can be a discussion or vote, and to send an employee to work somewhere else temporarily, either to increase the number of workers or to replace other workers, or to exchange experience or skills

- (20) a. Jasper snickered and Esme gave Edward a *reproving* look.  
b. Jasper tertawa sinis dan Esme menatap Edward *tak setuju*.

*Reproving* (sample 324) is translated as *tak setuju*. *Reproving* is a gerund means to tell someone that you disapprove of their bad or silly behavior. The translator uses a more neutral word.

- (21) a. And then his fingers *flowed* swiftly across the ivory, and the room was filled with a composition so complex, so luxuriant, it was impossible to believe only one set of hands played.  
 b. Kemudian jari-jarinya dengan lincah *menekan* tuts-tuts gading itu, dan ruangan itu pun dipenuhi irama yang begitu rumit, begitu kaya, mustahil hanya dimainkan dengan sepasang tangan.

*Flowed* (sample 337) is translated as *menekan*. *Flowed* is the second form of flow means to move in one direction, especially continuously and easily. The translator uses a more neutral word.

When the word *flow* is matched with other words, it will have different meanings. Some of them are to move, continue, hang down, movement, continuous number and continuous production.

- (22) a. And then his fingers flowed swiftly across the ivory, and the room was filled with a composition so complex, so *luxuriant*, it was impossible to believe only one set of hands played.  
 b. Kemudian jari-jarinya dengan lincah menekan tuts-tuts gading itu, dan ruangan itu pun dipenuhi irama yang begitu rumit, begitu *kaya*, mustahil hanya dimainkan dengan sepasang tangan.

*Luxuriant* (sample 334) is translated as *kaya*. *Luxuriant* means growing thickly, strongly and well. The translator uses a more neutral word. The other meaning carried by the word *luxuriant* is pleasantly thick or full.

#### 4.3.4 Translation by A more Expressive Word

Translation by a more expressive word means that the translator may use the more expressive word if the source language has differences in expressive meaning,

which is difficult to handle because the target language equivalence is more emotionally than the source language item.

- (23) a. "Hi, Bella!" Alice said, and she *bounced* forward to *kiss* my cheek.  
b. "Hai, Bella!" sapa Alice, dan ia *melesat* ke depan untuk *mengecup* pipiku.

*Bounced* (sample 284) is translated as *melesat*. *Bounced* is the past form of *bounce* means to move in an energetic and enthusiastic manner. The translator uses a more expressive word.

When the word *bounce* is matched with other words, it will have different meanings. some of them are jump and pay.

- (24) a. He ran through the streets, and Carlisle — he was twenty-three and very *fast* — was in the lead of the pursuit.  
b. Dia berlari ke jalanan dan Carlisle, dia berumur 23 tahun dan sangat *tangkas*, memimpin pengejaran.

*Fast* (sample 492) is translated as *tangkas*. *Fast* means moving or happening quickly, or able to move or happen quickly. *Tangkas* is more expressive than fast. *Tangkas* is not only fast but also agile. The translator uses a more expressive word.

When the word *fast* is matched with other words, it will have different meanings. Some of them are immoral, quickly, firmly fixed, and a period of time when you eat no food.

- (25) a. "It was over then, and he realized what he had *become*."  
b. "Akhirnya semua itu selesai, dan dia menyadari dirinya telah *menjelma* sebagai apa."

*Become* (S. 504) is translated as *menjelma*. *Become* means start to be. The translator uses a more expressive word.

The other meaning carried by the word *become is* to cause to look attractive or to be suitable for.

#### 4.3.5 Translation by Cultural Substitution

Translation by cultural substitution involves replacing a culture-specific item or expression with a target-language item, which does not have the same propositional meaning but is likely to have similar impact on the target reader. The advantage is the readers can identify a concept which familiar to the readers.

Here are some examples of the use of strategy by cultural substitution.

- (26) a. "Oh, *okay*."  
b. "Oh, *baiklah*."

*Okay* (sample 70) is translated as *baiklah*. *Okay* is used to show that you are agree with something or agree to do something. *Okay* can be written OK. The word *okay* is also known in the TL but the translator uses the word *baiklah*

The word *okay* may have different meanings. They are to check that someone understands something or that they agree to something, as a way of showing that you are going to take action or start something new, agreed, enough, and permission. The word *okay* also can be used in the middle of a sentence as a way of pausing.

- (27) a. He walked slowly around the table, and, pausing a few *feet* away, he reached out to touch his fingertips to my cheek.  
b. Perlahan ia mengelilingi meja, setelah *beberapa senti* dariku ia menghentikan langkah, mengulurkan tangan untuk menyentuhkan ujung jarinya ke pipiku, ekspresinya penuh makna.

*Feet* (sample 155) is translated as *senti*. *Feet* is a unit of measurement, equal to twelve inches or 0.3048 metres, sometimes shown by the symbol '. In the target culture, *senti* is used more than *feet*.

The word *feet* may have different meanings. They are body part, walking, the bottom or lower end of a space or object, and to pay an amount of money.

- (28) a. "Well, play for her," Esme encouraged.  
b. "Kalau begitu, bermainlah untuknya," bujuk Esme.

*Well* (sample 329) is translated as *kalau begitu*. In this sentence, the translator uses the words *kalau begitu* instead of using loan word *well*.

The word *well* may have different meanings, they are in a good way, a great degree, very, reasonably, in addition to, and healthy. The word *well* can also be used to emphasize some prepositions and adjectives.

#### 4.3.6 Translation Using Loan Word or Loan Word Plus Explanation

In translation using loan word or loan word plus explanation, one item may not be exist in the particular language because it depends on the environment culture. Once explained, the loan word continually can be used on its own; the reader can understand without further lengthy explanation.

Here are some examples of the use of strategy using a loan word.

- (29) a. Waiting to greet us, standing just to the left of the door, on a raised portion of the floor by a spectacular *grand piano*, were Edward's parents.  
b. Tampak menanti menyambut kami, berdiri persis di kiri pintu, pada bagian lantai yang lebih tinggi di sisi *grand piano* yang spektakuler, adalah orangtua Edward.



*Grand piano* (sample 252) is translated as *grand piano*. *Grand piano* is not changed. The translator keeps using the word *grand piano*.

- (30) a. She wasn't really good — she only played for herself on our secondhand *upright* — but I loved to watch her play.  
 b. Ia tidak terlalu pintar memainkan piano, ia hanya memainkan piano *upright* bekas kami untuk dirinya sendiri, tapi aku suka melihatnya memainkan piano.

*Upright* (sample 308) is translated as *upright*. *Upright* describes something which is taller than it is wide. The translator uses a loan word and does not change the word.

The word *upright* may have different meanings, they are straight up or vertical, honest, responsible and moral, vertical and as straight as possible, a vertical part of something that supports other parts and a piano in which the strings are vertical.

#### 4.3.7 Translation by paraphrase Using Related Word

This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language.

Here are some examples of the use of strategy by paraphrase using related word.

- (31) a. I sat up so fast it made my head *spin*.  
 b. Aku bangun dan duduk begitu cepat hingga kepalaku *pusing*.

*Spin* (sample 7) is translated as *pusing*. *Spin* is a condition when your head or the room spins you feel as if it is turning around and around, and you cannot balance.

The word *spin* may have different meanings, especially when it is matched with preposition. *Spin on* means to (cause to) turn around and around, especially fast. *To spin into thread* means to make thread by twisting fibres, or to produce something using thread. *To spin a story* means to tell a story, either to deceive someone or for entertainment. *To spin along* means (of a vehicle) to move quickly, or to move quickly in a vehicle. *Spin* may have meaning the movement of something turning round very quickly and a short journey in a car for pleasure. *Put a spin on* means when an idea or situation is expressed or described in a clever way that makes it seem better than it really is, especially in politics.

- (32) a. His unruffled voice *came* from the rocking chair in the corner.  
b. Suaranya yang tenang *terdengar* dari kursi goyang di sudut kamar.

*Came* (sample 9) is translated as *terdengar*. *Came* is the past form of *come* means to exist or be available. The translator uses the word *terdengar* which is related to the SL text and common in TL text.

The word *come* may have different meanings, especially when it is matched with preposition. *To come with* means to move or travel towards the speaker or with the speaker. *To come* means to get to a particular place. *To come away from* means to leave a place. *To come down* means to change or develop so as to be in a different position or condition. *To come in* means to have or achieve

in particular position in a race, competition, list, etc or to exist or be available. *To come to do something* means to start to do something.

- (33) a. You *stayed!*" I rejoiced, and thoughtlessly threw myself across the room and into his lap.  
 b. Kau *tidak pergi!*" aku berseru gembira, dan tanpa berpikir langsung menghambur ke pangkuannya.

*Stayed* (sample 11) is translated as *tidak pergi*. Stayed is the past form of stay means to not move away from or leave. The translator uses the negative form, using the word *tidak*, to paraphrase the word *tinggal*.

The word *stay* may have different meanings, especially when it is matched with preposition. *To stay away* means to continue doing something, or to continue to be in a particular state. *To stay* means to live or be in a place for a short time as a visitor. *To stay over night* means to sleep somewhere for one night. A stay means a period of time that you spend in a place.

- (34) a. I *deliberated* where I stood, wanting to return to him badly, but afraid I might have morning breath.  
 b. Aku *menimbang-nimbang* dari tempatku berdiri, ingin sekali kembali padanya, tapi khawatir napasku bau.

*Deliberated* (sample 25) is translated as *menimbang-nimbang*. Deliberated is the past form of deliberate means to think or talk seriously and carefully about something.

The word *deliberate* may have different meanings. *Deliberate* may have meaning something that is intentional or planned (often something bad). *Deliberate* as adjective describes a movement, action or thought which is done carefully without hurrying.

- (35) a. A nearly *irresistible* invitation.  
b. Undangan yang nyaris *tak sanggup kutolak*.

*Irresistible* (sample 28) is translated as *tak sanggup kutolak*. *Irresistible* means impossible to refuse, oppose or avoid because too pleasant, attractive or strong. The translator paraphrase the word because there is no exact one word to carry the meaning of the word *irresistible*.

- (36) a. I skipped to the bathroom, my emotions *unrecognizable*.  
b. Aku melompat ke kamar mandi, sama sekali *tak memahami* emosiku.

*Unrecognizable* (sample 31) is translated as *tak memahami*. *Unrecognizable* means not easy to recognize. *Tak memahami* are the words that is used to replace the word *unrecognizable* although *tak memahami* do not have the meaning that he/she has experienced something, but the words are quite understandable.

- (37) a. He reached out to me, and my heart thumped *unsteadily*.  
b. Ia meraihku, dan jantungku berdebar *tak keruan*.

*Unsteadily* (sample 38) is translated as *tak keruan*. *Unsteady* means moving slightly from side to side, as if you might fall. The meaning of words *unsteadily* and *tak keruan* is quite equivalent that's why the translator uses the words *tak keruan* to represent the word *unsteadily*.

- (38) a. *Apparently*, I was.  
b. *Dan tampaknya* aku dimaafkan.

*Apparently* (sample 67) is translated as *dan tampaknya*. *Apparently* means used to say you have read or been told something although you are not certain it is

true. The word *apparently* after being translated into TL text has word *dan* to be added.

The word *apparently* may have different meanings. *apparently* may be used when the real situation is different from what you thought it was or to say that something seems to be true, although it is not certain

- (39) a. He threw me over his stone shoulder, gently, but with a swiftness that left me *breathless*.  
 b. Ia mengusungku di bahunya yang *kokoh*, dengan lembut, namun dengan kecepatan yang *membuatku menahan napas*.

*Breathless* (sample 71) is translated as *menahan nafas*. *Breathless* means not able to breathe easily.

- (40) a. "Honestly, it doesn't look very appetizing."  
 b. "Jujur, makananmu tidak terlalu mengundang selera."

*Appetizing* (sample 121) is translated as *mengundang selera*. *Appetizing* means describes food or smells that make you want to eat. The translator paraphrase the word *appetizing* into *mengundang selera*.

- (41) a. And then, after a few miles, there was some thinning of the woods, and we were suddenly in a small meadow, or was it actually a *lawn*?  
 b. Kemudian, setelah beberapa mil, hutan mulai menipis, dan tiba-tiba kami berada di padang rumput kecil, atau sebenarnya *halaman rumput sebuah rumah*?

*Lawn* (sample 223) is translated as *rumah*. *Lawn* is an area of grass, especially near to a house or in a park, which is cut regularly to keep it short. *Lawn* is considered as a part of house. The translator paraphrases the word *lawn* to adjust the context and make the TL text more readable and understandable for the readers.

#### 4.3.8 Translation by paraphrase using Unrelated Word

The paraphrase may be based on modifying a super ordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

- (42) a. That *threw* him for a minute.  
b. Pertanyaanku *membuatnya* berpikir sebentar.

*Threw* (sample 76) is translated as *membuatnya*. *Threw* is the past form of *throw*. *Throw* means to confuse or shock someone or cause difficulty for them.

The word *throw* may have different meanings. *To throw* means to send something through the air with force, especially by a sudden movement of the arm. *To throw a look* means to look quickly or suddenly. *To throw a party* means to have a party. *To throw a fit* means to experience and show a strong feeling of anger, especially suddenly. *Throw* as a noun means each thing or for each time.

- (43) a. I *found* a bowl and a box of cereal.  
b. Aku *mengambil* mangkuk dan sekotak sereal.

*Found* (sample 83) is translated as *mengambil*. *Found* is the past form of *find*. *Find* means to discover, especially where a thing or person is, either unexpectedly or by searching, or to discover where to get or how to achieve something. *Found* is translated as *mengambil* instead of *menemukan*

The word *find* may have different meanings. *To find* means to realise that something exists or has happened, to make a judgment in a law court, or to think or feel a particular way about someone or something. *To be found* means to exist or be present somewhere. *To find your way* means to get somewhere you are trying to reach. *To find fault with* means to criticize someone or something. *To*

*find yourself* means to realise that you are in a particular situation or place, or doing a particular thing, when you did not intend to. A *find* means a good or valuable thing or a special person that has been discovered but was not known about before.

- (44) a. I *sat* my food on the table, and then paused.  
b. *Kuletakkan* makananku di meja, lalu berhenti.

*Sat* (sample 85) is translated as *meletakkan*. *Sat* is the past form of *sit*. *Sit* means to be in a particular position

The word *throw* may have different meanings. *To sit at* means to (cause someone to) be in a position in which the lower part of the body is resting on a seat or other type of support, with the upper part of the body vertical. *To sit on* means to stay in one place for a long time and not be used. *To sit* means to hold an official meeting of a parliament, court, etc or to take an examination. *Be sitting on* means to be a member of an official group.

- (45) a. I *pushed* the remains of my cereal around the edges of the bowl, biting my lip.  
b. Aku *mengumpulkan* sisa serealku ke ujung mangkuk, menggigit bibir.

