COMPARISON OF THREE TRANSLATION STRATEGIES OF SATIRE AND ITS ACCURACY IN LANGIT MAKin MENDUNG SHORT STORY

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

ENGLISH LETTERS DEPARTEMENT
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JAKARTA
2018

This thesis is a comparative analysis of Kipandjikusmin’s short story from Indonesian into English translated by three translators, Marian De Walt Morgan, Christine Deakin and Nanang Tahqiq. It aims to find out the translation strategies of satire used by the translators and analyze the translation accuracy. The equivalent approach by E. Nida and functional approach by K. Reiss and Vermeer are used by the researcher to strengthen statements in analyzing text functions based on their accuracy. This research use a qualitative descriptive method which analyzes the data containing satire in the short story in the form of sentences and descriptions. Before researching the translation strategy, the researcher classifies and analyzes the satire target along with the satirical device in the short story data. Most satire targets in this short story are episodic and the satirical device that found in the short story, burlesque, exaggeration, travesty, inuendo, irony, melapropism, understatement, ridicule, sarcasm and invective. By adopting the translation strategies of satire theory from Linda Broeder, researcher found that each translator used direct, equivalent, substitution and explication strategy except omission. From 23 data, Marian De Walt Morgan uses more direct strategies and then equivalent, Christine Deakin translates using direct, substitution, equivalent and explication strategy which is dominated by direct and substitution strategy and Nanang Tahqiq uses more direct strategy, substitution and equivalent strategy. In comparing the three translations, the researcher using Nababan’s theory of translation quality to find out the accuracy of the translation. From the data that has been analyzed, the researcher found that satire translations were accurate. Direct translation strategies have an impact on the accuracy of the translation of satire because at the three translations that the strategy of using direct translation the result is accurate.

Keywords: satire, satirical device, short story, target of satire, translation strategy, translation accuracy.
APPROVEMENT

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DECLARATION

I hereby declare that this research is my own work and based on the best of my knowledge and belief. It contains neither previously published material or written by another person nor material which to a substantial extend has been accepted for the award of any other degree or diploma of the university or other institutes of higher learning, except where due acknowledgment has been made next.

Jakarta, October 2018

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ACKNOWLEDGEMENT

In the name of Allah, the most gracious, the most merciful

All praises and thanks to the Almighty Allah SWT, God of the universe who has given guidance and convenience in completing this research. Shalawat and salam always send to our prophet Muhammad Saw, peace and blessing of Allah may be upon him, his family, disciples and followers.

Million of thanks to researcher’s beloved parents, baba and emak for without their prayer, encouragement, advice and love, researcher was unable to finish it until the end. Gratitude and thanks to Mr. M. Agus Suriadi, M. Hum, as an advisor who always guides, corrects, criticizes and giving suggestions for the completion of a good paper.

The researcher also wants to express her gratitude and appreciation to this following great people:

1. Prof. Dr. Sukron Kamil, M. Pd., the Dean of Faculty of Adab and Humanities.
2. Drs. Saefudin, M. Pd., the Head of English Letters Department.
3. Mrs. Elve Oktafiyani, M. Hum., the Secretary of English Letters Department.
4. All lecturers of English Letters Department who taught and educated also motivated the researcher during her study at State Islamic University “Syarif Hidayatullah” Jakarta.
5. All friends in English Letters Department, especially to Translation Class and “Paradise Class,” as their friendship and support the researcher for complete this paper well.

6. Abdul Rosyid who always give his love and support until this paper complete.

7. Special thanks to Ghea, for her great help, never bored to be asked and always supports the researcher whenever the researcher need.

8. All of my friends in KKN Gembira 2017, who have send their pray and support to complete this paper.

9. All friends and person who have contribute in completing this thesis. May Allah bless and protect the. Amin.

The researcher realized that this paper still far for being perfect. Therefore, hopefully this paper can be useful for researcher especially and readers in general. May Allah gives His blessing to all of us. Amin.

