AN ANALYSIS OF ENGLISH – INDONESIAN TRANSLATION PROCEDURE ON TWILIGHT NOVEL

A Thesis
Submitted to Faculty of Adab and Humanities
In Partial Fulfillment of the Requirements for the Degree of Strata 1

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JAKARTA
2010
ABSTRACT


This research is aimed to finding out the procedures of translation used to translate a novel.

Moreover, the writer uses descriptive comparative method by comparing the source language text and the target language. After collecting the data, then the writer analyzes each based on the Peter Newmark’s theory of translation procedures.

The writer finds that the translator uses some common procedures of translation to get aesthetic and expressive value, besides being understandable, in order to attract people to read and enjoy the novel. Although the translator uses the method emphasizing on the source language to translate the novel, the text is readable and easy to understand.
APPROVEMENT

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LEGALIZATION

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The thesis has been defended before the Faculty of Adab and Humanities’ Examination Committee on December 13, 2010. It has already been accepted as a partial fulfillment of the requirements for the degree of strata 1.

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgment has been made in the text.

Jakarta, December 13, 2010

Ulfa Warhamni
ACKNOWLEDGEMENT

First of all, the writer would like to express the most gratitude and praise to Allah SWT, the Lord of the universe for His help, affection and generosity in completing her study in the State Islamic University Syarif Hidayatullah, Jakarta. Then, peace and blessing are upon to our beloved prophet Muhammad SAW and all of his family, his disciplines, and his followers.

The thesis is submitted in partial accomplishment of the requirement for the Strata 1 Degree to the Faculty of Adab and Humanities, English Letters Department, State Islamic University Syarif Hidayatullah Jakarta.

In the terms of completing her study, the writer would like to express her deepest gratitude to the Dean of Faculty of Adab and Humanities, Dr. Abd. Wahid Hasyim, M.Ag; The Head of English Letters Department, Dr. M. Farkhan, M.Pd; The Secretary of English Letters, Drs. A. Saefuddin, M.Pd; and to all lectures who have taught her a lot of things during my study.

The writer’s big family deserves her deepest esteem more than anyone else does; her lovely parents (Alm. Marzuki Mizan and Yuniati), her older sisters (Tia, Wike, Dewi, Sri, Putri and their families) and her younger brothers (Maulana and Aji), since they always support her financially, morally and spiritually.

In addition, the writer is deeply thankful to the individuals too numerous to mention who have sent her suggestions, corrections, and criticisms, especially Dr. M. Farkhan, M.Pd as her thesis advisor, whose every guidance, patience, support and encouragement from the first to the final level that enable her to develop an understanding of the subject.
In addition, the writer would like to thank to the following fellows and acquaintances; the student of class A 2006 and translation class for being her classmates – for the joy of the friendship with Jay, Ayunk, Anggi, Aryo, Deny, Galih, Indah, Jabbar, Jule, Kiky, Lazu, Mira, Nopita, Nuni, Ratna, Tirta, Yesika, Zhoya, etc for being the immortal fellows; also Udeen, Kasmir, Haviez, Nia, Non, Kika, Iim, Ara and whom can not be voiced, for their memories, their laughs, their activities, their supports, their spirit, their souls, their love conveyed her into life-mature. Finally, the writer’s great thanks to the entire place that gave her pleasures within her study process.

Jakarta, December 13, 2010

Ulfia Warhamni
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CHAPTER I

INTRODUCTION

A. Background of the Study

Language has many important functions for human life, especially as a communication tool. For those reasons, people in the world create language for interacting and communicating with others. Nowadays, language diversity and the development of science and knowledge lead people to communicate in different languages. Therefore, people need to be able to communicate in both ways: into and from the foreign language, for example is through translation.

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.¹

The ability to translate texts from foreign language becomes important. Translation of texts and books is needed because people have to get the information and knowledge as soon as possible instead of spending times to have acquisition of foreign languages. By translating, people can get information from a foreign language without having difficulties in receiving it.

Translating a text is obviously not simple. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, it is complicated, artificial and fraudulent, since by using another language we are pretending to be someone we are not.\(^2\)

According to Soemarno, as quoted by Zifana, translating a text is very complicated because the translator should understand aspects related to the translation process of a text, such as the background of the text or cultural aspects.\(^3\)

In recent years, for the purpose of science, technology, and knowledge transfers, many texts and books are translated. Many English texts and books are translated into Indonesian versions, including literary works, such as novel.

Unfortunately, some translations are not easy to understand and it can make the readers disappointed. Sometimes, many readers found some missing words in the translation of the novel they read. Often, the readers feel hard to understand the novel translated from English. It can happen when the translator does not translate the novel based on the translation principles or he/she does not understand the meaning contained in the target language.\(^4\)

In translating English novels, the translator often makes some necessary changes. The changes like reduction, addition and modification of the intrinsic elements of the novels cannot be avoided. When source language in the novel is translated into target language, not all of the words can be transformed. To find what changes are made from the English novel, a comparison (analysis) of the English version and Indonesian version can be done.