*Pushed* (sample 140) is translated as *mengumpulkan*. *Pushed* is the past form of *push* means to move forcefully, especially in order to cause someone or something that is in your way to move, so that you can go through or past them.

The word *push* may have different meanings. *To push* means to use physical pressure or force, especially with your hands, in order to move something into a different position, usually one that is further away from you or to advertise something repeatedly in order to increase its sales. *To push* someone into something means to forcefully persuade or direct someone to do or achieve

something. To push drugs means to sell illegal drugs. A push means when you move someone or something by pressing them with your hands or body, a strong movement towards a place, a determined attempt to get an advantage over other companies in business or a lot of advertising.

- (46) a. He walked slowly around the table, and, pausing a few feet away, he reached out to touch his fingertips to my cheek. His expression was *unfathomable*.  
 b. Perlahan ia mengelilingi meja, setelah *beberapa senti* dariku ia menghentikan langkah, mengulurkan tangan untuk menyentuhkan ujung jarinya ke pipiku, ekspresinya *penuh makna*.

*Unfathomable* (sample 156) is translated as *penuh makna*. *Unfathomable* means impossible to understand.

- (47) a. I doubted there were any etiquette books detailing how to dress when your vampire sweetheart takes you home to *meet* his vampire family.  
 b. Aku ragu ada buku etika yang menjelaskan bagaimana seharusnya berpakaian ketika kekasih vampirmu hendak *memperkenalkanmu* kepada keluarga vampirnya.

*Meet* (sample 165) is translated as *memperkenalkan*. *To meet* means to see and speak to someone for the first time.

The word *meet* may have different meanings. *To meet* means to come together with someone intentionally, to fulfill, satisfy, or achieve, to wait at a place for someone or something to arrive, to touch or join something or to experience something. *A sport meet* means a sport event. *Meet your match* means to compete unsuccessfully with someone.

- (48) a. A quick glance in the mirror told me my hair was entirely *impossible*, so I pulled it back into a pony tail.  
 b. Lirik singkat di cermin memberitahu rambutku benarbenar *berantakan*, jadi aku menguncirnya jadi ekor kuda.



*Impossible* (sample 170) is translated as *berantakan*. *Impossible* means describes a situation which is extremely difficult to deal with or solve.

The word *impossible* may have different meanings. *Impossible* means that something cannot happen or be achieved. *Impossible* also describes a person who behaves very badly or is extremely difficult to deal with.

- (49) a. She was happy, *absorbed* — she seemed like a new, mysterious being to me then, someone outside the "mom" persona I took for granted.  
 b. Ia terlihat bahagia, *begitu tenggelam*, bagiku ia kelihatan seperti sosok misterius yang baru, seseorang di luar sosok 'ibu' yang kukenal selama ini.

*Absorbed* (sample 309) is translated as *begitu tenggelam*. *Absorbed* is an adjective. If someone's work, or a book, film, etc. absorbs them, or they are absorbed in it, their attention is given completely to it.

The word *absorb* may have different meanings. To absorb means to take something in, especially gradually or to understand facts or ideas completely and remember them.

#### 4.3.9 Translation by Omission

If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanation, translators can and often do simply omit translating the word or expression in question.

Here are the examples of the strategy found in the novel.

- (50) a. I remembered, thoughtlessly jumping up again and heading to the door.  
 b. Aku teringat, tanpa berpikir melompat menuju pintu.

The word *again* is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *absorb* may have different meanings. *Again* means one more time or once again. If something happens *once again*, it has already happened several times before. *Never again* said after an unpleasant experience to show that you do not intend to do it again. *Yet again* is used if something happens yet again, it has already happened many times before. *Again and again* means that something is done repeatedly. If you do something *all over again*, you start again from the beginning.

- (51) a. His fingers traced slowly down my spine, his breath *coming* more quickly against my skin.  
 b. Jemarinya perlahan menyusuri tulang belakangku, napasnya makin menderu di permukaan kulitku.

The word *coming* (sample 186) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

- (52) a. "You... made... me... faint," I accused him *dizzily*.  
 b. "Kau... membuatku... jatuh pingsan," aku meracau."

The word *dizzily* (sample 192) is omitted to make the readers easier to understand the text and reduce the lengthy explanation. The meanings carried by the word *dizzy* are in a dizzy way or a way that makes you feel dizzy (The skyscrapers towered *dizzily* above us.)

- (53) a. And then we were past the *other* houses altogether, driving through misty forest.  
 b. Kemudian kami meninggalkan rumah-rumah, dan memasuki hutan berkabut.

The word *other* (sample 219) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *other* may have different meanings. *Other* means as well as the thing or person already mentioned or different from the thing or person already mentioned. *At the other* means the opposite side or end of something. *Other than* means different from or except. *In other words* used to introduce an explanation that is simpler than the one given earlier. *Or other* is used when you cannot or do not want to be exact about the information you are giving. *The other* means the second of two things or people, or the thing or person that is left in a group or set of things.

- (54) a. The gloom of the forest didn't relent, though, for there were six primordial cedars that shaded an entire acre with their vast *sweep* of branches.  
 b. Meski begitu kemuraman hutan tidak memudar, karena ada enam pohon cedar tua yang menaungi tempat itu dengan cabang-cabangnya yang lebar.

The word *sweep* (sample 224) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *sweep* may have some different meanings. *To sweep* means to clean especially a floor by using a brush to collect the dirt into one place from which it can be removed. *To sweep into* means to move, especially quickly and powerfully. *To sweep away* means to remove and/or take in a particular direction, especially in a fast and powerful way. *To sweep something from something* means to win all the parts of a competition, or to win very easily.

- (55) a. "You *look* lovely."  
 b. "Kau cantik."

The word *look* (sample 241) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *look* may have some different meanings. To look for means to try to find something or someone. To look means appear or seem or means to face a particular direction. Look also can be used when you are telling someone to be careful or to pay attention. *Be looking to do something* means to plan to do something. Look as noun means an expression on someone's face. *Take a long, hard look* means to examine something very carefully in order to improve it in the future. *Look fixedly* means to look continuously at one thing.

- (56)
- a. The back, south-facing wall had been entirely replaced with glass, and, beyond the shade of the cedars, the lawn stretched *bare* to the wide river.
  - b. Di bagian belakang, dinding yang menghadap selatan telah digantikan seluruhnya dengan kaca, dan di balik bayangan pohon cedar terbentang rerumputan luas hingga ke sungai.

The word *bare* (sample 249) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *bare* may have some different meanings. Bare means without any clothes or not covered by anything or only the most basic or important. To bare means to uncover something or make it bare. *The bare bones* means the most important facts about something, which provide a structure to which more detail might be added later. *Bare your heart/soul* means to tell someone your secret thoughts and feelings.

- (57)
- a. The walls, the high-*beamed* ceiling, the wooden floors, and the thick carpets were all varying shades of white.
  - b. Dinding-dindingnya, langit-langitnya yang tinggi, lantainya yang terbuat dari kayu, dan karpet tebal, semuanya merupakan gradasi warna putih.

The word *beam* (sample 251) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *beam* may have some different meanings. *To beam* with means to smile with obvious pleasure. *To beam down on* means to send out a beam of light, or an electrical or radio signal, etc. *Beam* as noun means a line of light that shines from a bright object. The idiom *broad in the beam* means having wide hips and a large bottom. It is old-fashioned humorous.

- (58) a. At his side was Esme, I assumed, the only one of the family I'd never seen before.  
 b. Kurasa perempuan yang berdiri di sisinya adalah Esme, satu-satunya anggota keluarga Cullen yang belum pernah kulihat.

The word *before* (sample 254) is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *before* may have some different meanings. *Before* means at or during a time earlier than (the thing mentioned), until (the event mentioned), in the past, or in front of something. *Put something before somebody* means to formally tell or explain facts or ideas to a group of people in authority. *Put the cart before the horse* means to do things in the wrong order. *Before your very eyes* means while you are watching.

- (59) a. No one else seemed to know *quite* what to say, and then Jasper was there — tall and leonine.  
 b. Tampaknya tak seorang pun tahu apa yang harus dikatakan, kemudian Jasper ada disana, tinggi bagai singa.

The word *quite* is omitted to make the readers easier to understand the text and reduce the lengthy explanation.

The word *quite* may have some different meanings. *Quite* means a little or a lot but not completely, completely, or used to express that you are not certain

about something. The word *quite* also can be used to show agreement with someone's opinion.

#### 4.3.10 Translation by Addition

If the meaning conveyed by a particular item or expression needs to be developed translators can add words to explain the item as long as the meaning can be transferred well.

- (60) a. The *kitchen* was bright, happy, seeming to absorb my mood.  
b. *Ruang dapur* terang, ceria, seolah-olah menyerap suasana hatiku.

*Kitchen* (sample 74) is translated as *ruang dapur*. Actually the word *dapur* is enough to represent *kitchen*, but the translator add the word *ruang* to represent *kitchen*.

The meaning carried by the word *kitchen* is a room where food is kept, prepared and cooked and where the dishes are washed.

- (61) a. "What's for *breakfast*?" I asked pleasantly.  
b. "Apa *menu sarapannya*?" tanyaku riang.

*Breakfast* (sample 75) is translated as *menu sarapan*. The word *sarapan* is enough to represent *breakfast*, but the translator adds the word *menu* to represent *breakfast*. The word class for *breakfast* in the example is noun.

The word *breakfast* may have some different meanings. *Breakfast* means to eat breakfast. *Bed and breakfast* means a room to sleep in for the night and a morning meal, or a private house or small hotel offering this. The idiom *eat somebody for breakfast* means to be able to very easily control or defeat someone.

- (62) a. I gulped.  
b. Aku menelan liurku.

*Gulped* (sample 97) is translated as *menelan liurku*. The word *gulp* in the SL text is not so specific that the translator adds the word *liurku* to make the TL text more readable.

The word *gulp* may have some different meanings. *Gulp* means to eat or drink food or liquid quickly by swallowing it in large amounts, or to make a swallowing movement because of fear, surprise or excitement. *Gulp back the tears* means to try not to show that you are upset, usually by swallowing hard.

## CHAPTER V

### CONCLUSIONS AND SUGGESTIONS

The conclusions and suggestions related to the study of strategies used by the translator dealing with the problems of non-equivalence are presented in this chapter.

#### **5.1 Conclusion**

From the result of the analysis of Chapter 15 of *Twilight* deals with the strategies for non-equivalence problems of translation at word level, some points can be drawn as follows.

There are some strategies to overcome the problems of non-equivalence at word level suggested by Baker (1992) that are used in the translation of *Twilight*. They are the translation by more general word, translation by more neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using related word, translation by paraphrase using unrelated, translation by omission, and translation by illustration. However, the translator - in doing the translation of *Twilight* - also used another three strategies; they are translation by a more specific word, translation by a more expressive word and translation by addition.

In doing translation, the translator must be careful with the process of transferring meanings because one word may have more than one meaning. By knowing the possible meanings of a word, the translator will be able to transfer



the meanings appropriately and the readers will get the meaning and information of the target text.

## **5.2 Suggestions**

The analysis of the study shows that there are so many problems faced by the translator when doing translation. It is important for the translator to know the strategies to overcome the problems of non-equivalence, so the messages from the source language can be transferred proportionally and appropriately into the target language.

The translator has to know that one word may not carry only one meaning. The translator should adjust the word in the target language with the context and culture in order to make the reader easier to get the information from the text.

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## Appendix 1

## DATA CLASSIFICATION

## 4. Translation By A More General Word

No	English Version	No.	Indonesian Translation
26	"You're not usually this confused in the morning," he <i>noted</i> .	26	"Kau tidak biasanya sebingung ini di pagi hari," <i>ujarnya</i> .
122	"Well, it's no irritable <i>grizzly</i> ..." I murmured, ignoring him when he glowered.	121	"Well, sama sekali bukan <i>beruang</i> pemarah..." gumamku, mengabaikan tatapan marahnya.
170	A quick glance in the mirror told me my hair was entirely impossible, so I pulled it back into a <i>pony</i> tail.	168	Lirikan singkat di cermin memberitahu rambutku benar-benar berantakan, jadi aku menguncirnya jadi ekor <i>kuda</i> .
236	He pulled the end of my <i>ponytail</i> and chuckled.	233	Ia menarik ujung ekor <i>kudaku</i> dan tergelak.
244	I knew he could feel my tension; his thumb <i>rubbed</i> soothing circles into the back of my hand.	241	Aku tahu ia bisa merasakan keteganganku; ibu jarinya <i>membuat gerakan</i> lingkaran yang menenangkan di punggung tanganku.
288	I <i>glanced</i> at his face, but his expression was unreadable.	285	Aku <i>memandang</i> wajahnya, tapi ekspresinya tak bisa ditebak.
310	She'd put me through lessons, of course, but like most kids, I <i>whined</i> until she let me quit.	307	Ia mengajarku cara bermain piano, tentu saja, tapi seperti kebanyakan anak, aku terus <i>mengeluh</i> hingga ia membiarkanku berhenti berlatih.
332	"I'd like to hear you play," I <i>volunteered</i> .	329	"Aku ingin mendengarmu bermain piano," <i>sahutku</i> .
403	"He wanted to tell me some <i>news</i> — he didn't know if it was something I would share with you."	400	"Dia ingin memberitahuku beberapa <i>hal</i> , dia tidak tahu apakah aku mau memberitahumu."
405	"I have to, because I'm going to be a little... <i>overbearingly</i> protective over the next few days — or weeks — and I wouldn't want you to think I'm naturally a tyrant."	401	"Aku harus, karena aku akan sedikit... <i>kelewat</i> protektif selama beberapa hari kedepan, atau minggu, dan aku tak mau kau berpikir bahwa sebenarnya aku ini orang yang kejam."
429	I <i>dabbed</i> at them, embarrassed.	426	Aku <i>menyekanya</i> , malu.
431	He lifted his finger, examining the drop of <i>moisture</i> broodingly.	428	Ia mengangkat jarinya, mengamati tetes <i>air</i> itu lekat-

441	He <i>gestured</i> as he <i>led</i> me past the doors.	436	lekat. Ia <i>menunjukkannya</i> sambil <i>menuntunku</i> melewati pintu-pintu itu.
519	"Come on, then," he <i>encouraged</i> .	511	"Kalau begitu, ayo," <i>ajaknya</i> .

## 5. Translation By A More Specific Words

No	English Version	No.	Indonesian Translation
1	284 "Hi, Bella!" Alice <i>said</i> , and she <i>bounced</i> forward to <i>kiss</i> my cheek.	281	"Hai, Bella!" <i>sapa</i> Alice, dan ia <i>melesat</i> ke depan untuk <i>mengecup</i> pipiku.
2	335 He pulled me along, sitting me on the <i>bench</i> beside him.	332	Edward menarikku bersamanya, mendudukkanku di <i>kursi</i> di sampingnya.
3	416 I <i>let</i> that one pass, looking away, my eyes wandering again around the spacious room.	413	Aku <i>mengabaikan</i> gurauannya, memalingkan wajah, matakku sekali lagi menjelajahi ruangan yang luas.
4	465 "He just celebrated his three hundred and sixty-second birthday," Edward <i>said</i> .	459	"Dia baru saja merayakan ulang tahunnya yang ke-362," <i>jawab</i> Edward.
5	497 I could sense he was editing something, <i>keeping</i> something from me.	492	Aku bisa merasakan ia mengedit sesuatu, <i>menyembunyikan</i> sesuatu dariku.