Jakarta, September 2018

The Researcher
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CHAPTER I

INTRODUCTION

1.1 Background of the Research

Translation activities have become commonplace and always be an activity that is never deserted by the devotees. From one paper came many translations. Therefore, the reader can determine which translation good and eligible to read. Sayogie (2014: 3) stated that good translation can only be generated by a highly qualified translator, because the translation process involves two languages; the source language and the target language. In another study, Catford (in Machali, 2000: 5) used a language approach in view of the translation activities, he defines as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). In addition that involving two languages in the process, translation also involves the equivalent of text in the source language as well as the target language.

It is important not only to translate the idea raised by the original text in another language, but also to ensure that the translation has a writing style to facilitate reading and understanding of the idea. Nida and Taber (1982: 12) highlight that, “Translating consist of reproducing in the receptor language natural equivalent of the source language message, first in terms of message and secondly in term of style.” From the Nida and Taber statements, there are two things in the translation process. The first is to produce a message commensurate
with the source language, and the second is to produce a natural equivalence in terms of style. However, translation in terms of style is something complicated.

*Langit Makin Mendung* short story was written by Kipandjikusmin which contains fiction stories dominantly using satire. The short story published in August 8th 1968 by *Sastra* magazine was considered a harassment or contempt for Islam (Wahyuningtyas, 2015: 247). The amount of speculation about it happened until the long debate of the writers of Indonesia. The work was translated into English entitled “The Darkening Sky” by Marian De Walt Morgan and also translated by Christine Deakin with title “A Darkening Sky” and Nanang Tahqiq with title “The Sky Is Becoming Cloudier”.

There are several statements that strengthen researcher in examining satire in the Kipandjikusmin’s short story, some of them the Indonesian writers argue that *Langit Makin Mendung* short story is only allusion to the depravity of the Nasakom era as S. Tasrif, SH revealed in his article entitled “Sekitar Majalah Sastra.” He stated that although it may not be a short story that is good in terms of literature, the story is satire that criticizes the depravity of society and not insulting Islam or the Prophet Muhammad Saw. In the other opinion, Sawali (2007:2) argues that the short story of the author was satire and is loaded to criticism. Through this story, Kipandjikusmin sneered at the political elite by cheating. HB Jassin (in Tahqiq, 1995:41) as the head editor of Sastra stated that the style, though direct and at once discourteous, indicates a sense of irony, humor, sarcasm, and cynicism. So it reinforces that the short story contains satirical language style.
From the description above, the researcher is interesting in conducting research and discuss about translating satire. The reason why the researcher choses this literary work in addition to phenomenal, this short story is very unique. The short story is written in the daily colloquial Indonesian and many slang words alive only at the time. The researcher choses the satire as the object of research in translation strategy because of the many satire expressions in it and delivery of the message of meaning contained therein that need to be explored more deeply. Another interesting is to know the translation accuracy of the three translations. Because each translator has their own ways and characteristics in making the translation accurate.

Satire is a phrase or sentence that laughs or rejects something. Satire contains criticisms of human weakness with the aim of making an ethical and aesthetic improvement (Keraf, 2005: 144). The message contained in the short story text is interesting to be investigated in terms of gaining understanding. Translating the satire is not easy, because the foreign translator will find it difficult to sense and interpret satire. The interesting thing is knowing how the translator translated satire. In this case, the translator will maintain the structure and meaning in accordance source language or prefer to change the form and meaning satire according presfective culture of the target language.

The example on Marian De Walt Morgan’s translation:

SL : bibir-bibir kami sudah pegal dan kejang memuji kebesaranMu,

beratus tahun tanpa henti.
TL: our lips are already wesry and stiff, praising your greatness hundreds of years without pause.

In accordance with the target, the above sentence shows the satire of experiential, because that target is the aspect of the condition and the settled human experience, as opposed to certain episodic and events. The word wesry and stiff shows the meaning of a condition that is being experienced by someone and is done continuously. The satirical device used is the burlesque, which is a silly and exaggerating phrase. It can be known in the next sentence that is praising your greatness hundreds of years without pause. It is an exaggerated sentence so it sounds silly.

According to Broeder (2007:40) specific follies and vices become the object of the attack of satire. In this case, a translation strategy needs to be analyzed to translate as well as possible about the satirical object. The list of general translation strategies can be finetuned to the specific features and translation problems of satire as well. From the background, the researcher tries to analyze the translation of satire from the story of Langit Makin Mendung in English translation.