One of the famous literary works nowadays is *Twilight*, a novel by Stephenie Meyer. It is the first book of the Twilight series, and introduces seventeen-year-old Isabella "Bella" Swan, who moves from Phoenix, Arizona to Forks, Washington and finds her life in danger when she falls in love with a vampire, Edward Cullen. It received mainly positive reviews from critics and became an instant bestseller when first published originally in 2005. It has been translated into 37 different languages, including Indonesian. The novel is followed by *New Moon*, *Eclipse*, and *Breaking Dawn*. A film adaptation of Twilight was released in 2008.5

Based on information mentioned above, the writer is interested to know the several changes made from the original version to the Indonesian version and to consider the reasons why the changes made in the *Twilight* novel. For example, on page 3, the sentence "It was seventy-five degrees in Phoenix, the sky a perfect, cloudless blue" was translated into “Suhu kota Phoenix 23°C langit cerah, biru tanpa awan”. In this translation, the temperature size "seventy-five degrees" was

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adjusted into "23°C". The adaptation occurs because of the differences in units used to measure the temperature on the source language (English), commonly used units of Fahrenheit, and the target language (Indonesian), commonly used unit of Celsius.

B. Focus of the Study

The focus of this study is limited to the textual equivalence between the source language and the target language based on translation procedures used by the translator.

C. Research Question

The research question of this research is:

1. What kinds of translation procedures are the translator used to translate *Twilight* novel?

D. Objective of the Study

The objective of the study is:

- To analyze the translation procedures used by the translator to translate *Twilight* novel.
E. Significance of the Study

This research is expected to produce the worth contributions in studying translation, particularly for all translation students of English Letters Department. In addition, this research is also expected to help create a better translation, especially in literary translation.

F. Research Methodology

1. Method of the Research

This research uses a descriptive – comparative method, by comparing the source language text and the target language text. The collected data is analyzed qualitatively based on the Peter Newmark’s theory of translation procedures. The analysis will explain whether the translation causes the change of meaning, understandable, in accordance with the rules of the target language, and deviate from the theories apply or not.

2. Instrument of the Research

In this research, the writer uses herself as the subject of research. She reads and understands the novel and its translation, collects the suitable data found, categorizes the data, and analyzes the data based on the Peter Newmark’s theory of translation procedures. Moreover, she gains
comprehension about the theories from books and previous relevant researches.

3. **Unit Analysis**

CHAPTER II

THEORETICAL FRAMEWORK

A. The Definition of Translation

The experts have their own opinions about the definition of translation. Newmark states translation as “rendering the meaning of a text into another language in the way that the author intended the text.”6 Translation sometimes involves some kinds of loss of meaning due to a number of factors, so a good translation is not only seen from the changes in language, but also transfer of the meaning.

Nida and Taber suggest that the translation is not only the transfer of the closest meaning from source language text into the target language text, but it also should concern about the style. “Translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.”7

Nida also states that in translation, the message of the source language that to be transferred in a such way so the receptors of the message in the target language has the same response as the receptors in source language.8

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6 Peter Newmark (1988), op. cit. p. 5
According to Larson, translation means:

a. Study the lexicon, grammatical structure, communication situation and cultural context of the source language text.

b. Analyzing the source language text to discover its meaning.

c. Reveals again the same meaning using the lexicon and grammatical structures appropriate in the target language and cultural context.9

Meanwhile, Catford defines translation as “the replacement of textual material in one language (Source Language) by equivalent textual material in another language (target language).”10

Barnwell says that translation involves two stages:

a. Analyzing the meaning of the source message.

b. Re-expressing the meaning as exactly as possible in the natural form in the receptor language.11

Some experts also see the translation as a special form of communication. Hatim and Mason define translation as “an act of communication which attempts to relay, across cultural and linguistics boundaries, another act of communication (which may have been intended for different purposes and different readers/hearer).”12 In this case, the translator acts as the recipient of a message.

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from the original language (SL), and when translating the text, he also acts as well as the sender of the message in the target language.

It was clear from the above definitions that the translation is not just a synonym for the word, but the message in the original text should be maintained as much as possible. Integrity of the text, style and intention of the author's text should remain visible.

B. The Principles of Translation

Savory, as quoted by Sayogie, states some principles that should be considered by the translator below:

1. A translation must give the words of the original.

2. A translation should read like an original work.

3. A translation should reflect the style of the original.

4. A translation should read as a contemporary of the original.

5. A translation may add to or omit from the original.

6. A translation of verse should be in verse.

7. A translation must give the ideas of the original.

8. A translation should read like translation.
9. A translation should possess the style of the translation.

10. A translation should read as a contemporary of the translation.

11. A translation may never add to or omit from the original.

12. A translation of verse should be in prose.\textsuperscript{13}

The principles of translation mentioned above are to differentiate the translation method used by translator. The first six principles are used when the translator decides to use literal translation, while the rest are used when the translator decides to use idiomatic translation.