## 6. Translation By A More Neutral Word

No	English Version	No.	Indonesian Translation
3	Something, a dream trying to be remembered, <i>struggled</i> to break into my consciousness.	3	Sesuatu, sebuah mimpi yang coba kuingat, <i>mencoba menyusup</i> masuk ke dalam kesadaranku.
12	In the instant that my thoughts caught up with my actions, I froze, shocked by my own <i>uncontrolled</i> enthusiasm.	12	Begitu menyadari apa yang kulakukan, aku membeku, terkejut karena semangatku yang <i>menggebu</i> .
40	He rocked me for a while in silence, until I noticed that his clothes were changed, his hair <i>smooth</i> .	40	Ia menggoyang-goyangkan tubuhku sebentar dalam keheningan, sampai aku menyadari ia telah berganti pakaian, dan rambutnya sudah

61	"Kidding!" I <i>snickered</i> .	61	<i>rapi</i> . "Bercanda!" aku <i>nyengir</i> .
71	He threw me over his stone shoulder, gently, but with a swiftness that <i>left me breathless</i> .	71	Ia mengusungku di bahunya yang kokoh, dengan lembut, namun dengan kecepatan yang <i>membuatku menahan napas</i> .
80	I <i>grinned</i> , hopping up.	80	Aku <i>tersenyum</i> , melompat berdiri.
109	They'd taken bets yesterday, you know"— he smiled, but his voice was harsh — "on whether I'd bring you back, though why anyone would bet against Alice, I can't <i>imagine</i> .	109	Kau tahu, kemarin mereka bertaruh", ia tersenyum, tapi suaranya parau, "Apakah aku membawamu kembali, meski aku tak <i>mengerti</i> mereka mau bertaruh melawan Alice.
112	"And Jasper making you feel all warm and fuzzy about spilling your <i>guts</i> , don't forget that."	111	"Dan Jasper membuat kalian semua nyaman untuk menumpahkan <i>kegelisahan</i> kalian, jangan lupa itu."
126	Then his eyes were back on me, and he smiled his <i>heartbreaking</i> smile.	122	Kemudian tatapannya kembali padaku, dan ia memamerkan senyumnya yang <i>menawan</i> .
175	He steadied me, holding me a careful distance away for a few <i>seconds</i> before suddenly pulling me closer.	173	Ia memegangi beberapa <i>saat</i> sebelum tiba-tiba menarikku lebih dekat.
187	My hands were <i>limp</i> on his chest, and I felt <i>lightheaded</i> again.	185	Tanganku <i>membeku</i> di dadanya, dan aku kembali <i>melayang</i> .
210	"I'm very partial to that color with your skin," he <i>offered</i> unexpectedly.	207	"Aku sangat menyukai warna kulitmu," <i>ujarnya</i> tak disangkangka.
224	The gloom of the forest didn't relent, though, for there were six <i>primordial</i> cedars that shaded an entire acre with their vast sweep of branches.	221	Meski begitu kemuraman hutan tidak memudar, karena ada enam pohon cedar <i>tua</i> yang menaungi tempat itu dengan cabang-cabangnya yang lebar.
227	The house was timeless, graceful, and probably a <i>hundred</i> years old.	224	Rumah itu tampak abadi, elegan, dan barangkali berusia <i>beberapa</i> tahun.
236	He pulled the end of my ponytail and <i>chuckled</i> .	233	Ia menarik ujung ekor kudaku dan <i>tergelak</i> .
255	255.She had the same pale, beautiful <i>features</i> as the rest of them.	252	Ia memiliki <i>wajah</i> yang pucat dan indah seperti yang lainnya.
257	She was small, slender, yet less angular, more <i>rounded</i> than the others.	254	Tubuhnya mungil, langsing, namun tidak terlalu kurus, lebih <i>berisi</i> dibanding yang lainnya.

- 268 I *grinned* at him, my sudden confidence surprising me.
- 271 Her cold, *stone* grasp was just as I expected.
- 284 "Hi, Bella!" Alice said, and she *bounced* forward to *kiss* my cheek.
- 287 I was *startled* to *feel* Edward stiffen at my side.
- 324 Jasper snickered and Esme gave Edward a *reproving* look.
- 337 And then his fingers *flowed* swiftly across the ivory, and the room was filled with a composition so complex, so *luxuriant*, it was impossible to believe only one set of hands played.
- 342 I *gasp*ed, understanding.
- 348 The music slowed, transforming into something softer, and to my surprise I *detected* the melody of his lullaby *weaving* through the profusion of notes.
- 350 The music grew *unbearably* sweet.
- 374 I tried to imagine a *universe* in which someone as *breath-taking* as Rosalie would have any possible reason to feel jealous of someone like me.
- 395 I *realized* that he wasn't going to give anything away.
- 402 He looked at me thoughtfully for a few *seconds* before answering.
- 412 They probably won't come into town at all, but I'm certainly not going to let you out of my *sight* till they're gone."
- 420 420. "No coffins, no piled skulls in the corners; I don't even *think*
- 265 Aku *tersenyum* padanya, kepercayaan diriku yang muncul tiba-tiba mengejutkanku.
- 268 Genggamannya yang *kuat* dan dingin persis yang kuperkirakan.
- 281 "Hai, Bella!" sapa Alice, dan ia *melesat* ke depan untuk *mengecup* pipiku.
- 284 Aku *bingung melihat* Edward yang mendadak kaku di sebelahku.
- 321 Jasper tertawa sinis dan Esme menatap Edward *tak setuju*.
- 334 Kemudian jari-jarinya dengan lincah *menekan* tuts-tuts gading itu, dan ruangan itu pun dipenuhi irama yang begitu rumit, begitu *kaya*, mustahil hanya dimainkan dengan sepasang tangan
- 339 Aku *terperangah* menyadarinya.
- 345 Irama musik memelan, berubah jadi lebih lembut, dan aku terkejut *menemukan* melodi nina bobonya *mengalun* di antara sekumpulan not yang dimainkannya.
- 347 Musiknya berkembang menjadi sesuatu yang *teramat* manis.
- 371 Aku berusaha membayangkan sebuah *kehidupan* dimana di dalamnya ada seseorang *semenawan* Rosalie memiliki alasan apapun untuk merasa cemburu pada seseorang seperti aku.
- 392 Aku *tahu* ia takkan mengatakan apa-apa.
- 399 Ia memandangkku lekat-lekat *seben-tar* sebelum menjawab.
- 409 Barangkali mereka sama sekali tidak akan datang ke kota, tapi jelas aku takkan melepaskanmu dari *pengawasanku* sampai mereka pergi."
- 417 Tidak ada peti mati, tidak ada tumpukan kerangka di sudut;

- we have cobwebs... what a disappointment this must be for you," he continued *slyly*.  
“
- 425 The song he was still playing, my song, *drifted* to an end, the final chords shifting to a more melancholy key.
- 426 The last note *hovered* poignantly in the silence.
- 430 He touched the corner of my eye, *trapping* one I missed.
- 435 “No coffins?” I *verified*, the sarcasm in my voice not entirely *masking* the slight but genuine anxiety I felt.
- 448 I didn't touch it, though I was curious if the aged wood would feel as *silky* as it looked.
- 458 I wasn't sure if my face *betrayed* my shock, but I returned to gazing at the simple, ancient cross, just in case.
- 471 I kept my face *composed*, aware of his scrutiny as I listened.
- 478 478.He *led* hunts for witches, werewolves... and vampires."
- 487 "The people gathered their pitchforks and torches, of course" — his brief laugh was *darker* now — "and waited where Carlisle had seen the monsters exit into the street.
- 491 Carlisle heard him call out in Latin to the others when he caught the scent of the *mob*.
- aku bahkan *yakin* kami tidak memiliki sarang laba-laba... pasti semua ini sangat mengecewakanmu,” lanjutnya *mengejek*.
- 422 Lagu yang masih dimainkannya, laguku, *tiba* di bagian akhir, kord terakhir berganti menjadi not yang lebih melankolis.
- 423 Not terakhir *mengalun* sedih dalam keheningan.
- 427 Ia menyentuh sudut mataku, *menyeka* titik air mata yang tersisa.
- 431 “Tidak ada peti mati?” aku *mengulangnya*, kesinisan dalam suaraku tak sepenuhnya *menyamarkan* perasaan waswas yang kurasakan.
- 442 Aku tidak menyentuhnya, meskipun penasaran apakah kayu yang sudah sangat tua itu terasa sama *lembutnya* seperti kelihatannya.
- 453 Aku tak yakin apakah wajahku dapat *menutupi* keterkejutanku, tapi aku kembali memandang salib kuno dan sederhana itu, untuk berjaga-jaga.
- 465 Aku tetap *menjaga* ekspresiku, sadar ia mengamatiku saat aku menyimak.
- 472 Dia *mengizinkan* perburuan penyihir, werewolf... dan vampir.”
- 481 Orang-orang mengumpulkan garu dan obor mereka, tentu saja”, tawanya lebih *menyeramkan* sekarang, “dan menunggu di tempat Carlisle telah melihat para monster itu keluar dari jalanan.
- 485 Carlisle mendengarnya memanggil yang lain dalam bahasa Latin saat mencium *keramaian*.

493	The creature could have easily <i>outrun</i> them, but Carlisle thinks he was too hungry, so he turned and attacked.	487	Makhluk itu bisa dengan mudah <i>mengalahkan</i> mereka, tapi Carlisle mengira makhluk itu terlalu lapar, jadi dia berbalik dan menyerang.
499	The bodies would be burned — anything infected by the <i>monster</i> must be destroyed.	493	Tubuh-tubuh akan dibakar, apa saja yang terinfeksi oleh <i>makhluk</i> itu harus dibakar.
501	He crawled away from the alley while the mob followed the <i>fiend</i> and his victim.	495	Dia merangkak menjauh dari jalan sementara kerumunan pemburu mengikuti <i>makhluk jahat</i> dan korbannya.
512	"I'm fine," I <i>assured</i> him.	501	"Aku baik-baik saja," aku <i>menenangkannya</i> .

## 7. Translation By A More Expressive Word

No	English Version	No.	Indonesian Translation
102	He <i>smirked</i> .	102	Ia <i>mencibir</i> .
118	"Something like that," he said <i>uncomfortably</i> , turning away so I couldn't see his eyes.	117	"Kira-kira begitu," katanya <i>jengah</i> , berpaling sehingga aku tak bisa melihat matanya.
132	"Isn't that customary?" he asked <i>innocently</i> .	131	"Bukankah begitu kebiasaannya?" tanyanya <i>polos</i> .
284	"Hi, Bella!" Alice said, and she <i>bounced</i> forward to kiss my cheek.	281	"Hai, Bella!" sapa Alice, dan ia <i>melesat</i> ke depan untuk mengecup pipiku.
354	I <i>glanced</i> behind me, but the huge room was empty now.	351	Aku <i>melirik</i> ke belakang, tapi ruangan besar itu kosong sekarang.
366	He's trying to <i>reason</i> with Rosalie."	363	Dia mencoba <i>berempati</i> dengan Rosalie."
426	The last note <i>hovered</i> poignantly in the silence.	423	Not terakhir <i>mengalun</i> sedih dalam keheningan.
492	He ran through the streets, and Carlisle — he was twenty-three and very <i>fast</i> — was in the lead of the pursuit.	486	Dia berlari ke jalanan dan Carlisle, dia berumur 23 tahun dan sangat <i>tangkas</i> , memimpin pengejaran.
504	"It was over then, and he realized what he had <i>become</i> ."	498	"Akhirnya semua itu selesai, dan dia menyadari dirinya telah <i>menjelma</i> sebagai apa."



## 8. Translation By Cultural Substitution

No	English Version	No.	Indonesian Translation
70	"Oh, <i>okay</i> ."	70	"Oh, <i>baiklah</i> ."
77	"Er, I'm not sure.	77	"Mm, aku tak yakin.
106	Won't they be, <i>well</i> , surprised that you would bring someone... like me... home to meet them?	106	Tidakkah mereka akan, <i>well</i> , terkejut kau membawa seseorang... seperti aku... ke rumah menemui mereka?
155	He walked slowly around the table, and, pausing a few <i>feet</i> away, he reached out to touch his fingertips to my cheek.	154	Perlahan ia mengelilingi meja, setelah beberapa <i>sent</i> i dariku ia menghentikan langkah, mengulurkan tangan untuk menyentuhkan ujung jarinya ke pipiku, ekspresinya penuh makna.
156	His expression was unfathomable.		
171	" <i>Okay</i> ."	169	" <i>Oke</i> ."
329	"Well, play for her," Esme encouraged.	326	"Kalau begitu, bermainlah untuknya," bujuk Esme.

## 9. Translation by Using A Loan Word Or Loan Word Plus Explanation

No	English Version	No.	Indonesian Translation
122	"Well, it's no irritable grizzly..." I murmured, ignoring him when he glowered.	121	"Well, sama sekali bukan beruang pemarah..." gumamku, mengabaikan tatapan marahnya.
146	" <i>Well</i> , I don't know if we need to give him all the gory details."	145	" <i>Well</i> , aku tidak tahu apakah kita perlu memberitahunya semua detail mengerikan itu."
252	Waiting to greet us, standing just to the left of the door, on a raised portion of the floor by a spectacular <i>grand piano</i> , were Edward's parents.	249	Tampak menanti menyambut kami, berdiri persis di kiri pintu, pada bagian lantai yang lebih tinggi di sisi <i>grand piano</i> yang spektakuler, adalah orangtua Edward.
308	She wasn't really good — she only played for herself on our secondhand <i>upright</i> — but I	305	Ia tidak terlalu pintar memainkan piano, ia hanya memainkan piano <i>upright</i> bekas

	loved to watch her play.		kami untuk dirinya sendiri, tapi aku suka melihatnya memainkan piano.
364	"Well, he thinks I'm a lunatic, it's true, but he doesn't have a problem with you.	361	"Well, dia pikir aku gila, dan dia benar, tapi dia tidak punya masalah denganmu.
410	"Yes... well, they aren't like us, of course — in their hunting habits, I mean.	407	"Ya... well, mereka tidak seperti kami, tentu saja, maksudku dalam kebiasaan berburu mereka.