Accuracy is an important aspect in translation. However, to make an accurate translation is not an easy task for the translator. Sometimes, the change of meaning happens in the translation process. The difference language system between the SL and TL is one major factor which affects the accuracy in translation. According to Larson (1998: 530) accuracy refers to the precise
understanding of the source language message and the transfer of the message as accurate as possible into the target language. From the definition, accuracy based on Larson’s statement refers to how accurate the message in the source language when it is transferred to target language.

The significance of this research is to enrich previous research, add insight to the researcher and also the reader, and can be used as reference material for students or researchers who will discuss the same theme.

1.2. Focus of the Research

The focus of this research are the translation strategy of Satire, which need to examined in this case is the target and satirical devices also the translation accuracy contained in *Langit Makin Mendung* short story written by Kipandjikusmin into English text by three translators.

1.3. Research Questions

Based on the background of the research mentioned above, the problems are formulated into following questions:

1. What are the translation strategies of satire are found in three translations of *Langit Makin Mendung* short story ?
2. How is the translation accuracy of *Langit Makin Mendung* short story ?

1.4. Objective of the Research

Based on the research questions above, the objective of this research are:
1. To know the translation strategies of satire in three translations of *Langit Makin Mendung* short story.

2. To examine the translation accuracy in *Langit Makin Mendung* short story.

1.5. Significance of the Research

Research that focuses on this translation strategies of satire has theoretical benefits and practical benefits. Theoretically, it is expected to increase the knowledge or add information about translating satire in fiction literary texts also the accuracy of the object of translation from a comparison of three translators.

This study also has practical benefits, as one of the reference of language researchers related to the satire. In addition, the expected benefits in this study is as a learning material for the reader in understanding the translation strategy in translating words, phrases or sentences containing satire. In addition, the reader or the researchers can understand the impact of translation strategy on the accuracy of translation. Therefore, from the results of this study it is expected that translators can further optimize their ability to translate and produce a good translation.

1.6. Research Methodology

1.6.1. Method of the Research

The method used in this research is descriptive qualitative method. The reason the researcher uses descriptive method because in this study, data analysis does not use the calculation of the numbers but depicted by explanation words or
sentences. In accordance with the statement of Semi (1993: 24) that research is
descriptive means decomposes in the form of words or images, not in the form of
numbers. The approach of research used is a qualitative form, which in the
presentation of data and data analysis in this study delivered in the form of
sentences and descriptions. Qualitative methods involve the collection and
analysis of primarily nonnumerical data obtained from observation, interviews,
tape recordings, and document. In this case, the researcher collects and writes data
in the form of words, phrases and sentences that contain the satire, that is in the
*Langit Makin Mendung* short story which then the data is analyzed to find the
translation strategy of satire and the accuracy of the translations. The affective
data is the score of accuracy scale of the translated text which given by the
researcher. This data is needed in this research because the researcher tried to see
the quality of the translation from its accuracy.

1.6.2. Instrument of the Research

The researcher acts as the instrument of this research to get the data by
reading, marking, classifying and selecting the data of satire in Langit Makin
Mendung short story and its translation.

1.6.3. Unit of Analysis

The translation strategies of satire are taken as the analytical units of this
research. The units are collected form Indonesian short story titled *Langit Makin
Mendung* by Kipandjikusmin, published by Sastra magazine, Year V No. 8 in
August 1968 edition and the English translation translated by Marian De Walt
Morgan in 1982, Christine Deakin in 1976 and the third translation by Nanang Tahqiq in 1995. The object of this research is a word, phrase or sentence in which there is a satire and data retrieval is done only by focusing on translation strategy and translation accuracy.

**1.6.4. Technique of Data Analysis**

The data that has been collected is descriptive analysis using qualitative method. In the data analysis, the first, researcher read the original short story and the three translations to ensure satire. Secondly, the researcher classify the target and satirical devices of satire in the *Langit Makin Mendung* short story. Thirdly, the researcher compares the three translation strategies and then analyze the translation accuracy. Forthly, analyzes the strategy of translating the target language text in translating satire.
CHAPTER II
THEORETICAL FRAMEWORK

2.1 Previous Research

In this research, the researcher looks at some previous researchs that is relevant to the problem to be analyzed. Some of the previous researchs has become one of the researcher’s reference in doing research so that the researcher can enrich the reference and theory that will be used in analyzing the problems related to satire translation strategies and the accuracy.