C. The Methods of Translation

Newmark explains eight methods of translation in two perspectives. The first perspective emphasizes on the source language (SL), and the other emphasizes on the target language (TL). Each perspective provides four methods of translation.

SL emphasis means that the translation follows what is common or normal in the source language, such as the structure, the lexis, and the culture of the source language. The methods that emphasize on the source language are:

a. Word-for-word translation

In this method, the translator keeps the SL word order and uses the common equivalent words to express the meaning of the source text. The mechanical and cultural words are translated literally to make the translator easier to understand the text before translating it. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.
b. Literal translation

The translator tries to changed the SL structure into TL structure, but the lexical words are translated singly out of context. As pre-translation process, literal translation indicates the problems to be solved.

c. Faithful translation

A faithful translation tries to reproduce the contextual meaning of the SL, within the constraints of the TL grammatical structures. It transfers cultural words and preserves the degree of grammatical and lexical abnormality (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

d. Semantic translation

Semantics translation differs from faithful translation only in as far as it must take more account of the aesthetic value (the beautiful and natural sound) of the SL text. The less important cultural words are translated by the neutral word or functional term, but not as the cultural equivalent. It is more flexible than the faithful translation in term of allowing the translator’s intuition works based on the original meaning.\(^{14}\)

Besides SL emphasis methods, Newmark also describes TL emphasis methods. In this method, the translator does not only consider the discourse, but also any other aspects, such as the structure, the lexis, and the culture, on the TL. The methods that emphasize on the target language are:

a. Adaptation

It is the freest form of translation. This method transfers the cultural elements of SL into cultural elements of the TL. It is used mainly to translate drama or poem. The themes, characters, and plots are usually preserved, but the SL culture converted to the TL culture and the text rewritten.

b. Free translation

In this method, the translator usually paraphrases the content of the SL without considering the manner and form of original text, so the TL text can be longer or shorter than the original text. It is usually used on journalistic. Newmark explains the free translation as the method of translation, but he also objects to say that the results is a translation, because the TL text is much different from the SL.

c. Idiomatic translation

Idiomatic translation reproduces the messages of the original text. However, it can give the wrong message, because in reproducing the
message the translator uses colloquialisms and idioms in the TL that may have different meaning of the SL.

d. Communicative translation

It attempts to render the exact contextual meaning of the original text considering the TL readers (their level of education, class, and age). The translation product conveys the meaning of the source text communicatively, so it can be read and understood easily by the reader.\[^{15}\]

D. The Procedures of Translation

While translation methods related to whole texts, translation procedures are used to translate sentences and the smaller units (such as clauses) of a text. Translation procedures proposed by Newmark are used as a process of literal translation.

These are some procedures commonly used:

1. Transposition

Vinay and Darbelnet, as quoted by Hatim and Munday, define that transposition involves replacing one word class with another without changing the meaning of the message.\[^{16}\] It involves replacing a grammatical structure in the SL with one of a different type in the TL in order to achieve the same

\[^{15}\] Ibid. p. 46-47.
effect.\textsuperscript{17} According to Newmark, as quoted by Sayogie, transposition consists of four types of grammatical changes, those are:

a. Automatic transposition is caused by the grammatical structure of a language and offers the translator no choice. For example:

1. The change of plural into singular, such as ‘a pair of shorts’ is translated into ‘sebuah celana pendek’.

2. The change of position of the adjective, such as ‘beautiful dress’ is translated into ‘gaun yang indah’, not ‘indah gaun’.

b. Transposition required when a SL grammatical structure does not exist in the TL. For example:

\textbf{SL:} \textit{Kelas itu harus kamu ambil.}

\textbf{TL:} You should take that class.

The translation above shows that the object ‘kelas’ in SL (Bahasa Indonesia) is located forward. This passive form does not exist in TL (English), so the sentence should be change into active voice. Another example shows that the adjective of the sentence is located in front of the subject:

\textbf{SL:} \textit{Bingung aku.}

\textbf{TL:} I’m confused.

\textsuperscript{17} Sabrony Rachmadie, et al., \textit{Materi Pokok Translation, Modul 1-6.} (Jakarta: Penerbit Karunika dan Universitas Terbuka, 1998), p. 35
c. Transposition that is grammatically possible but may not accord with natural usage in the TL. For instance, the SL noun phrase can be shifted into a TL verbal phrase, as follows:

SL: We must all responsible for the existence of fresh water.