### 10. Translation By Paraphrase Using A Related Word

No	English Version	No.	Indonesian Translation
2	I lay with my arm <i>across</i> my eyes, groggy and dazed. (adverb)	2	Aku berbaring, lengan <i>menutupi</i> mata, mengantuk dan pusing.
7	I sat up so fast it made my head <i>spin</i> .	7	Aku bangun dan duduk begitu cepat hingga kepalaku <i>pusing</i>
9	His unruffled voice <i>came</i> from the rocking chair in the corner.	9	Suaranya yang tenang <i>terdengar</i> dari kursi goyang di sudut kamar.
11	You <i>stayed!</i> " I rejoiced, and thoughtlessly threw myself across the room and into his lap.	11	Kau <i>tidak pergi!</i> " aku berseru gembira, dan tanpa berpikir langsung menghambur ke pangkuannya.
17	I laid my head cautiously against his shoulder, <i>breathing</i> in the smell of his skin.	17	Aku membaringkan kepalaku hati-hati di bahunya, <i>menghirup</i> aroma kulitnya.
25	I <i>deliberated</i> where I stood, wanting to return to him <i>badly</i> , but afraid I might have morning breath.	25	Aku <i>menimbang-nimbang</i> dari tempatku berdiri, ingin <i>sekali</i> kembali padanya, tapi khawatir napasku bau.
28	A nearly <i>irresistible</i> invitation.	28	Undangan yang nyaris <i>tak sanggup kutolak</i> .
31	I skipped to the bathroom, my emotions <i>unrecognizable</i> .	31	Aku melompat ke kamar mandi, sama sekali <i>tak memahami</i> emosiku.
38	He reached out to me, and my heart thumped <i>unsteadily</i> .	38	Ia meraihku, dan jantungku berdebar <i>tak keruan</i> .
47	I <i>groaned</i> .	47	Aku <i>menggerutu</i> .
85	I sat my food on the table, and then <i>paused</i> .	85	Kuletakkan makananku di meja, lalu <i>berhenti</i> .
86	"Can I get you anything?" I asked, not wanting to be <i>rude</i> .	86	"Kau mau sesuatu?" tanyaku, tak ingin bersikap <i>tidak sopan</i> .
121	"Honestly, it doesn't look very	120	"Jujur, makananmu tidak terlalu

- 123 *appetizing.*"  
I was still *wondering* why he responded that way when I mentioned *Alice*.
- 173 "I'm *decent.*"
- 210 "I'm very partial to that color with your skin," he offered *unexpectedly*.
- 216 "You're *incredible.*"
- 223 And then, after a few miles, there was some *thinning* of the woods, and we were suddenly in a small meadow, or was it actually a *lawn*?
- 223 And then, after a few miles, there was some thinning of the woods, and we were suddenly in a small meadow, or was it actually a *lawn*?
- 227 The house was timeless, *graceful*, and probably a hundred years old.
- 231 I could hear the *river* close by, hidden in the obscurity of the forest.
- 246 The *inside* was even more surprising, less predictable, than the *exterior*.
- 251 The walls, the *high-beamed ceiling*, the *wooden* floors, and the thick carpets were all varying shades of white.
- 252 *Waiting* to greet us, standing just to the left of the door, on a raised portion of the floor by a spectacular grand piano, were Edward's parents.
- 261 "Carlisle, Esme," Edward's voice broke the *short* silence, "this is Bella."
- 122 Aku masih *bertanya-tanya* mengapa ia bereaksi seperti itu saat aku menyebut *soal Alice*.
- 171 "Aku sudah *pantas bepergian.*"
- 207 "Aku sangat menyukai warna kulitmu," ujarnya *tak disangkal*.
- 213 "Kau *sulit dipercaya.*"
- 220 Kemudian, setelah beberapa mil, hutan mulai *menipis*, dan tiba-tiba kami berada di padang rumput kecil, atau sebenarnya *halaman rumput sebuah rumah*?
- 220 Kemudian, setelah beberapa mil, hutan mulai menipis, dan tiba-tiba kami berada di padang rumput kecil, atau sebenarnya *halaman rumput sebuah rumah*?
- 224 Rumah itu tampak abadi, *elegan*, dan barangkali berusia beberapa tahun.
- 228 Aku bisa mendengar *suara aliran sungai* di dekat kami, tersembunyi di kegelapan hutan.
- 243 *Bagian dalam rumah* itu bahkan lebih mengejutkan lagi, lebih tak bisa diramalkan, daripada *bagian luarnya*.
- 248 Dinding-dindingnya, langit-langitnya yang tinggi, lantainya yang *terbuat dari kayu*, dan karpet tebal, semuanya merupakan gradasi warna putih.
- 249 *Tampak menanti* menyambut kami, berdiri persis di kiri pintu, pada bagian lantai yang lebih tinggi di sisi grand piano yang spektakuler, adalah orangtua Edward.
- 258 "Carlisle, Esme," suara Edward memecah keheningan yang *terjadi sebentar*, "ini Bella."

- 301 Ia berbicara penuh perasaan, dan aku menyadari ia pasti *menganggapku* berani.
- 308 She wasn't really *good* — she only played for herself on our secondhand *upright* — but I loved to watch her *play*.
- 318 “Edward didn't tell you he was *musical*?”
- 320 I *glared* at his suddenly innocent expression with narrowed eyes.
- 324 Jasper *snickered* and Esme gave Edward a reproving look.
- 347 “I'm feeling extremely *insignificant*.”
- 367 “What is it that *upsets* her?”
- 384 “Esme and Carlisle... ?” I continued quickly, to keep him from *noticing*.
- 391 “Alice has her own way of looking at things,” he said through *tight* lips.
- 413 I *shivered*.
- 417 He followed my *gaze*.
- 428 I realized there were tears in my *eyes*.
- 431 He lifted his finger, examining the drop of moisture *broodingly*.
- 455 “He collected antiques?” I *suggested* doubtfully.
- 471 I kept my face *composed*, aware of his scrutiny as I listened.
- 475 His father was an *intolerant* man.
- 298 She spoke with feeling, and I realized that she *thought* I was brave.
- 305 Ia tidak terlalu *pintar memainkan piano*, ia hanya memainkan piano *upright* bekas kami untuk dirinya sendiri, tapi aku suka melihatnya *memainkan piano*.
- “Edward tidak memberitahumu dia *pandai bermain musik*?”
- 317 Dengan *marah* kutatap Edward yang memasang ekspresi tak berdosa.
- 321 Jasper *tertawa sinis* dan Esme menatap Edward tak setuju.
- 344 “Aku merasa amat sangat *tidak berguna*.”
- 364 “Apa yang membuat Rosalie *tidak suka*?”
- 381 “Esme dan Carlisle...?” lanjutku cepat, untuk mencegahnya *menyadari kengerianku*.
- 387 “Alice punya caranya sendiri dalam melihat hal-hal,” katanya dengan bibir *terkatup rapat*.
- 410 Aku *bergidik ngeri*.
- 414 Ia mengikuti *arah pandanganku*.
- 425 Aku tersadar air mata merebak di *pelupuk mataku*.
- 428 Ia mengangkat jarinya, mengamati tetes air itu *lekat-lekat*.
- 449 “Dia mengoleksi barang-barang antik?” aku *menebak* ragu-ragu.
- 465 Aku tetap *menjaga* ekspresiku, sadar ia mengamatiku saat aku menyimak.
- 469 Ayahnya *berpandangan sempit*.

## 11. Translation By Paraphrase Using Unrelated Word

No	English Version	No.	Indonesian Translation
19	"You're not that creative," he <i>scoffed</i> .	19	"Kau tidak sekreatif itu, lagi," <i>dengusnya</i> .
33	The face in the mirror was practically a stranger—eyes too bright, <i>hectic</i> spots of red across my cheekbones.	33	Wajah yang di cermin praktis asing-matanya terlalu ceria, bintik-bintik merah <i>menyebar</i> di tulang pipiku.
44	"You were very <i>deeply</i> asleep; I didn't miss anything."	44	"Kau tidur sangat <i>pulas</i> semalam; aku tak melewatkan apapun."
71	He threw me over his <i>stone</i> shoulder, gently, but with a swiftness that <i>left me breathless</i> .	71	Ia mengusungku di bahunya yang <i>kokoh</i> , dengan lembut, namun dengan kecepatan yang <i>membuatku menahan napas</i> .
76	That <i>threw</i> him for a minute.	76	Pertanyaanku <i>membuatnya</i> berpikir sebentar.
83	I <i>found</i> a bowl and a box of cereal.	83	Aku <i>mengambil</i> mangkuk dan sekotak sereal.
85	I <i>sat</i> my food on the table, and then paused.	85	<i>Kuletakkan</i> makananku di meja, lalu berhenti.
95	I watched him <i>frame</i> his answer carefully.	95	Aku melihatnya berhati-hati <i>memikirkan</i> jawabannya.
140	I <i>pushed</i> the remains of my cereal around the edges of the bowl, biting my lip.	139	Aku <i>mengumpulkan</i> sisa serealku ke ujung mangkuk, menggigit bibir.
143	I suppressed my internal <i>cringing</i> at the thought of Edward and Charlie and the word boy friend all in the same room at the same time.	142	Kutekan <i>ketakutanku</i> membayangkan Edward dan Charlie dan kata 'boyfriend' dalam ruangan yang sama pada waktu yang bersamaan.
155	He walked slowly around the table, and, pausing a few feet away, he reached out to touch his fingertips to my cheek. His expression was	154	Perlahan ia mengelilingi meja, setelah beberapa senti dariku ia menghentikan langkah, mengulurkan tangan untuk menyentuhkan ujung jarinya ke pipiku, ekspresinya <i>penuh makna</i> .
156	<i>unfathomable</i> .		
165	I doubted there were any etiquette books detailing how to dress when your vampire sweetheart takes you home to <i>meet</i> his vampire family.	163	Aku ragu ada buku etika yang menjelaskan bagaimana seharusnya berpakaian ketika kekasih vampirmu hendak <i>memperkenalkanmu</i> kepada keluarga vampirnya.
170	A quick glance in the mirror told me my hair was entirely	168	Lirikan singkat di cermin memberitahu rambutku benar-

- impossible*, so I pulled it back into a pony tail.  
 192 "You... made... me... faint," I *accused* him dizzily.
- 201 *Far, far* too good."  
 213 ."And you're worried, not because you're headed *to meet* a houseful of vampires, but because you think those vampires won't approve of you, correct?"
- 222 The forest *encroached* on both sides, *leaving* the road ahead only discernible for a few meters as it twisted, serpentlike, around the ancient trees.
- 224 The gloom of the forest didn't *relent*, though, for there were six primordial cedars that shaded an entire acre with their vast sweep of branches.
- 231 I could hear the river close by, hidden in the *obscurity* of the forest.
- 281 She ran down the stairs, *a streak* of black hair and white skin, coming to a sudden and graceful stop in front of me.
- 309 She was happy, *absorbed* — she seemed like a new, mysterious being to me then, someone outside the "mom" persona I took for granted.
- 311 Esme noticed my *preoccupation*.
- 339 Edward looked at me casually, the music still *surging* around us without a break, and winked.
- 370 "Rosalie struggles the most with... *with* what we are.
- 395 I realized that he wasn't going to *give* anything away.
- 402 He looked at me *thoughtfully* for
- benar *berantakan*, jadi aku menguncirnya jadi ekor kuda.  
 189 "Kau... membuatku... jatuh pingsan," aku *meracau*."
- 198 *Amat sangat* terlalu pintar."  
 210 "Dan kau khawatir, bukan karena kau akan *pergi* ke rumah yang isinya vampir semua, tapi karena kaupikir vampir-vampir itu takkan menerimaku, betul?"
- 219 Hutan *menyelimuti* kedua sisinya, *hingga* jalanan di depan kami hanya kelihatan sejauh beberapa meter, meliuk-liuk seperti ular di sekeliling pepohonan kuno.
- 221 Meski begitu kemuraman hutan tidak *memudar*, karena ada enam pohon cedar tua yang menaungi tempat itu dengan cabang-cabangnya yang lebar.
- 228 Aku bisa mendengar suara aliran sungai di dekat kami, tersembunyi di *kegelapan* hutan.
- 278 Ia berlari menuruni tangga, *perpaduan* rambut hitam dan kulit putih, sekonyong-konyong berhenti dengan anggun di hadapanku.
- 306 Ia terlihat bahagia, *begitu tenggelam*, bagiku ia kelihatan seperti sosok misterius yang baru, seseorang di luar sosok 'ibu' yang kukenal selama ini.
- 308 Esme memperhatikan *keprihatinanku*
- 336 Edward menatapku santai, musik masih *melingkupi* kami tanpa henti, dan ia berkedip.
- 367 "Rosalie yang paling berjuang keras... *menutupi* jati diri kami.
- 392 Aku tahu ia takkan *mengatakan* apa-apa.
- 399 Ia memandangkanku *lekat-lekat*

- a few seconds before answering.
- 408 Alice just sees some visitors  
*coming* soon.
- 416 I let that *one* pass, looking away,  
my eyes wandering again around  
the spacious room.
- 442 He would have continued, but I  
stopped *dead* at the end of the  
hall, staring *incredulously* at the  
ornament hanging on the wall  
above my head.
- Edward chuckled at my  
443 bewildered expression.  
445 "It is *sort* of ironic."  
447 My hand raised automatically,  
one finger *extended* as if to  
touch the large wooden cross, its  
dark patina contrasting with the  
lighter *tone* of the wall.
- 461 The silence stretched on as I  
struggled to *wrap* my mind  
around the concept of so many  
years.
- 489 His voice was very quiet; I  
*strained* to catch the words.
- sementar sebelum menjawab.
- 405 Alice hanya melihat akan *ada*  
beberapa tamu.
- 413 Aku mengabaikan *gurauannya*,  
memalingkan wajah, mataku  
sekali lagi menjelajahi ruangan  
yang luas.
- 436 Ia bisa saja melanjutkan, tapi aku  
berhenti *mendadak dan*  
*terperanjat* di akhir ruang besar  
itu, *terkesiap* memandang  
ornamen yang menggantung di  
dinding di atas kepalaku, Edward  
tergelak, menertawai ekspresiku  
yang bingung.
- 439 "Bisa *dibilang* ironis."  
441 Tanganku terulus dengan  
sendirinya, satu jari *menunjuk*  
seolah ingin menyentuh salib  
kayu besar itu, warna  
permukaannya yang gelap  
mengkilat, sangat kontras dengan  
*warna* dinding yang terang dan  
ringan.
- 455 Keheningan berlanjut saat aku  
berusaha *menyimpulkan* pikiranku  
mengenai tahun-tahun yang begitu  
banyak.
- 483 Suaranya sangat pelan; aku harus  
benar-benar *berkonsentrasi* untuk  
menangkap kata-katanya.