The first research has been done by Li Hong Qing (2016) entitled “A Comparative Study of Satire Translation in Two Chinese Versions of Pride and Prejudice” in an International Journal of Social Science and Humanities Research. In the research, Li compares two Chinese versions with the original text of Pride and Prejudice. The writer also compares the differences and the similarities between the two Chinese version and decides the object in the criteria of functional equivalence. The theory is perspective of Nida’s Functional Equivalence Theory that discuss the problems: accuracy, intelligibility, and equivalence of satirical tone.

The second research is Analisis Teknik Penerjemahan dan Kualitas Terjemahan Kalimat yang Mengandung Ungkapan Satire dalam Novel The 100-Year-Old Man Who Climbed Out of The Window and Dissapeared by Ambhita Dhyaningrum, M. R. Nababan and Djatmika (2016). The research focuses on the analysis of translation techniques and the quality of translation of sentences
containing satire. Sentences containing satire phrases are realized in minor to complex sentences. The types of satire are also described and classified using translation techniques and rhetorical devices. The theories used are the translation techniques of Molina and Albir and the theory of translation quality assessment proposed by Nababan et al.

The third research is a thesis written by Fidia Eka Putri (2017), a student of Syarif Hidayatullah State Islamic University Jakarta. The writer focuses on the classification of satire types in Novel The Magic Pudding and translation strategy in translating satire on target language text based on Indonesian cultural perspective and Australia. The writer was analyzed the humor translation especially satire from The Magic Pudding Novel into six Indonesian translation text taken from Translation class 6B 2015/2016 Faculty of Adab and Humanity State Islamic University Syarif Hidayatullah Jakarta. Theory of Abrams on the style of language and techniques and translation strategies satire by Van der Parre was used by the writer.

The research will be analyzed by the researcher is not much different from previous research that is to know the type of satire and translation strategy of satire. The focus that distinguishes this research from previous research is to improve the research about satire translation from Indonesian into English and the strategies that is used in three translations also to know the accuracy of the translations.
2.2 Translation

2.2.1 Definition of Translation

Basically translation is defined as the transfer of meaning or message in the source language (SL) to the target language (TL). As stated by Newmark (1988: 5), the definition of translation is “rendering the meaning of a text into another language in the way that the author intended the text”. So, not only to translate words, phrases or sentences, but also the meaning and message contained therein must be understood and translated well. In this case, the translator is required to be able to convey the content of the meaning that contained in the TL according to the SL.

In this case, Machali (2000: 6) stated that through translation activities, a translator returns the contents of a text in another language. Submission is not simply a replacement activity, because the translator in this case engages in new communication activities through the results of existing communication activities (ie in text form), but with regard to social aspects when the new text will be read or communicated.

Meanwhile, Hatim and Mason (in Sayogie, 2014: 7) define translation as “an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication (which may have been intended for different purposes and different readers/hearers)”. In this case, a translator is the repicient of the original message and when translating acted at once as the sender of the message in the translation language.
Through some of these definitions, translation is defined as an act of communication. Related form of communication, it can be said that translation is an effort in conveying messages that cross the boundaries both linguistics and culture. It can be concluded that translation is the activity of transferring messages from one language (source language) to another language (target language) by not changing the content or intent of the author and this activity is done through several stages of translation.

2.2.2 Translation Process

Translation is a gradual process. As Larson puts it (in Sayogie, 2014: 17) on the stages of translation, (1) studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text; (2) analyze the source language text to find its meaning; and (3) revealing the same meaning by using lexicons and structures corresponding to the target language and cultural context.

Nida and Taber (1969: 33) suggested the process of translation takes place through three stages:

The figure 2.1 describes the translation process in three steps:
1. Analysis

In analyzing a text, the translator should study the contents of the source language text. The translator should also look at the relationship of meaning between words and word combinations. The purpose of this analysis is for the translator to fully understand the message contained in the source language text and the manner in which it is disclosed.