TL: *Kita semua bertanggung jawab untuk menjaga air bersih.*

d. Transposition as the replacement of a virtual lexical gap by a grammatical structure. Example:

SL: He is very pleasant, but his wife is arrogant.

TL: *Ia sangat baik (sekali), tetapi istrianya sangat sombong.*

In short, transposition concerns about the changes of grammatical categories in translation. It is the most frequent device used by translators, since it offers a variety of possibilities that help avoiding the problems of untranslatability.

2. Modulation

Modulation and transposition are two main processes in translation. They may take place at the same time. Vinay and Darbelnet, as quoted by Newmark, define modulation as a variation through a change of viewpoint, of perspective and very often of category of thought.

Example: SL: You should know that module writing takes time.

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18 Frans Sayogie, *op. cit.* p. 70-73
19 Peter Newmark (1988), *op. cit.* p. 88
3. **Adaptation**

Adaptation is a use of a recognized equivalent between two situations.\(^{20}\) This is a matter of cultural equivalence, to make the reader easier to understand the TL text. In adaptation, the translator works on changing the content and the form of the SL in a way that conforms to the rules of language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally bound words or expressions, metaphors and images in translation. For example, the translation of the idiomatic expression above:

**SL:** Snake in the grass.

**TL:** *Musang berbulu ayam.*

4. **Transference**

Transference is the process of transferring a SL word to a TL text as a translation procedure.\(^{21}\) It means that not all parts of the source language sentence is translated into the target language. It occurs when the TL has no

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\(^{20}\) *Ibid.*, p. 91

\(^{21}\) *Ibid.*, p. 81
equivalent for the SL word or expression of cultural aspect, language or custom.

5. Addition

The addition is a normally cultural (accounting for difference between SL and TL culture), technical (relating to the topics) or linguistic (explaining wayward use of words), and is dependent to the requirement of the, as opposed to the original, readership.\(^{22}\) The additional information in the translation may take various forms: within the text, notes at the bottom of page, notes at the end of chapter, or notes or glossary at the end of book.

6. Reduction

Reduction is one of the semantic strategies used by the translator. It means that not every word of the SL sentence is translated into the TL. There are certain parts that are removed, but sometimes some of them are very important to be translated, because it involves the context of the sentence. Therefore, the translator should make sure that no crucial information is dropped in the TL text.

7. Descriptive equivalent

This procedure creates a description that contains the meaning of the word. It usually happens when the equivalent of the SL cannot be found, because the word does not exist in the TL.

Example: Licensed software → *perangkat lunak yang dilisensikan*

8. Naturalization

Naturalization succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

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Example: escalator → *escalator*

### E. Translating the Literary Work

In translating literary works, the translator may face the linguistic, literary, aesthetic and socio-cultural problems. The linguistic problems include the collocation and obscured syntactic structure. The aesthetic and literary problems relate with poetic structure, metaphorical expressions and sounds; while the socio-cultural problems arise when the translator translates expressions containing the four major cultural categories: ideas, ecology, behavior and products. Translating literary work is perhaps always more difficult than translating other types of text because literary works have specific values: aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (dictions), figurative language, metaphor, etc; while the expressive functions shall put forwards the writer’s thought (or the process of thought), emotion, etc. and the translator should try, at his best, to transfer these specific values into the TL.

Belloc, as quoted by Bassnett, lays down six general rules for the translator of prose texts:

1. The translator should not ‘plod out’ word by word or sentence by sentence, but should always ‘block out’ his work. By ‘blocking out’, Belloc means that the translator should consider the work as an integral

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25 Peter Newmark (1988), *op. cit.* p. 82
unit and translate in sections, asking himself ‘before each what the whole sense is he has to render’.

2. The translator should render idiom by idiom ‘and idioms of their nature demand translation into another form from that of the original.

3. The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’. By ‘intention’, Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated literally into the TL. It is often necessary to add words not in the original ‘to conform to the idiom of one’s own tongue’.

4. Belloc warns about words or structures that may appear to correspond in both SL and TL but actually do not.

5. The translator is advised to ‘transmute boldly’ and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body’.

6. The translator should never embellish.\textsuperscript{26}

Belloc does stress the need for the translator to consider the prose texts as a whole structure in the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but feels that the translator has

\textsuperscript{26} Susan Bassnett, \textit{Translation Studies, Third Edition}. (London: Routledge, 2002), p. 120-121
the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms.

F. Qualities of a Good Translation

The three most important qualities of a good translation are:

1. Accuracy

Correct meaning of the source message, and transfer of the meaning of that message as exactly as possible into the receptor language.

2. Clarity

There may be several different ways of expressing an idea – choose the way which communicates most clearly; the way which ordinary people will understand.

3. Naturalness

It is important to use the natural form of the receptor language, if the translation is to be effective and acceptable. A translation should not sound foreign.