## 12. Translation By Omission

- | No  | English Version                                                                                                  | No. | Indonesian Translation                                                                                   |
|-----|------------------------------------------------------------------------------------------------------------------|-----|----------------------------------------------------------------------------------------------------------|
| 21  | I remembered, thoughtlessly<br>jumping up <i>again</i> and heading to<br>the door.                               | 21  | Aku teringat, tanpa berpikir<br>melompat menuju pintu.                                                   |
| 112 | "And Jasper making you <i>feel</i> all<br>warm and fuzzy about spilling<br>your guts, don't forget that."        | 111 | "Dan Jasper membuat kalian<br>semua nyaman untuk<br>menumpahkan kegelisahan kalian,<br>jangan lupa itu." |
| 175 | He <i>steadied</i> me, holding me a<br>careful distance away for a few<br><i>seconds</i> before suddenly pulling | 173 | Ia memegangiku beberapa <i>saat</i><br>sebelum tiba-tiba menarikku lebih<br>dekat.                       |

- me closer.
- 186 His fingers traced slowly down my spine, his breath *coming* more quickly against my skin.
- 192 "You... made... me... faint," I accused him *dizzily*
- 219 And then we were past the *other* houses *altogether*, driving through misty forest.
- 224 The gloom of the forest didn't relent, though, for there were six primordial cedars that shaded an entire acre with their vast *sweep* of branches.
- 241 "You *look* lovely."
- 249 The back, south-facing wall had been entirely replaced with glass, and, beyond the shade of the cedars, the lawn stretched *bare* to the wide river.
- 251 The walls, the high-*beamed* ceiling, the wooden floors, and the thick carpets were all varying shades of white.
- 254 At his side was Esme, I assumed, the only one of the family I'd never seen *before*.
- 290 No one else seemed to know *quite* what to say, and then Jasper was there — tall and leonine.
- 356 "Very *subtly* giving us some privacy, I suppose."
- 408 Alice just sees some visitors coming *soon*.
- 451 I looked away from the cross to *stare* at him.
- 184 Jemarinya perlahan menyusuri tulang belakangku, napasnya makin menderu di permukaan kulitku.
- 189 "Kau... membuatku... jatuh pingsan," aku meracau."
- 216 Kemudian kami meninggalkan rumah-rumah, dan memasuki hutan berkabut.
- 221 Meski begitu kemuraman hutan tidak memudar, karena ada enam pohon cedar tua yang menaungi tempat itu dengan cabang-cabangnya yang lebar.
- 238 "Kau cantik."
- 246 Di bagian belakang, dinding yang menghadap selatan telah digantikan seluruhnya dengan kaca, dan di balik bayangan pohon cedar terbentang rerumputan luas hingga ke sungai.
- 248 Dinding-dindingnya, langit-langitnya yang tinggi, lantainya yang terbuat dari kayu, dan karpet tebal, semuanya merupakan gradasi warna putih.
- 251 Kurasa perempuan yang berdiri di sisinya adalah Esme, satu-satunya anggota keluarga Cullen yang belum pernah kulihat.
- 287 Tampaknya tak seorang pun tahu apa yang harus dikatakan, kemudian Jasper ada disana, tinggi bagai singa.
- 353 "Kurasa mereka ingin memberi kita privasi."
- 405 Alice hanya melihat akan ada beberapa tamu.
- 445 Aku mengalihkan pandangan dari salib itu kepada Edward.

### 13. Translation By Addition

- | No | English Version            | No. | Indonesian Translation              |
|----|----------------------------|-----|-------------------------------------|
| 67 | <i>Apparently</i> , I was. | 67  | <i>Dan tampaknya</i> aku dimaafkan. |



74	The <i>kitchen</i> was bright, happy, seeming to absorb my mood.	74	<i>Ruang dapur</i> terang, ceria, seolah-olah menyerap suasana hatiku.
75	"What's for <i>breakfast</i> ?" I asked pleasantly.	75	"Apa <i>menu sarapannya</i> ?" tanyaku riang.
97	I <i>gulped</i> .	97	Aku <i>menelan liurku</i>
186	His fingers traced slowly down my spine, his breath coming more quickly against my <i>skin</i> .	184	Jemarinya perlahan menyusuri tulang belakangku, napasnya makin menderu di <i>permukaan kulitku</i> .
308	She wasn't really <i>good</i> — she only played for herself on our secondhand upright — but I loved to watch her <i>play</i> .	305	Ia tidak terlalu <i>pintar memainkan piano</i> , ia hanya memainkan piano upright bekas kami untuk dirinya sendiri, tapi aku suka melihatnya <i>memainkan piano</i> .
337	And then his fingers flowed swiftly across the <i>ivory</i> , and the room was filled with a composition so complex, so luxuriant, it was impossible to believe only one set of hands played.	334	Kemudian jari-jarinya dengan lincah menekan <i>tuts-tuts gading</i> itu, dan ruangan itu pun dipenuhi irama yang begitu rumit, begu kaya, mustahil hanya dimainkan dengan sepasang tangan

## Appendix 2

### DATA ANALYSIS

NO	ENGLISH VERSION	NO	INDONESIAN TRANSLATION	EXPLANATION
2	groggy	2	mengantuk	<p><i>Groggy</i> is translated as <i>mengantuk</i>. <i>Groggy</i> means weak and unable to think clearly or walk correctly, usually because of tiredness or illness.</p> <ul style="list-style-type: none"> <li>- This is a problem because of the differences in expressive meaning.</li> <li>- <i>Groggy</i> is translated by using a less expressive word.</li> <li>- The translator uses the strategy to adjust the context in the SL text because the word <i>mengantuk</i> does not relate to tiredness or illness.</li> </ul>

3	struggled	3	mencoba	<p><i>Struggle</i> is translated as <i>mencoba</i>.  <i>Struggle</i> means to experience difficulty and make a very great effort in order to do something.</p> <ul style="list-style-type: none"> <li>- This is s problem because of the differences in expressive meaning.</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- The word <i>mencoba</i> does not always express a very great effort and related to difficulty.</li> </ul>
9	came	9	terdengar	<p><i>Came</i> is translated as <i>terdengar</i>.  <i>Came</i> means to have or achieve a particular position in a race, competition, list, etc.</p> <ul style="list-style-type: none"> <li>- Different distinction in meaning</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator uses the word <i>terdengar</i> which is related to the SL text and common in TL text</li> </ul>
11	stayed	11	tidak pergi	<p><i>Stayed</i> is translated as <i>tidak pergi</i>.  <i>Stay</i> means to not move away from or leave.</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- Stayed is translated by paraphrase using related word</li> <li>- Stay means tinggal in the TL text, but the translator uses the negative form, using the word <i>tidak</i>, to paraphrase the word <i>tinggal</i>.</li> </ul>
11	threw	11	menghambur	<p><i>Threw</i> is translated as <i>menghambur</i>.  <i>Threw</i> means to send something through the air with force, especially by a sudden movement of the arm</p> <ul style="list-style-type: none"> <li>- Difference distinction in meaning.</li> <li>- The translator uses the strategy paraphrase using unrelated word.</li> <li>- The translator paraphrase the SL text using unrelated word to adjust the context of the SL text.</li> </ul>

12	uncontrolled	12	menggebu.	<p><i>Uncontrolled</i> is translated as menggebu.  <i>Uncontrolled</i> means can not be controlled</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> <li>- The word <i>menggebu</i> does not always express something that can not be controlled. <i>Menggebu</i> is less expressive than <i>uncontrolled</i>.</li> </ul>
17	breathing	17	menghirup	<p><i>Breathe</i> means to move air into and out of the lungs</p> <ul style="list-style-type: none"> <li>- differences in expressive meaning</li> <li>- The translator uses the strategy translation by paraphrase using a more specific word</li> <li>- Based on the context, the word <i>menghirup</i> is more specific than breathe because it is intended to enjoy the smell (<i>menghirup</i> aroma kulitnya)</li> </ul>
19	he scoffed.	19	dengusnya.	<p><i>Scoff</i> is translated as <i>dengus</i>.  <i>Scoff</i> means to laugh and speak about a person or idea in a way which shows that you think they are stupid or silly</p> <ul style="list-style-type: none"> <li>- Differences in frequency and purpose of using specific forms.</li> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
22	reattaching	22	memasang kembali	<p><i>Reattaching</i> is translated as memasang kembali. <i>Reattaching</i> means to fasten, join or connect; to place or fix in position one more time.</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrase using related words.</li> </ul>
25	deliberated	25	menimbang-nimbang	<p><i>Deliberate</i> means to think or talk seriously and carefully about something</p>

			<ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The word <i>menimbang-nimbang</i> does not always carries meaning 'seriously'</li> </ul>
26	he noted.	26	ujarnya.
			<p><i>Note</i> is translated as <i>ujar</i>.  <i>Note</i> means to give your attention to something by discussing it or making a written record of it</p> <ul style="list-style-type: none"> <li>- The target language lacks a specific term</li> <li>- The translator uses the strategy translation by a more general word.</li> <li>- The word <i>ujar</i> is more general than the word <i>note</i> because <i>ujar</i> does not contain the meaning that you are paying attention to something and make any record of it.</li> </ul>
27	held	27	merentangkan
			<p><i>Held</i> is translated as merentangkan.  <i>Hold</i> means to take and keep something in your hand or arms.</p> <ul style="list-style-type: none"> <li>- Differences in physical or interpersonal perspective</li> <li>- The translator uses the strategy translation by paraphrase using related word</li> <li>- <i>Hold</i> and merentangkan actually have different concept. However, the translator paraphrase those words by using the related word to adjust the text and the context so the reader can understand the text.</li> </ul>
28	irresistible	28	tak sanggup kutolak.
			<p><i>Irresistible</i> is translated as <i>tak sanggup kutolak</i>. <i>Irresistible</i> means impossible to refuse, oppose or avoid because too pleasant, attractive or strong.</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrase using related word.</li> <li>- The translator paraphrase the word because there is no exact one word to carry the</li> </ul>

				meaning of the word <i>irresistible</i> .
29	minute	29	waktu	<p><i>Minute</i> is translated as waktu. <i>Minute</i> means any of the 60 parts which an hour is divided into, consisting of 60 seconds.</p> <ul style="list-style-type: none"> <li>- Differences in frequency and purpose of using specific forms</li> <li>- The translator uses the strategy translation by a more general word</li> <li>- The translator translates the word <i>minute</i> into <i>waktu</i> because the use <i>menit</i> (<i>minute</i>) in the context is not acceptable. The translator uses the more common word, <i>waktu</i>.</li> </ul>
31	unrecognizable.	31	tak memahami	<p><i>Unrecognizable</i> is translated as <i>tak memahami</i>. <i>Unrecognizable</i> means impossible to know someone or something because you have seen, heard or experienced them before.</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrase using related word.</li> <li>- Tak memahami are the words that is used to replace the word unrecognizable although tak memahami do not have the meaning that he/she has experienced something, but the words are quite understandable.</li> </ul>
33	hectic	33	merah menyebarkan	<p><i>Hectic</i> is translated as merah menyebarkan.</p> <p><i>Hectic</i> means full of activity; very busy and fast.</p> <ul style="list-style-type: none"> <li>- The source language concept is not lexicalized in the target language.</li> <li>- The translator uses the strategy translation by paraphrase using unrelated words.</li> <li>- The words <i>hectic</i> and <i>merah menyebarkan</i> have different meaning. However, the translator thinks that the words <i>merah menyebarkan</i> can represents the word <i>hectic</i>.</li> </ul>

38	unsteadily	38	tak keruan.	<p><i>Unsteadily</i> is translated as <i>tak keruan</i>. <i>Unsteadily</i> means moving slightly from side to side, as if you might fall</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translated by paraphrase using related words.</li> <li>- The meaning of words unsteadily and tak keruan is quite equivalent that's why the translator uses the words <i>tak keruan</i> to represent the word <i>unsteadily</i>.</li> </ul>
39	his arms.	39	pelukannya.	<p><i>Arms</i> is translated as <i>pelukan</i>. <i>Arm</i> means either of the two long parts of the upper body which are fixed to the shoulders and have the hands at the end.</p> <ul style="list-style-type: none"> <li>- Differences in physical or interpersonal perspective.</li> <li>- The translator uses the strategy translated by paraphrase using unrelated word.</li> <li>- The translator uses the word to adjust the context in the TL.</li> </ul>
40	rocked	40	menggoyang-goyangkan	<p>Rock is translated as <i>menggoyang-goyangkan</i>. Rock means to (cause someone or something to) move backwards and forwards or from side to side in a regular way</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> </ul>
44	deeply	44	pulas	<p>Deeply is translated as <i>pulas</i>. Deeply means extremely or strongly.</p> <ul style="list-style-type: none"> <li>- Differences in physical or interpersonal perspective</li> <li>- The translator uses the strategy translation by paraphrase using unrelated words.</li> <li>- The translator uses the word to adjust the context in the TL.</li> </ul>
47	groaned	47	menggerutu.	<p><i>Groaned</i> is translated as <i>menggerutu</i>. <i>Groaned</i> means a deep long sound showing great pain or unhappiness</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related</li> </ul>

				word
				- <i>Menggerutu</i> does not carry the full meaning of <i>groan</i> . <i>Menggerutu</i> is more like to complain about something.
57	lighter	57	semakin terang.	<i>Lighter</i> is translated as <i>semakin terang</i> . <i>Lighter</i> means lit by the natural light of the day.
				- Difference in form
				- The translator uses the strategy translation by paraphrase using related words.
				- <i>Semakin terang</i> does not always being litted by the natural light.
67	Apparently	67	tampaknya	<i>Apparently</i> is translated as <i>dan tampaknya</i> .
				<i>Apparently</i> used when the real situation is different from what you thought it was
				- The translator uses the strategy translation by addition
				- The word apparently after being translated into TL text has word <i>dan</i> to be added.
70	okay	70	baiklah	<i>Okay</i> is used to show that you agree with something or agree to do something
				- The translator uses the strategy translation by cultural substitution
				- The word okay is also known in the TL but the translator uses the word <i>baiklah</i>
71	stone	71	kokoh,	<i>Stone</i> is translated as <i>kokoh</i> . <i>Stone</i> means the hard solid substance found in the ground which is often used for building, or a piece of this.
				- The translator uses the strategy translation by paraphrase using unrelated word.
				- <i>Stone</i> has firm characteristic that makes the translator use the word <i>kokoh</i> .
71	left	71	membuat	<i>Left</i> is translated as <i>membuat</i> . <i>Left</i> is the past form of leave, means If something leaves something else, a part or effect of it stays after it has gone or been used.
				- The translator uses the strategy translation by a more neutral/ less