It can be interpreted that in the analysis phase the translator must know the meaning, including covering the correlation of meaning, meaning reference and connotative meaning and structure in the source language.

2. Transfer

At this stage, the translator takes over the language after performing an analysis that includes both grammatical and semantic aspects. At this stage also a translator decides which ideology to use (foreignization or domestication), what method to use and what technique will be applied considering three aspects of accuracy, reasonableness and legibility.

3. Restructuring

In this last stage, the translator conducts a process of harmonizing or rearranging the text in a variety that fits the language style, reasonable rules and thoughts in the target language.

2.3 Satire

2.3.1 Definition of Satire

Today, satire is a very powerful artistic form used to critique specific human behaviours. LeBoeuf (2007: 3) highlight that “satire is a powerful art form
which has the ability to point out the deficiencies in certain human behaviours and the social issues which result from them in such a way that they become absurd, even hilarious, which is therefore entertaining and reaches a wide audience.” Satire has been demonstrated that it used extensively throughout recorded history as a tool of critique and social commentary.

Satire can be used to ridicule a person, a group of people or society as a whole. The hope is that by pointing out the foolishness of the person, group, or society, that a situation might improve. There are many examples of satire that researcher found, some of them on Jonathan Swift’s “A Modest Proposal” satire proposes that ‘children be eaten’ in order to deal with overcrowding in London during the Industrial Revolution. According to Lorch (2015: 2) Mark Twain also uses satire in The Adventures of Huckleberry Finn, through Huck’s comments and remarks about how society works through the eyes of an uneducated child. Mark Twain points out the foolishness of slavery and the Southern social structure of the time period.

Satire is a phrase or sentence that laughs or rejects something. According to Singh (2012: 68) satire greater purpose is often constructive social criticism although it is usually meant to be funny. Qing (2016: 474) argued that humour, irony, and exaggeration are ways of expressing satire, in other words, humour and irony are parts of satire. It can be considered that the features satire are irony, sarcasm, ridicule and humor. In another study, satire is the mind/wits, irony is the reasoning or rhetorical tool and humour is the substance.
According Dhyaningrum, Nababan and Djamika (2016: 214) satire can be reviewed from the macro and micro level. From the macro level, satire is a type of essay, while in the micro level, satire is language style, precisely *majas*. They also added that satire is a caricature version of literature because it tends to exaggerate, intelligent, and ironic. Satire exposes the absurdity of human or institution, unraveling the gap between the mask and the real face.

In another study, LeBoeuf (2007:1) argued that “*Satire also has the ability to protect its creator from culpability for criticism, because it is implied rather than overtly stated; in this way, it becomes a powerful tool for dissenters in difficult or oppressive political and social periods.*” So, satire is very closely related to a criticism, which with its strength will cause a problem or even goodness in another perspective. As in the short story discussed in this study which is not only in the form of a criticism or dislike of the author for the ugliness or political depravity during the reign of Soekarno. With its distinctive language style, Kipandjikusmin shows what he thinks the reader must know what actually happened at that time.

### 2.3.2 Target of Satire

According to Simpson (2003: 71), the satirical target realizes four subtypes, best thought of as interlocking domains or zones rather than discrete units. The first type is *episodic*, where the target is a particular action or a specific event that has taken place in the public sphere. The second is *personal* target where the object of attack is, unsurprisingly, a particular individual. An *experential* target is directed towards more stable aspects of the human condition
and experience as opposed to specific episodes and events. The fourth subtype, *textual* target, spotlights the linguistic code itself as its principal object of attack.

### 2.3.3 Satirical Devices

In *Langit Makin Mendung* short story the author of course uses various way to express satire that is by using satirical devices. The researcher tries to examine what satirical devices are used by the author in delivering a satire sentence. Gaughen (in Dhyaningrum, Nababan, 2016: 215) notes the various satirical devices used in satire, namely irony, travesty, burlesque, parody, farce, invective, knaves and fools, malapropism, ridicule, and comparative devices containing comparisons incongruity such as metaphors and oxymorones.