The translator is constantly struggling to achieve the ideal in all these three areas. When it seems impossible to reconcile all three, the ‘accuracy’ must have priority.\(^\text{27}\)

\(^\text{27}\) Katharine Barnwell (1980), op. cit., p. 15
A. Data Analysis

The writer analyzed words, phrases, and sentences in the novel Twilight by Stephenie Meyer (Source Language “SL”), and then compared the data with its translation, translated by Lily Devita Sari (Target Language “TL”) to find out how the translator determined the equivalent of the words or phrases from the SL to TL. The data was categorized based on the translation procedures used by the translator. They are as follow:

1. Transposition

Transposition is one of the common procedures used in translation which is the only concerned about grammar without changing the meaning of the message. 27

a. SL: That ought to count for something. (p. 1)

TL: Mestinya itu berarti sesuatu. (p. 13)

The transposition in the translation above occurred when the translator put adverb ‘mestinya’ in front of subject ‘itu’. It was causing

grammatical shift in TL because the translator replaced the subject by adverb ‘mestinya’ in front of the sentence. The position of adverb in front of the subject does not exist in SL.

b. SL: But I could see the sacrifice in her eyes behind the promise. (p. 4)

TL: Tapi di matanya bisa kulihat pengorbanan di balik janji itu. (p. 16)

The transposition in the translation above occurred when the translator put the prepositional phrase ‘di matanya’ and the verb ‘bisa’ in front of the subject ‘ku’. The laying down of verb in front of the subject does not exist in SL, except for interrogative form.

c. SL: Charlie had really been fairly nice about the whole thing. (p. 5)

TL: Secara keseluruhan Charlie lumayan baik. (p. 17)

In the SL, the prepositional phrase ‘about the whole thing’ came after adverbial phrase ‘fairly nice’, but the translator laid down ‘secara keseluruhan’ in front of subject ‘Charlie’ in order to get more stylistic value.

d. SL: Forks High School had a frightening total of only three hundred and fifty seven – now fifty eight – students; … (p. 9)

TL: Total SMA Forks hanya memiliki sangat sedikit murid yaitu 357 – sekarang 358; … (p. 21)
The transposition in the translation above occurred when the translator put the noun ‘total’ in front of the subject ‘SMA Forks’. It caused an ambiguity. The readers would think that the town of Forks has some high schools and the total students in the high schools amounted to 357 - now 358. In fact, as defined in the source language, town of Forks has only one high school that has 357 - now 358 – students. Therefore, the translation should be: *SMA Forks hanya memiliki total murid yang sangat sedikit, yaitu 357 - sekarang 358; ...

e. SL: The red-haired woman looked up. (p. 13)

TL: Wanita berambut merah itu mendongak. (p. 25)

The translator translated noun phrase ‘red-haired woman’ into ‘wanita berambut merah’. In SL, adjective ‘red-haired’ was followed by noun ‘woman’; but in TL, such grammatical structure does not exist, so the translator put them on contrary case.

f. SL: It’s a four-hour flight from Phoenix to Seattle, … (p.5)

TL: Makan waktu empat jam untuk terbang dari Phoenix ke Seattle, … (p. 17)

In the SL, the word ‘it’ was used in the position of the subject of a verb when we were talking about the time needed to travel from Phoenix to Seattle, which is equivalent to TL verb ‘makan’. The position of verb in front of the sentence without any subject does not exist in SL, except for imperative form.
g. SL: **We must** be close now. (p. 190)

TL: **Pasti kami** sudah dekat sekarang. (p. 204)

In the SL, modal ‘must’ was put after subject ‘we’, but the translator laid down ‘pasti’ in front of subject ‘kami’. The laying down of modal verb in front of the subject is commonly used in SL as a question.
2. Modulation

Modulation as a procedure of translation occurs when there is a change of perspective accompanied with a lexical change in the TL.

a. SL: She hugged me tightly for a minute. (p. 5)

TL: Ibuku memelukku erat-erat beberapa menit. (p. 16)

The subject ‘she’ in the SL is equivalent to ‘dia’ in TL. But in this sentence, ‘she’ – which referred to Bella’s mom – was translated into ‘Ibuku’, since in the TL perspective, it is uncommon to use ‘dia’ as the pronoun of mother.

b. SL: It was beautiful, of course; … (p. 8)

TL: Tentu saja pemandangannya indah; … (p. 20)

The subject ‘it’ is used as the pronoun of a thing beside human being. In this translation, the translator translated it into ‘pemandangannya’ to clarify what was described before, i.e. the view of the small town. It made the translation not awkward and the readers could understand the story easily.

c. SL: I had always been slender, … (p. 10)