71	breathless	71	Menahan nafas	<p>expressive word</p> <p><i>Breathless</i> is translated as <i>menahan nafas</i>. <i>Breathless</i> means not able to breathe easily.</p> <ul style="list-style-type: none"> <li>- Differences in form.</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> <li>- The meaning of <i>breathless</i> is not the same with <i>menahan nafas</i>.</li> </ul>
74	the kitchen	74	ruang dapur	<p><i>Kitchen</i> is translated as ruang dapur. <i>Kitchen</i> is a room where food is kept, prepared and cooked and where the dishes are washed</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by addition</li> <li>- Actually the word <i>dapur</i> is enough to represent <i>kitchen</i>, but the translator add the word <i>ruang</i> to represent <i>kitchen</i>.</li> </ul>
75	breakfast	75	menu sarapan	<p><i>Breakfast</i> is translated as menu sarapan.</p> <p><i>Breakfast</i> is a meal eaten in the morning as the first meal of the day</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by addition</li> <li>- Actually the word <i>sarapan</i> is enough to represent <i>breakfast</i>, but the translator add the word <i>menu</i> to represent <i>breakfast</i>.</li> </ul>
76	threw him	76	membuatnya	<p><i>Threw</i> is translated as <i>membuat</i>. <i>Threw</i> is the past form <i>throw</i>, means to cause to move or act quickly or carelessly.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
77	"Er, I'm not sure.	77	"Mm, aku tak yakin.	<p><i>Er</i> is translated as mm</p> <p><i>Er</i> is the sound that people often make when they pause in the middle of what they are saying or pause before they speak, often because they are deciding what to say.</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by cultural substitution</li> </ul>
80	grinned	80	tersenyum	<p><i>Grin</i> is translated as tersenyum</p>



				<p><i>Grin</i> means to smile a wide smile</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> <li>- The translator uses the more neutral word to adjust the word with the context in the TL text</li> </ul>
83	found	83	mengambil	<p><i>Found</i> is translated as mengambil. <i>Found</i> is the past form of find means to discover, especially where a thing or person is, either unexpectedly or by searching, or to discover where to get or how to achieve something.</p> <ul style="list-style-type: none"> <li>- Translation by paraphrase using unrelated word.</li> <li>- <i>Found</i> is translated as <i>mengambil</i> instead of <i>menemukan</i></li> </ul>
85	sat	85	Kuletakkan	<p><i>Sit</i> means to be in a particular position</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word</li> </ul>
85	paused	85	berhenti	<p><i>Pause</i> means a short period in which something such as a sound or an activity is stopped before starting again</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using related word.</li> <li>- <i>Berhenti</i> means stop, not only for a short period</li> </ul>
86	rude	86	tidak sopan.	<p><i>Rude</i> is translated as tidak sopan. <i>Rude</i> means not polite; offensive or embarrassing.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using related word.</li> <li>- <i>Rude</i> is translated using the negative form. <i>Rude</i> is translated <i>tidak sopan</i> instead of <i>kasar</i></li> </ul>
95	frame	95	memikirkan	<p><i>Frame</i> is translated as memikirkan. <i>Frame</i> means to express something choosing your words carefully.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated</li> </ul>

97	gulped	97	menelan liurku.	<p>word.</p> <ul style="list-style-type: none"> <li>- The translator uses the word <i>memikirkan</i> to adjust the context in the TL</li> </ul> <p><i>Gulp</i> means to eat or drink food or liquid quickly by swallowing it in large amounts, or to make a swallowing movement because of fear, surprise or excitement</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by addition</li> <li>- The word <i>gulp</i> in the SL text is not so specific that the translator adds the word <i>liurku</i> to make the TL text more readable.</li> </ul>
102	smirked	102	mencibir	<p><i>Smirk</i> means to smile in this way</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- The translator translates the word smirked into mencibir. Mencibir has more specific meaning that the smile has certain intention, to expressing dislike or something.</li> </ul>
106	well	106	well	<p><i>Well</i> is an exclamation used to introduce something you are going to say, often to show surprise, doubt, slight disagreement or anger, or to continue a story</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by using a loan word</li> <li>- <i>Well</i> is translated as <i>well</i> because the translator chooses to use the loan word instead of the equivalent word in the TL text</li> </ul>
109	imagine.	109	mengerti	<p><i>Imagine</i> is used to express shock or surprise, often at someone else's behaviour</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> </ul>
112	guts	111	kegelisahan	<p><i>Guts</i> is a strong belief about someone or something which cannot completely be explained and does</p>

				not have to be decided by reasoning
				<ul style="list-style-type: none"> <li>- The translator uses the strategy translation a more neutral or/less expressive word</li> <li>- <i>Kegelisahan</i> is more neutral than <i>guts</i>.</li> </ul>
112	feel	111	-	<p><i>Feel</i> means to experience something physical or emotional</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word <i>feel</i> in the TL text to make the text more readable</li> </ul>
118	uncomfortably	117	jengah	<p><i>Uncomfortable</i> means not feeling comfortable and pleasant, or not making you feel comfortable and pleasant</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by a more expressive word.</li> <li>- The word <i>jengah</i> is more expressive and has more strength.</li> </ul>
121	appetizing	120	mengundang selera.”	<p><i>Appetizing</i> means describes food or smells that make you want to eat</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator paraphrase the word <i>appetizing</i> into <i>mengundang selera</i></li> </ul>
122	grizzly	121	beruang	<p><i>Grizzly</i> is a very large greyish brown bear from North America and Canada.</p> <p><i>Grizzly</i> is a specific kind of bear. The translator uses a more general word.</p> <ul style="list-style-type: none"> <li>- Culture specific concept</li> <li>- The translator uses the strategy translation by a more general word</li> <li>- The translator uses a more general word because the word <i>beruang</i> is more common in the TL and <i>grizzly</i> is not found in Indonesia</li> </ul>
122	well	121	well	<p>Well is an exclamation used to introduce something you are going to say, often to show surprise, doubt, slight disagreement or anger, or to continue a story</p>

				<ul style="list-style-type: none"> <li>- Translation by using a loan word</li> <li>- <i>Well</i> is translated as <i>well</i> because the translator chooses to use the loan word instead of the equivalent word in the TL text</li> </ul>
123	wondering	122	bertanya-tanya	<p><i>Wonder</i> means to ask yourself questions or express a wish to know about something</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator uses the word <i>bertanya-tanya</i> to paraphrase the word <i>wondering</i></li> </ul>
126	heartbreaking	125	menawan.	<p><i>Heartbreaking</i> means causing extreme sadness</p> <ul style="list-style-type: none"> <li>- differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> <li>- <i>Menawan</i> is less expressive than <i>heartbreaking</i></li> </ul>
132	innocently	131	polos.	<p><i>Innocently</i> means seeming not to have done anything wrong)</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word.</li> <li>- <i>Polos</i> is less expressive than <i>innocently</i>. <i>Polos</i> does not always seem not to have done something wrong.</li> </ul>
140	pushed	139	mengumpulkan	<p><i>Push</i> means to move forcefully, especially in order to cause someone or something that is in your way to move, so that you can go through or past them</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- The translator uses the unrelated word to represent the word <i>push</i> to adjust the context.</li> </ul>
143	cringing	142	ketakutanku	<p><i>Cring</i> is the sound of jingling.</p>

144 boy	143 boy	<ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word</li> <li>- The translator uses the unrelated word to represent the word <i>cringing</i> to adjust the context.</li> </ul>
146 well	145 well	<p><i>Boy</i> is a male child or, more generally, a male of any age</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by using a loan word</li> <li>- The word boy is not being changed because the translator avoid the miss interpretation from the TL text reader.</li> </ul> <p><i>Well</i> is an exclamation used to introduce something you are going to say, often to show surprise, doubt, slight disagreement or anger, or to continue a story</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by using a loan word</li> <li>- <i>Well</i> is translated as <i>well</i> because the translator chooses to use the loan word instead of the equivalent word in the TL text</li> </ul>
155 feet	154 senti	<p><i>Feet</i> is the plural form of foot, means a unit of measurement, equal to twelve <u>inches</u> or 0.3048 metres, sometimes shown by the symbol ' '</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by cultural substitution</li> <li>- <i>Feet</i> is translated as senti. Although the words have different meaning, senti is more common measure in the TL.</li> </ul>
156 unfathomable	154 penuh makna	<p><i>Unfathomable</i> means impossible to understand.</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- The translator uses the</li> </ul>

165	meet	163	memperkenalkanmu	<p>words <i>penuh makna</i> to emphasize the statement.</p> <p><i>Meet</i> means to see and speak to someone for the first time</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- The translator uses the word <i>memperkenalkanmu</i> to represent the word <i>meet</i> to adjust the text and the context and also to make the text more readable and can be easily understood by the reader of the TL text.</li> </ul>
170	pony	168	kuda	<p><i>Pony</i> is a small type horse.</p> <ul style="list-style-type: none"> <li>- Cultural specific concept</li> <li>- The translator uses the strategy translation by a more general word</li> <li>- Concept <i>pony</i> is not really common in the TL text, so the translator uses the more general word for <i>pony</i>, hat is <i>kuda</i>.</li> </ul>
170	impossible	168	berantakan	<p><i>Impossible</i> describes a situation which is extremely difficult to deal with or solve</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
171	Okay	169	Oke	<p><i>Okay</i> is an exclamation used to show that you agree with something or agree to do something</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by cultural substitution</li> <li>- The translator use the word oke to represent okay in the SL text</li> </ul>
173	decent	171	pantas bepergian	<p><i>Decent</i> means socially acceptable or good</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Pantas bepergian</i> are the words used to represent <i>decent</i></li> </ul>
175	seconds	173	saat	<p><i>Seconds</i> is the plural form of second means the smallest unit used for</p>

				measuring an angle
				<ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> <li>- <i>Seconds</i> is used to emphasize the short time. The translator uses the more neutral word, <i>saat</i>.</li> </ul>
175	steadied	173	-	<p><i>Steady</i> means fixed and not moving or changing suddenly</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word <i>steadied</i> in the TL text to make the TL text more readable and can be understood by the TL reader.</li> </ul>
186	skin	184	permukaan kulit	<p><i>Skin</i> is the natural outer layer which covers a person, animal, fruit, etc.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by addition</li> <li>- The word <i>kulit</i> is equivalent with the word <i>kulit</i>. However, the translator add an additional word <i>permukaan</i> to make the text clearer.</li> </ul>
186	coming	184	-	<p><i>Come</i> means to exist or be available</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word <i>coming</i> in the TL text to make the text more readable</li> </ul>
187	lightheaded	185	melayang	<p>If you feel <i>light-headed</i> you feel weak and as if you are going to lose your balance</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/ less expressive word</li> <li>- <i>Melayang</i> sounds less expressive than <i>lightheaded</i> but it is enough to represent the word <i>lightheaded</i> in the TL text.</li> </ul>
189	collapsed	187	tak sadarkan diri	<p><i>Collapse</i> means to fall down</p>

				suddenly because of pressure or having no strength or support
				<ul style="list-style-type: none"> <li>- Translation by paraphrase using related words.</li> <li>- The words collapsed and tak sadarkan diri are equivalent in meaning but not in form.</li> </ul>
192	accused	189	meracau	<p><i>Accuse</i> means to say that someone has done something morally wrong, illegal or unkind</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
192	dizzily	189	-	<p><i>Dizzily</i> means in a dizzy way or a way that makes you feel dizzy</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> </ul>
201	<i>Far, far too good.</i>	198	<i>Amat sangat terlalu pintar.</i>	<p><i>Far</i> means very much.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
210	he <i>offered</i>	207	<i>ujarnya</i>	<p><i>Offer</i> means to provide or supply something</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning.</li> <li>- The translator uses the strategy translation by a more general word.</li> <li>- <i>Ujar</i> is more general than offer because ujar does not provide or supply something.</li> </ul>
210	unexpectedly	207	tak disangka-sangka	<p><i>Unexpected</i> means not expected</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Tak disangka-sangka</i> and <i>unexpectedly</i> are equivalent in meaning but not in form.</li> </ul>
213	meet	210	pergi	<p><i>Meet</i> means to see and speak to someone for the first time</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning</li> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- The translator uses the</li> </ul>



				word <i>pergi</i> to paraphrase the word <i>meet</i>
216	incredible	213	sulit dipercaya	<p><i>Incredible</i> means impossible, or very difficult, to believe</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- Incredible and sulit dipercaya are equivalent in meaning but not the form.</li> </ul>
219	other	216	-	<p><i>Other</i> means as well as the thing or person already mentioned</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word to make the TL text more readable</li> </ul>
219	altogether	216	-	<p><i>Altogether</i> means completely or in total</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word to make the TL text more readable</li> </ul>
220	unpaved	217	tak beraspal	<p><i>Unpaved</i> means is not being covered an area of ground with a hard flat surface of pieces of stone, concrete or bricks</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrased using related words</li> <li>- <i>Unpaved</i> and <i>tak beraspal</i> are equivalent in meaning but not in form.</li> </ul>
221	unmarked	218	tak bertanda	<p><i>Unmarked</i> means having no signs or marks showing what something is</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrased using related words</li> <li>- <i>Unmarked</i> and <i>tak bertanda</i> are equivalent in meaning but not in form.</li> </ul>
223	a lawn	220	halaman rumput sebuah rumah	<p><i>Lawn</i> means an area of grass, especially near to a house or in a park, which is cut regularly to keep it short.</p> <ul style="list-style-type: none"> <li>- The SL and TL make</li> </ul>

				different distinction in meaning.
				<ul style="list-style-type: none"> <li>- The translator uses translation by paraphrase using related word</li> <li>- The translator paraphrases the word <i>lawn</i> to adjust the context and make the TL text more readable and understandable for the readers.</li> </ul>
223	thinning	220	menipis	<p><i>Thinning</i> is a kind of situation when a crowd or a group thins (out), it becomes fewer in number, and when you thin (out) a group of plants or other things, you remove some to make them fewer</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator paraphrase the word <i>thinning</i> into <i>menipis</i></li> </ul>
224	relent	221	memudar	<p><i>Relent</i> means act in a less severe way towards someone and allow something that you had refused to allow before</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- Both of the words does not equivalent in meaning and in form. The translator translates the word adjusting the context and the text.</li> </ul>
224	primordial	221	tua	<p><i>Primordial</i> means existing at or since the beginning of the world or the universe</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Tua</i> does not carry meaning as much as carried by the word <i>primordial</i>. The cedars may not exist since the beginning of the world or universe.</li> </ul>
224	acre	221	tempat	<p><i>Acre</i> means a unit for measuring</p>

				area, equal to 4047 square metres or 4840 square yards
				<ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- The word <i>tempat</i> is more neutral than the word <i>acre</i> since <i>acre</i> relates to exact measure of some area.</li> </ul>
224	sweep	221	-	<p><i>Sweep</i> means a long, often curved, area of land, sea, river, etc. or the area covered by something such as a book</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- Sweep is omitted in the TL text to make the text more readable.</li> </ul>
227	graceful	224	elegan	<p>Graceful means moving in a smooth, relaxed, attractive way, or having a smooth, attractive shape</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> </ul>
227	A hundred	224	beberapa	<p>A hundred means a large number</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Hundred</i> and <i>beberapa</i> is not equivalent in meaning. <i>A hundred</i> expresses a large number of something. However the word <i>beberapa</i> only express some of the things, not as much as <i>a hundred</i>.</li> </ul>
228	glanced		memandang	<p><i>Glanced</i> (sample 288) is translated as <i>memandang</i>. <i>Glance</i> means to give a quick short look. Glance can be seen as a kind of a way of looking.</p> <p>Translator uses a more general word.</p>
231	river	228	suara aliran sungai	<p>River is a natural wide flow of fresh water across the land into the sea, a lake, or another river</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related</li> </ul>

				word
				- The translator paraphrase the word <i>river</i> into <i>suara aliran sungai</i> .
231	obscurity	228	kegelapan	<i>Obscurity</i> is when something is not clear and difficult to understand or see
				- The translator uses the strategy translation by paraphrase using unrelated word.
				- <i>Kegelapan</i> is considered appropriate to represent the meaning of <i>obscurity</i> because in <i>kegelapan</i> , it is difficult for us to see something.
236	chuckled	233	tergelak	<i>Chuckle</i> means to laugh quietly
				- Differences in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
				- <i>Tergelak</i> is not as expressive as <i>chuckle</i> . <i>Tergelak</i> is to laugh loudly.
236	pony	233	kuda	<i>Pony</i> is a small type horse.
				- Cultural specific concept
				- The translator uses the strategy translation by a more general word
				- Concept <i>pony</i> is not really common in the TL text, so the translator uses the more general word for <i>pony</i> , hat is <i>kuda</i> .
241	look	238	-	<i>Look</i> means to appear or seem
				- The translator uses the strategy translation by omission
				- The word <i>look</i> is omitted to make the TL text more readable and adjust the structure of the TL.
244	rubbed	241	membuat	<i>Rub</i> means to press or be pressed against something with a circular or up and down repeated movement
				- The translator uses the strategy translation by a more general word.
				- <i>Membuat</i> is more general than <i>rubbed</i> since <i>rubbed</i> means to press or be pressed against something

246	inside	243	Bagian dalam rumah	<p>with a circular or up and down repeated movement</p> <p><i>Inside</i> means the <u>inner</u> part, space or side of something</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- From the text we know that the word <i>inside</i> refers to the inside part of the house.</li> </ul>
249	bare	246	-	<p><i>Bare</i> means only the most basic or important.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The word bare is omitted to adjust the context.</li> </ul>
251	wooden	248	terbuat dari kayu	<p><i>Wooden</i> means made of wood</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator paraphrase the word <i>wooden</i> into <i>terbuat dari kayu</i>.</li> </ul>
251	beamed	248	-	<p><i>Beam</i> is a long thick piece of wood, metal or concrete, especially used to support weight in a building or other structure.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The word beam is omitted to adjust the context.</li> </ul>
252	waiting	249	tampak menanti.	<p><i>Wait</i> means to allow time to go by, especially while staying in one place without doing very much, until someone comes, until something that you are expecting happens or until you can do something</p> <ul style="list-style-type: none"> <li>- Differences in form</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The word <i>waiting</i> is paraphrased into <i>tampak menanti</i>.</li> </ul>
252	grand piano	249	grand piano	<p><i>Grand piano</i> is a large piano which has horizontal strings in a case supported on three legs</p> <ul style="list-style-type: none"> <li>- The use of loan word in the source text</li> <li>- The translator uses the</li> </ul>

				strategy translation by using a loan word
				- <i>Grand piano</i> is not changed. The translator keeps using the word <i>grand piano</i> .
255	features	252	wajah	<i>Feature</i> means one of the parts of someone's face that you notice when you look at them
				- Differences in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
257	angular	254	kurus,	<i>Angular</i> means having a clear shape with sharp points
				- Difference in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
				- <i>Kurus</i> is more neutral than <i>angular</i> .
257	Rounded	254	berisi	<i>Rounded</i> means round or curved
				- Difference in expressive meaning
				- Translation by a more neutral/less expressive word
				- <i>berisi</i> is more neutral than <i>rounded</i> .
261	short	258	yang terjadi sebentar.”	Short means being an amount of time which is less than average or usual
				- The translator uses the strategy translation by paraphrase using a related word
				- <i>Short</i> is paraphrased into <i>yang terjadi sebentar</i> .
268	grinned	265	tersenyum	<i>Grin</i> means to smile a wide smile
				- Differences in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
271	stone	268	kuat	<i>Stone</i> is the hard solid substance found in the ground which is often used for building, or a piece of this.
				- Differences in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word

281	a streak	278	perpaduan	<ul style="list-style-type: none"> <li>- <i>Kuat</i> (strong) is the characteristic of <i>stone</i>.</li> </ul> <p>Streak means an often unpleasant characteristic which is very different from other characteristics</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
284	said	281	sapa	<p><i>Said</i> is the past form of say means to pronounce words or sounds, to express a thought, opinion, or suggestion, or to state a fact or instruction</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning</li> <li>- The translator uses the strategy translation by a more specific word</li> <li>- <i>Sapa</i> is more specific because the one pronounce the words to greet someone.</li> </ul>
284	bounced	281	melesat	<p><i>Bounce</i> means to (cause to) move up or away after hitting a surface</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- <i>Melesat</i> is used to adjust the context and make the statement more expressive.</li> </ul>
284	kiss	281	mengecup	<p><i>Kiss</i> means to touch with your lips, especially as a greeting, or to press your mouth onto another person's mouth in a sexual way</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning</li> <li>- The translator uses the strategy translation by a more specific word</li> <li>- <i>Mengecup</i> is more specific because <i>mengecup</i> is a kind of <i>kiss</i> which is lighter</li> </ul>
287	startled	284	bingung	<p><i>Startled</i> means to do something unexpected which surprises and sometimes worries a person or animal</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive</li> </ul>

				word
				- <i>Bingung</i> is less expressive than <i>startled</i> . <i>Startled</i> involves the surprise and worry feeling.
287	feel	284	melihat	<i>Feel</i> means to experience something physical or emotional
				- Difference in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
				- The word <i>melihat</i> is an activity which involve eyes. However, the word <i>feel</i> involves every sense in human.
288	glanced	285	memandang	<i>Glance</i> means to give a quick short look.
				- The translator uses the strategy translation by a more general word
				- <i>Memandang</i> is more general than <i>glance</i> . <i>Glance</i> is short, but <i>memandang</i> does not concern on duration.
288	unreadable	285	tak bisa ditebak	<i>Unreadable</i> means too boring, complicated or badly written to be worth reading
				- Difference in form
				- The translator uses the strategy translation by paraphrase using related word
				- <i>Unreadable</i> is paraphrased <i>tak bisa ditebak</i> . People will not know something which is <i>unreadable</i> .
290	quite	287	-	<i>Quite</i> means completely
				- The translator uses the strategy translation by omission
				- The translator omit the word <i>quite</i> to make the text more readable.
301	thought	298	menganggapku	<i>Think</i> means to believe something or have an opinion or idea
				- The translator uses the strategy translation by paraphrase using a related word
308	upright	305	upright	<i>Upright</i> means a piano in which the strings are vertical
				- The use of loan word in the



				SL text
				- The translator uses the strategy translation by using a loan word.
				- <i>Upright</i> is translated as <i>upright</i> which is the loan word. The word is not changed.
308	good	305	Pintar memainkan piano	<p><i>Play</i> means to perform music on an instrument or instruments</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning.</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator paraphrase the word <i>good</i> into <i>pintar memainkan piano</i>. From the context we know that the words are related to the word <i>good</i>.</li> </ul>
308	play	305	memainkan piano	<p><i>Good</i> means very satisfactory, enjoyable, pleasant or interesting</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by addition</li> <li>- The translator adds the word <i>piano</i> to translate <i>play</i>. This addition adjusts the context of the TL text.</li> </ul>
309	absorbed	306	tenggelam	<p>If someone's work, or a book, film, etc. absorbs them, or they are absorbed in it, their attention is given completely to it</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word</li> </ul>
310	whined.	307	mengeluh	<p>Whined means If you whine, especially as a child, you complain or express disappointment or unhappiness repeatedly.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> </ul>
311	preoccupation	308	keprihatinan	<p>Preoccupation means the state of being worried about or thinking about something most of the time</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
318	musical	315	pandai bermain	If you are musical, you have a skill

			musik		in or great liking for music
					<ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> </ul>
320	glared	317	tatap		<p><i>Glared</i> means to look directly and continuously at someone or something in an angry way</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using related word</li> </ul>
324	snickered	321	tertawa sinis		<p><i>Snickered</i> means to laugh at someone or something in a silly and often unkind way</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> </ul>
324	reproving	321	tak setuju		<p><i>Reprove</i> means to tell someone that you disapprove of their bad or silly behaviour</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> </ul>
329	well	326	kalau begitu		<p><i>Well</i> is an exclamation used to introduce something you are going to say, often to show surprise, doubt, slight disagreement or anger, or to continue a story</p> <ul style="list-style-type: none"> <li>- Culture specific concepts.</li> <li>- The translator uses the strategy translation by cultural substitution</li> <li>- <i>Well</i> is translated as <i>kalau begitu</i>. In this sentence, the translator uses the words <i>kalau begitu</i> instead of using loan word <i>well</i>.</li> </ul>
330	objected	327	sergah		<p><i>Objected</i> means to feel or express opposition to or dislike of something or someone</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- <i>sergah</i> is more expressive than <i>object</i></li> </ul>
332	<i>I volunteered.</i>	329	<i>sahutku.</i>		<p><i>Volunteered</i> means to offer to do something that you do not have to do, often without having been asked</p>

				to do it and/or without expecting payment
				<ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> <li>- <i>Sahut</i> is more general than <i>volunteer</i>. <i>Sahut</i> does not carry meaning of offering something.</li> </ul>
335	bench	332	kursi	<p><i>Bench</i> means a long, usually hard, seat for two or more people, often found in public places, or a long table for working on</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> <li>- <i>Kursi</i> has some specific term, one of them is <i>bench</i>.</li> </ul>
337	luxuriant	334	kaya	<p><i>Luxuriant</i> means growing thickly, strongly and well</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Luxuriant</i> is more expressive than <i>kaya</i>. The translator uses a more neutral word.</li> </ul>
337	ivory	334	tuts-tuts gading	<p><i>Ivory</i> is the hard yellowish-white substance that forms the tusks of some animals such as elephants, used especially in the past to make decorative objects.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by addition</li> <li>- The equivalent for <i>ivory</i> is <i>gading</i>. However, the translator adds the words <i>tuts-tuts</i> to give more images for the readers.</li> </ul>
339	surging	336	melingkupi	<p><i>Surge</i> means to move quickly and powerfully .</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Surge</i> is translated as <i>melingkupi</i>. The translator uses an unrelated word to paraphrase the word <i>surge</i> since those words are not</li> </ul>

342	gaped	339	terperangah	<p>equivalent in meaning.  <i>Gaped</i> means to take a short quick breath through the mouth, especially because of surprise, pain or shock</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Terperangah</i> is less expressive than <i>gaped</i> because it does not take a short quick breath through the mouth.</li> </ul>
347	insignificant	344	tidak berguna	<p><i>Insignificant</i> means not important or thought to be valuable, especially because of being small</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The translator paraphrases the word <i>insignificant</i> using the words <i>tidak berguna</i>.</li> </ul>
347	extremely	344	amat sangat	<p><i>Extremely</i> means very.</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more expressive words</li> <li>- The translator uses the words <i>amat sangat</i> to emphasize the word <i>tidak berguna</i>.</li> </ul>
348	detected	345	menemukan	<p><i>Detected</i> means to notice something that is partly hidden or not clear, or to discover something, especially using a special method</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning.</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- Menemukan is less expressive than detected.</li> </ul>
348	weaving	345	mengalun	<p><i>Weave</i> means to move quickly.</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a specific word</li> <li>- <i>Mengalun</i> is more specific than <i>weaving</i> because <i>mengalun</i> concerns more in</li> </ul>

350	unbearably	347	teramat	<p>sound, music, etc.  <i>Unbearable</i> means too painful or unpleasant for you to continue to experience</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by a more neutral / less expressive word</li> <li>- <i>Unbearable</i> sounds more expressive than <i>teramat</i> because <i>unbearably</i> carries negative meaning that is too painful or too unpleasant..</li> </ul>
354	glanced	351	melirik	<p><i>Glance</i> means to give a quick short look</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning.</li> <li>- The translator uses the strategy translation by a more neutral/less expressive words</li> <li>- <i>Glance</i> and <i>melirik</i> are two ways of seeing, but they have different meaning. <i>Glance</i> is to give a short look, and <i>melirik</i> is glancing to left or right.</li> </ul>
356	subtly	353	-	<p><i>Subtle</i> means achieved in a quiet way which does not attract attention to itself and which is therefore good or clever.</p> <ul style="list-style-type: none"> <li>-</li> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word to adjust the text with the context</li> </ul>
365	well	362	well	<p><i>Well</i> is an exclamation used to introduce something you are going to say, often to show surprise, doubt, slight disagreement or anger, or to continue a story</p> <ul style="list-style-type: none"> <li>- Culture specific concepts</li> <li>- The translator uses the strategy translation by using a loan word</li> <li>- <i>Well</i> is translated as <i>well</i> because the translator chooses to use the loan word instead of the equivalent word in the TL text</li> </ul>

366	reason	363	berempati	<p><i>Reason</i> means to try to understand and to make judgments based on practical facts</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- <i>Reason</i> is more neutral than <i>berempati</i>. The translator uses a more expressive word to translate the word <i>reason</i>.</li> </ul>
367	upsets	364	tidak suka	<p><i>Upset</i> means to make someone worried, unhappy or angry</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using related word</li> <li>- The word <i>upset</i> and <i>tidak suka</i> have close meaning. The translator uses the related word to paraphrase the word <i>upset</i>.</li> </ul>
370	with	367	menutupi	<p><i>With</i> means having or including something</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word</li> <li>- <i>With</i> and <i>menutupi</i> have different meaning. The translator uses an unrelated word to paraphrase the word <i>with</i>.</li> </ul>
374	universe	371	kehidupan	<p><i>Universe</i> means the world, or the world that you are familiar with</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Universe</i> is more expressive than <i>kehidupan</i>.</li> </ul>
374	Breathtaking	371	semenawan	<p><i>Breathtaking</i> means extremely exciting, beautiful or surprising</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Menawan</i> is not as expressive as <i>breathtaking</i>.</li> </ul>