TL: Tubuhku selalu langsing, … (p.22)
The SL word ‘I’ is equivalent to the TL word ‘aku’. In the sentence above, the translator translated it into ‘tubuhku’ in order to get more stylistic value.

d. SL: … suddenly he looked at her, the thinner one, the boyish one, the youngest perhaps. (p. 19)

TL: … tiba-tiba salah satu cowok dari kelompok itu memandang ke arahnya, cowok yang bertubuh kurus dan berwajah kekanakan, mungkin yang paling muda. (p. 32)

The SL word ‘he’ is equivalent to the TL word ‘dia’. In the sentence above, the translator translated it into ‘salah satu cowok dari kelompok itu’ to give a clearer meaning that ‘he’ refers to the boy, since in TL pronoun ‘dia’ is used to refers both male and female.

e. SL: As I watched, the small girl rose with her tray - unopened soda, unbitten apple - and walked away with a quick, graceful lope that belonged on a runway. (p. 19)

TL: Ketika aku memperhatikan, si cewek mungil bangkit membawa nampan – kaleng sodanya belum dibuka, apelnya masih utuh – dan berlalu sambil melompat cepat dan indah. Gerakan yang bisa dilakukan di landas pacu. (p. 31)

According to Oxford Advance Learner’s Dictionary, ‘runway’ means “long narrow strip of ground with a hard surface that an aircraft takes off”
from and lands on; (AmE) = catwalk.”28. It was absurd that the word ‘runway’ was translated into ‘landas pacu’, since it was not in accordance with the context the girl who ‘walked away with a quick, graceful lope’. Considering that the author is an American, it would be more appropriate if ‘runway’ in this sentence was defined as ‘catwalk’ – the long stage that models walk on during a fashion show. However, since in TL the equivalent of it does not exist, it should be transferred. Therefore, the translation should be: Ketika aku memperhatikan, si cewek mungil bangkit membawa nampan - kaleng sodanya belum dibuka, apelnya masih utuh - dan berlalu sambil melompat cepat dan indah. Gerakan yang bisa dilakukan di catwalk.

f. SL: “They are … very nice-looking.” (p. 20)

TL: “Mereka … sangat tampan dan cantik.” (p. 33)

In the SL, it is common to use the adjective ‘nice-looking’ to describe person, either male or female. Meanwhile in TL, the adjective ‘tampan’ is used to describe male figure, and ‘cantik’ to female. In the sentence above, the translator translated ‘nice-looking’ into ‘tampan dan cantik’ to describe the group ‘they’ which consists of both male and female. It made the translation not awkward and the text acceptable in the TL grammatical structures.

g. SL: I picked the first thing I saw on the menu. (p. 169)

TL: Aku memilih makanan pertama yang kulihat di menu. (p. 182)

Generally, the SL word ‘thing’ is equivalent to the TL word ‘benda’. In the sentence above, it was used to replace an object whose name did not mention, i.e. food. Therefore, the translator translated it into ‘makanan’ in order to make the TL text not awkward and to avoid the reader being confused.
3. Transference

Transference, or usually called loan translation, is an adaptation of a linguistic expression from one language into another, when no term exists for the new object, concept, or the state of affairs.

a. SL: My carry-on item was a parka. (p. 3)

TL: Benda yang kubawa-bawa adalah sepotong parka. (p. 15)

According to Oxford Advanced Learner’s Dictionary, ‘parka’ is “a very warm jacket or coat with a hood that often has fur inside”\(^29\). People usually use it in winter. The word ‘parka’ is transferred because it has no equivalent in TL. Parka is uncommonly used in Indonesia, since here the winter does not occur.

b. SL: …, but the tan upholstered seats still smelled faintly of tobacco, gasoline, and peppermint. (p. 12)

TL: …, tapi dari jok berlapis kulit cokelat itu samar-samar masih tercium bau tembakau, bensin, dan peppermint. (p. 24)

‘Peppermint’ is known as the aromatic leaves of a plant of the mint family, or an essential oil obtained from them\(^30\), used as a flavoring in food.

\(^{29}\) Ibid. p. 921

\(^{30}\) Ibid. p. 937
The word ‘peppermint’ is transferred since the equivalent does not exist in TL.

c. SL: My modem was sadly outdated, my free service substandard; just dialing up took so long … (p. 132)

TL: Modemku sudah ketinggalan zaman, layanan servis gratisnya buruk; untuk men-dial-up saja butuh waktu lama … (p.145)

The phrase ‘dial-up’ is a term of a computer system or service used remotely via a telephone line\textsuperscript{31}. In one context, it could be translated as ‘melakukan panggilan keluar’, but it would not be appropriate with the context of sentence above. The translator transferred the phrase without giving some explanation, since it was a common term in communication.

d. SL: For the only sound to be the squish of the damp earth under my feet and the sudden cries of the jays. (p. 136)