384	noticing	381	menyadari	<p><i>Notice</i> means to see or become conscious of something or someone</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The words <i>notice</i> and <i>menyadari</i> have close meanings. The translator uses a related word to paraphrase the word <i>notice</i>.</li> </ul>
391	tight	388	terkatup rapat	<p><i>Tight</i> means if someone is tight-lipped, they are pressing their lips together to avoid showing anger or they are refusing to speak about something</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Tight</i> and <i>terkatup rapat</i> have close meaning. The translator uses related words to paraphrase the word <i>tight</i>.</li> </ul>
395	realized	392	tahu	<p><i>Realize</i> means to understand a situation, sometimes suddenly.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Tahu</i> is less expressive than <i>realize</i>. The translator uses a more neutral word to translate the word <i>realize</i>.</li> </ul>
395	give	392	mengatakan	<p><i>Give</i> means to perform an action</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Give</i> and <i>mengatakan</i> have very different meanings. The translator uses an unrelated word to paraphrase the word <i>give</i>.</li> </ul>
402	thoughtfully	399	lekat-lekat	<p><i>Thoughtfull</i> means carefully considering things</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Thoughtfully</i> and <i>lekat-lekat</i> have very different meanings. The translator uses an unrelated word to paraphrase the word</li> </ul>

402	seconds	399	sebentar	<p><i>thoughtfully.</i></p> <p><i>Seconds</i> means a very short period of time.</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- Translation by a more neutral/less expressive word</li> <li>- <i>Sebentar</i> and <i>seconds</i> have close meanings. However, the translator uses a more neutral word to translate the word <i>seconds</i>.</li> </ul>
403	news	400	hal	<p><i>News</i> means information or reports about recent events.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> <li>- <i>Hal</i> is more general than <i>news</i>. <i>News</i> is information, and <i>hal</i> can be any noun. The translator uses a more general word to translate the word <i>news</i>.</li> </ul>
405	overbearingly		kelewat	<p>Overbearingly means too confident and too determined to tell other people what to do, in a way that is unpleasant in doing something.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy the translator uses a more general word.</li> </ul>
408	coming	405	ada	<p><i>Come</i> means to move or travel towards the speaker or with the speaker</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- The words <i>coming</i> and <i>ada</i> have very different meanings. The translator uses an unrelated word to paraphrase the word <i>coming</i>.</li> </ul>
408	soon	405	-	<p><i>Soon</i> means in or within a short time; before long; quickly</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word <i>soon</i> to adjust the text with the context and to make the TL text more readable.</li> </ul>
411	well	408	well	<p><i>Well</i> is an exclamation used to introduce something you are going to say, often to show surprise, doubt,</p>



				slight disagreement or anger, or to continue a story
				<ul style="list-style-type: none"> <li>- Culture specific concepts.</li> <li>- The translator uses the strategy translation by using a loan word</li> <li>- <i>Well</i> is translated as <i>well</i> because the translator chooses to use the loan word instead of the equivalent word in the TL text</li> </ul>
412	sight	409	pengawasan	<p><i>Sight</i> means something that is in someone's view</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- The word <i>sight</i> is more expressive than the word <i>pengawasan</i>. The translator uses the more neutral word to translate the word <i>sight</i>.</li> </ul>
413	shivered	410	bergidik ngeri	<p>Shiver means when people or animals shiver, they shake slightly because they feel cold, ill or frightened</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The word <i>shiver</i> and <i>bergidik ngeri</i> are equivalent in meaning. The translator uses a related word to paraphrase the word <i>shivered</i>.</li> </ul>
417	gaze	414	arah pandangan	<p><i>Gaze</i> means a long look, usually of a particular kind</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- The word <i>gaze</i> and <i>arah pandangan</i> have close meanings. The translator uses a related word to paraphrase the word <i>gaze</i>.</li> </ul>
420	slyly	417	mengejek	<p><i>Sly</i> means deceiving people in a clever way in order to get what you want</p> <ul style="list-style-type: none"> <li>- Differences in expressive</li> </ul>

				<ul style="list-style-type: none"> <li>- meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Mengejek</i> is more neutral than the word <i>slyly</i>. The translator uses a more neutral word to translate the word <i>slyly</i>.</li> </ul>
425	drifted	422	tiba	<p><i>Drift</i> means to move slowly, especially as a result of outside forces, with no control over direction</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Drifted</i> is more expressive than <i>tiba</i>. The translator uses a more neutral word to translate the word <i>drift</i>.</li> </ul>
426	hovered	423	mengalun	<p><i>Hover</i> means to stay at or near a particular level</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- <i>Mengalun</i> sounds more expressive than the word <i>hovered</i>. The translator uses a more expressive word to translate the word <i>hovered</i>.</li> </ul>
428	tears	425	air mata	<p><i>Tears</i> means a drop of salty liquid which flows from the eye, as a result of strong emotion, especially unhappiness, or pain</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Tears</i> and <i>air mata</i> are equivalent in meaning. The translator uses related words to paraphrase the word <i>tears</i>.</li> </ul>
429	dabbed	426	menyeka	<p><i>Dab</i> means to touch something with quick light touches, or to put a substance on something with quick light touches</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> </ul>

430	trapping	427	menyeka	<ul style="list-style-type: none"> <li>- Dab is more specific than the word menyeka. The translator uses a more general word to translate the word dabbed.</li> </ul> <p><i>Trap</i> means to keep something such as heat or water in one place, especially because it is useful</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Trap</i> is more expressive than <i>menyeka</i>. The translator uses a more neutral word to translate the word <i>trap</i>.</li> </ul>
431	moisture	428	tetes air	<p><i>Moisture</i> is a liquid such as water in the form of very small drops, either in the air, in a substance, or on a surface</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> <li>- <i>Air</i> is more specific than <i>moisture</i>. The translator uses a more specific word.</li> </ul>
431	Broodingly	428	Lekat-lekat	<p><i>Broodingly</i> means feeling sad, worried or angry for a long time</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Broodingly</i> and <i>lekat-lekat</i> have very close meanings. The translator uses related words to paraphrase the word <i>broodingly</i>.</li> </ul>
435	"No coffins?" I verified, the sarcasm in my voice not entirely masking the slight but genuine anxiety I felt.	432	"Tidak ada peti mati?" aku mengulanginya, kesinisan dalam suaraku tak sepenuhnya menyamakan perasaan waswas yang kurasakan.	<p><i>Mask</i> means to prevent something from being seen or noticed</p>
436	He laughed, taking my hand, leading me away from the piano.			
439	floorboards	434	lantai keramiknya	<p><i>Floorboard</i> means one of the long straight pieces of wood used to make a floor</p>

441	gestured	436	menunjukkannya	<ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more specific word</li> <li>- <i>Floorboards</i> is more general than <i>lantai keramik</i> because the <i>floorboards</i> do not have to be made of ceramic. The translator uses the more specific words to translate the word <i>floorboards</i>.</li> </ul> <p><i>Gesture</i> means one of the long straight pieces of wood used to make a floor</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more general word</li> <li>- <i>Menunjukkan</i> is more general than <i>gestured</i>. The translator uses a more general word to translate the word <i>gestured</i>.</li> </ul>
442	dead	437	mendadak dan terperanjat  tergelak	<p><i>Dead</i> means completely.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- In this sentence <i>dead</i> is paraphrased <i>mendadak dan terperanjat</i>. Those words are not equivalent. However, the translator uses the words to make the TL text more readable and understandable.</li> </ul>
443	chuckled			<p><i>Chuckle</i> means to laugh quietly</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Chuckle</i> means to laugh quietly. However, <i>tergelak</i> means to laugh loudly.</li> </ul>
445	sort	439	"Bisa dibilang	<p><i>Sort</i> means a group of things which are of the same type or which share similar qualities</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Sort</i> is translated as <i>dibilang</i>. Those words are not equivalent. However, the translator uses the words to make the TL text more readable and</li> </ul>

447	tone	441	warna	<p>understandable.</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> </ul>
448	silky	442	lembutnya	<p>Silky means soft and smooth, like silk</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Lembut</i> is more neutral than <i>silky</i> because the word <i>lembut</i> does not carry the meaning like silk. The translator uses the more neutral word to translate the word <i>silky</i>.</li> </ul>
451	stare	445	-	<p><i>Stare</i> means to look for a long time with the eyes wide open, especially when surprised, frightened or thinking</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by omission</li> <li>- The translator omit the word <i>stare</i> in the TL text to make the TL text more readable.</li> </ul>
455	suggested	449	menebak	<p><i>Suggest</i> means to mention an idea, possible plan or action for other people to consider</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Suggested</i> and <i>menebak</i> have close meanings. The translator uses the related word to paraphrase the word <i>suggested</i>.</li> </ul>
459	betrayed	453	menutupi	<p><i>Betray</i> means to show feelings, thoughts or a particular characteristic without intending to</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Menutupi</i> is more neutral than <i>betray</i>.</li> </ul>
461	stretched	455	berlanjut	<p><i>Stretch</i> means to spread over a long</p>

				<p>period of time</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Stretch</i> and <i>berlanjut</i> have different meanings. The translator uses unrelated word to paraphrase the word <i>stretch</i>.</li> </ul>
465	said	459	jawab	<p><i>Say</i> means to pronounce words or sounds, to express a thought, opinion, or suggestion, or to state a fact or instruction</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more specific word</li> <li>- <i>jawab</i> is more specific than <i>said</i>. The translator uses a more specific word to translate the word <i>said</i>.</li> </ul>
471	composed	465	menjaga	<p><i>Composed</i> means calm and in control of your emotions</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by paraphrase using a related word</li> <li>- <i>Composed</i> have close meanings with <i>menjaga</i>. The translator uses a related word to translate the word <i>composed</i>.</li> </ul>
471	scrutiny	465	mengamati	<p><i>Scrutiny</i> means the careful and detailed examination of something in order to get information about it</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning.</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Scrutiny</i> is more expressive than <i>mengamati</i>. <i>Mengamati</i> is more like observe. <i>Scrutiny</i> is done by being careful and doing detailed examination to get information.</li> </ul>
475	intolerant	469	berpandangan sempit	<p><i>Intolerant</i> means disapproving of or refusing to accept ideas or ways of behaving that are different from your own</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by a</li> </ul>

				more neutral/less expressive word
				- The translator uses the more neutral words to represent the word <i>intolerant</i> .
478	led	472	mengizinkan	<i>Led</i> means to control a group of people, a country, or a situation
				- Difference in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
				- The translator uses the word <i>mengizinkan</i> to represent <i>led</i> .
482	raids	476	pencarian.	<i>Raid</i> means a short sudden attack, usually by a small group of people
				- The SL and TL make different distinction in meaning
				- The translator uses the strategy translation by paraphrase using unrelated word
				- The translator paraphrases the word <i>raids</i> into <i>pencarian</i> to adjust the context.
483	see	477	menemukan	<i>See</i> means to meet or visit someone, or to visit a place
				- The SL and TL make different distinction in meaning
				- The translator uses the strategy translation by a more specific word
				- <i>Menemukan</i> is more specific. Moreover, if <i>see</i> is translated directly, <i>see</i> will become <i>melihat</i> and it is not appropriate.
483	demons	477	Roh-roh jahat	<i>Demons</i> is an evil spirit
				- Difference in form.
				- The translator uses the strategy translation by paraphrase by using related word.
				- Demons and roh-roh jahat are equivalent in meaning but not equivalent in form.
487	darker	481	menyeramkan	<i>Darker</i> means evil or threatening
				- Difference in expressive meaning

				<ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Menyeramkan</i> is more neutral than <i>darker</i> because it is not always evil. Moreover, <i>menyeramkan</i> is more appropriate for the context in the TL text.</li> </ul>
489	strained	483	berkonsentrasi	<p><i>Strain</i> means to become stretched or to experience pressure, or to make something do or experience this</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning</li> <li>- The translator uses the strategy translation by paraphrase using unrelated word.</li> <li>- <i>Strain</i> and <i>konsentrasi</i> have different meaning. <i>Konsentrasi</i> do not have pressure element.</li> </ul>
491	mob	485	keramaian	<p><i>Mob</i> is a large angry crowd, especially one which could easily become violent</p> <ul style="list-style-type: none"> <li>- Difference of expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Keramaian</i> is not always causing violent. <i>Keramaian</i> is more neutral than <i>mob</i>.</li> </ul>
492	fast	486	tangkas	<p><i>Fast</i> means moving or happening quickly, or able to move or happen quickly</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- <i>Tangkas</i> is more expressive than <i>fast</i>. <i>Tangkas</i> is not only fast but also agile</li> </ul>
493	outrun	487	mengalahkan	<p><i>Outrun</i> means to move faster or further than someone or something</p> <ul style="list-style-type: none"> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> </ul>
497	keeping	491	menyembunyikan	<p><i>Keep</i> means to have or continue to</p>



				<p>have in your possession</p> <ul style="list-style-type: none"> <li>- The SL and TL make different distinction in meaning</li> <li>- The translator uses the strategy translation by a more specific word</li> <li>- The translator uses the word <i>menyembunyikan</i> to adjust the context so the reader can understand the TL text</li> </ul>
499	monster	493	makhluk	<p><i>Monster</i> is any imaginary frightening creature, especially one which is large and strange</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Makhluk</i> is more neutral than <i>monster</i>. <i>Monster</i> is frightening, but <i>makhluk</i> do not have to be frightening.</li> </ul>
500	life	494	nyawanya	<p><i>Life</i> means the period between birth and death; the experience or state of being alive</p> <ul style="list-style-type: none"> <li>- Differences in expressive meaning.</li> <li>- The translator uses the strategy translation by a more expressive word</li> <li>- <i>Nyawa</i> is more expressive than the word <i>life</i>. The translator uses a more expressive word to translate the word <i>life</i>.</li> </ul>
501	fiend	495	makhluk jahat	<p><i>Fiend</i> means an evil and cruel person</p> <ul style="list-style-type: none"> <li>- Difference in expressive meaning</li> <li>- The translator uses the strategy translation by a more neutral/less expressive word</li> <li>- <i>Makhluk jahat</i> sounds more neutral than <i>fiend</i>. Moreover, <i>makhluk jahat</i> is also more general.</li> </ul>
503	undiscovered.	497	tak ditemukan.	<p><i>Undiscovered</i> means not find information, a place or an object, especially for the first time</p> <ul style="list-style-type: none"> <li>- Difference in form</li> <li>- The translator uses the strategy translation by</li> </ul>

				paraphrase using related words
				- Undiscovered is translated as tak ditemukan
504	become	498	menjelma	<i>Become</i> means to start to be
				- Difference in expressive meaning
				- The translator uses the strategy translation by a more expressive word
				- <i>Menjelma</i> is more expressive than the word <i>become</i> . The translator uses the more expressive word to translate the word <i>become</i> .
507	assured him.	501	menenangkannya.	<i>Assure</i> means to cause something to be certain
				- Difference in expressive meaning
				- The translator uses the strategy translation by a more neutral/less expressive word
				- Instead of using <i>meyakinkan</i> , the translator uses the word <i>menenangkan</i>
514	he encouraged	508	ajaknya	<i>Encourage</i> to make someone more likely to do something, or to make something more likely to happen
				- TL lacks superordinate
				- The translator uses the strategy translation by a more general word
				- The translator uses the word <i>ajak</i> instead of <i>dorong</i> ,