TL: Satu-satunya suara yang terdengar adalah bunyi cipratan air yang diciptakan langkah-langkah kakiku dan jeritan burung jay yang tiba-tiba. (p. 149)

‘Jay’ is a European bird of the crow family with bright feathers and a noisy call\(^\text{32}\). The translator transferred ‘jay’ since the bird does not exist in Indonesian.

e. SL: “Um … I’ll have the mushroom ravioli.” (p. 169)

TL: “Mmm… aku mau mushroom ravioli.” (p. 182)

The noun phrase ‘mushroom ravioli’ is Italian food which is the equivalent in TL does not exist. Therefore, the translator transferred it without changing the form.

f. SL: Then I realized they weren’t surrounding the Volvo, they were actually circled around Rosalie’s red convertible, … (p. 223)

TL: Lalu aku tersadar mereka tidak sedang mengerumuni Volvo, melainkan mobil convertible merah Rosalie, … (p. 236)

The word ‘convertible’ means a car with a roof that can be folded down or taken off\(^\text{33}\). The equivalent of it does not exist in TL, since this type of car is uncommonly used in Indonesia; but Indonesians are familiar with it, so it would be fine that the translator transferred the word without giving some explanation.

4. Adaptation


\(^{33}\) *Ibid.* p. 272
Based on Vinay and Darbelnet, as quoted by Hatim and Munday, adaptation is a situational equivalence or the type of situation being referred to when the SL message is unknown in the TL culture. In such cases, translators have to create a new situation that can be considered as the equivalent.34

a. SL: It was seventy-five degrees in Phoenix, the sky a perfect, cloudless blue. (p. 3)

TL: Suhu kota Phoenix 23°C langit cerah, biru tanpa awan. (p. 15)

In the translation above, the temperatur scale ‘seventy-five degrees’ was adjust into ‘23°C’. The adaptation was caused by the difference of units used to measure temperature between the SL custom (commonly uses the Fahrenheit scale) and the TL custom (commonly uses the Celcius scale).

b. SL: She was tiny, several inches shorter than my five feet four inches. (p. 17)

TL: Tubuhnya mungil, lebih pendek daripadaaku yang 160 cm. (p. 29)

The measurement ‘five feet four inches’ was changed into ‘160 cm’.

The adaptation occurs because of the difference of units used to measure the height between the SL custom (commonly uses inch) and the TL custom (commonly uses centimetre).

c. SL: I glanced at the clock on the dashboard. It was past six-thirty. (p. 164)

The adaptation above occurs since in SL custom, the people commonly use the twelve-hour time format, meanwhile in TL custom, the people commonly use the twenty-four-hour time format.

5. Addition

It means that the translator adds some explanation needed by readers in the TL text to give a clearer meaning. The goal is to ease readers understand the text. This extra information can be placed in the text, as footnote or as glossary at the end of the text.\

a. SL: The first I clicked on, the Danag, was a Filipino vampire supposedly responsible for planting taro on the islands long ago. (p. 134)

TL: Pertama-tama aku memilih Danag, vampir Filipina yang menanam taro – sejenis tumbuhan kentang – di kepulauan itu dahulu kala. (p. 147)

In this sentence, the translator kept the word “taro” from the SL dan gift addition “sejenis tumbuhan kentang” as explanation. This is very useful for the readers to understand about taro, which the faithful equivalent does not exist in TL.

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35 Peter Newmark (1988), *op. cit.* p. 92

TL: “Sudah twilight – rembang petang,” gumam Edward. (p. 246)

Here, the translator let the word ‘twilight’ untranslated because she wanted to keep the word, which was taken from the title of the novel. However, she added ‘rembang petang’ as the equivalent of ‘twilight’ so that the readers still get the point.

c. SL: I thought I picked out the word “overreaction”. (p. 474)

TL: Kurasa aku memilih kata “overreaction – bereaksi berlebihan”. (p. 490)

In the sentence above, the translator let the word ‘overreaction’ untranslated to maintain the style of SL; but she added ‘bereaksi berlebihan’ to give a clearer meaning.

6. Reduction

Reduction means the decrease of the SL text. In this procedure, the translator is more likely to reduce a number of elements that form the SL.

a. SL: It was too green – an alien planet. (p. 8)

TL: Terlalu hijau – sebuah planet yang asing. (p. 20)
In the translation above, the SL sentence ‘it was too green’ was translated into the TL phrase ‘terlalu hijau’. There was element of the SL being reduced, i.e. the word ‘it’, which was used to refers a situation. If the sentence was fully translated, the translation would be awkward. Therefore, the translator reduced it.

b. SL: “And not even your own blood,” he continued, enjoying himself. (p. 97)

TL: “Bahkan dengan darahmu sendiri,” lanjutnya, menikmati perkataannya. (p. 110)

The word ‘not’ is equivalent to ‘tidak, tak; bukan; jangan’; but in the TL above, it was not translated. It might cause the readers misunderstand the idea of the story that Edward mocked at Bella because she fainted at sight of other’s blood, not even hers. Therefore, the translation should be: “Bahkan bukan darahmu sendiri,” lanjutnya, menikmati perkataannya.

c. SL: “You know Bella, Jacob?” Lauren asked – in what I imagined was an insolent tone – from across the fire. (p. 121)

TL: “Kau kenal Bella, Jacob?” tanya Lauren – dengan nada yang kupikir kasar – dari seberang. (p. 133)

In this translation, the reduction occurred when the translator translated the prepositional phrase ‘from across the fire’ into ‘dari seberang’. As mentioned in the novel, the conversation took place when
Bella and her friends were sitting around the bonfire on the beach. It is important to translate the whole prepositional phrase because it is related with the context where Lauren speaking from, i.e. across the fire. So the translation should be: “Kau kenal Bella, Jacob?” tanya Lauren - dengan nada yang kupikir kasar - dari seberang api unggun.

B. Discussion

Based on the analysis above, the writer finds some research findings. Here they are:

1. Transposition in the novel is found mostly occurs when the translator put the verb, adjective, adverb, and the object forward in the target language (TL). In fact, in the source language of the novel, the author put them in a place where it should be, i.e. subject + verb + object, but in the translation of the novel, the translation put them on contrary case. In Bahasa Indonesia (TL), it is usual to put verb, adjective, adverb, or object in front of the subject. Meanwhile, in English (SL), such grammatical structure does not exist, except for special form, such as imperative or interrogative form.

2. Modulation in the novel mostly occurs when the translator translates words and phrase based on TL’s perspective. Some words and phrases are not translated literally in the novel because of the different point of view. If the translator translates the text literally, the TL text would be awkward, and the
readers could not understand the text clearly. That is why the translator changes the SL text based on TL’s point of view. It is in accordance with the theory that modulation is a translation procedure that occurs when there is a change of perspective accompanied with a lexical change in the TL.

3. Transferences in the novel are marked by some words that are not translated. The words are adopted directly from the SL into TL, without changing the form or meaning. The non-translated words are the cultural aspects of source language that are hard to find the equivalent in the target language. Transferences also occur because the translator wants to maintain the style of the original works in the target language.

4. Adaptation in the novel is used to change the SL customary into TL customary. It is compatible with the theory of adaptation that the translator works on changing the content and the form of the SL in a way that conforms to the rules of the language and culture in the TL community.

5. Addition occurs when the translator wants to keep the SL word to maintain the style of SL in the TL text, but she adds some explanation in order to get a clearer meaning so that the readers understand the text easily. The additional information in this novel is written within the text.

6. Reduction in this translation occurs when the translator reduces a number of elements that form the SL sentence. Some words and phrases are not translated, because if the translator translates them, the TL text would be
awkward and make the readers confused. Unfortunately, there is some crucial information relate with the context dropped in the TL text.

The use of those procedures above aims to get the translation appropriate with aesthetic and expressive values, more poetic and stylistic besides being understandable. The translator uses those procedures of translation to reach the literary sense, since she has a great responsibility to make the sense and nuances of SL’s literary taste also being felt in TL’s without losing the original message of the SL.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

After analyzing some translation procedures used in the novel *Twilight* and its translation, the writer concludes that the process of reforming the source language to the target language used the method of semantic translation, which emphasizes on the source language (SL). Semantic translation tries to keep the aesthetic value (the beautiful and natural sound) of the SL text, within the constraints of the TL grammatical structures.

The translator determines the equivalent of the words or phrases from the SL to TL using some common translation procedures. Transference and adaptation are used to keep the aesthetic value of the SL text. Meanwhile, transposition and modulation are used to make the text acceptable in the TL grammatical structures. The important cultural words are left untranslated, but some additions are gift to explain cultural words uncommon in the TL. Nevertheless, some reductions make a number of elements that form the SL sentence, which are crucial information relate with the context, drop in the TL text.

Although the translator uses the method emphasizing on the source language to translate the novel, the text is readable and easy to understand. Most
of the TL used by the translator is equal to the SL, it is also appropriate with aesthetic and expressive values.

**B. Suggestion**

The writer gives some suggestions from this research are as follow:

1. For the students especially, and for the readers who do not have adequate knowledge about the translation of a novel to be vigilant and alert to the literary works like novels. Translating the novel into target language needs a lot of shrewdness and prudence from a translator to capture the meaning in the text and convey a good source into the target language without the change of meaning. The translation also should have aesthetic value, beside understandable and in accordance with the rules of the target language.

2. For other researchers who want to do the same research, it is suggested to broaden the scope of the study with a deeper analysis to find another pattern unidentified in this paper.
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