However, there are several statements that contain various of satirical devices, including the theory of Linda Broeder, Chakhachiro, Cate Watson and another free opinions. From some references, the researcher formulates that the satirical devices contained in satire are:

1. **Irony**: the actual intent is expressed in words which carry the opposite meaning. It is lighter, less harsh in wording than sarcasm.

2. **Travesty**: presents a serious (often religious) subject frivolously, it reduces everything to its lowest level. “Trans”: over, across “vestire”: to clothe or dress. Presenting a subject in a “dress” intended for another type of subject.

3. **Burlesque**: ridiculous exaggeration achieved through a variety of ways. For example, the sublime may be absurd, honest emotions may be turned to sentimentality.
4. **Parody**: a composition imitating or burlesquing another, usually serious, piece of work.

5. **Farce/Exaggeration**: exciting laughter through exaggerated, improbable situations. This usually contains low comedy: quarreling, fighting, course with, horseplay, noisy singing, boisterous conduct, trickery, clownishness, drunkenness, and slap-stick.

6. **Malapropism**: a deliberate mispronunciation of a name or term with the intent of poking fun.

7. **Anachronism**: is placing an idea, invention, item or word in the wrong time period.

8. **Mock Epic/Mock Heroic**: Using elevated diction and devices from the epic or the heroic to deal with low or trivial subjects.

9. **Understatement/Diminution**: taking a real-life situation and reducing it to make it ridiculous and showcase its faults.

10. **Grotesque**: creating a tension between laughter and horror or revulsion; the essence of all “sick humor” or “dark humor.”

11. **Invective**: harsh, abusive language directed against a person or cause. Invective is a vehicle, a tool of anger. Invective is the bitterest of all satire.

12. **Sarcasm**: a sharply mocking or contemptuous remark. The term came from the Greek word “sarkazein” which means “to tear flesh.”

**2.3.4 Translating Satire**

From the statements of many researchers, it can be understood that translation is a complex and difficult task. Especially, while translating a literary
work, a translator encounters many problems, such as; cultural terms, similes, metaphors, idiomatic expressions, meter, rhythm, proper names etc. There are several translation theoreticians who come to our rescue by discussing such problems and by giving some solutions to solve these problems. But unfortunately, many of these theoreticians with a few exceptions, have failed to touch the problem of translating satire. Understanding a satire is also not an easy task, because of its subtlety. Every society has its own flaws and follies. They vary from time to time.

Similarly, historical facts, happenings, cultural events should not be changed. The readers of such translation read them not simply to know the story, but to understand the society or way of lifestyle of the SL people. For example: some characters are named with their profession like 'Poolakulamma', in Kanyasulkam. A translator of satire must be a dramatist; as he has the power of viewing (imagining) the facial expressions of such characters while attaining satirical comments. So that, he can identifies and translate the satire effectively.

There are some satires that criticizes the follies common to all. Which are easy to translate in any language because all those weaknesses are universal. But the satires that are peculiar to a particular society or an individual are difficult to translate. So in order to bring the effect or to do justice to the original text or to the author's idea, the translator must strive hard.

Linda on her research categorized five translation strategies to translate satire (Broeder, 2007: 41-42). This leads to the following overview of strategies:

1. Direct Translation
Satire ST = Satire TT

The satire from the source text is translated into the target language literally. This strategy is especially applicable in related cultures with a shared attitude towards the subject under attack.

For example:

ST: Huck chides himself for his sinful ways, allowing a slave to escape.

TT: *Huck menegur dirinya sendiri karena cara berdosanya, membiarkan seorang budak melarikan diri.*

From the example above we can see that satire in the source text translated into target language literally.

2. Equivalent Translation

Satire ST \(\approx\) Satire TT

The satire from the source text is translated with a comparable satire from the target culture. The amount and the manner (aimed at the same type of institution or group, within the same field – political, ideological, social, etcetera) of equivalence can vary.

For example:

ST: The duke and the dauphin commit fraud several times in an effort to get rich.

TT: *Duke and Dauphin melakukan penipuan beberapa kali dalam upaya memperkaya diri.*
From the example above, Mark Twain satirizes greed. Phrase ‘to get rich’ is mean to having a lot of money and possessions. In target text translated into ‘memperkaya diri’ which is has an equivalent meaning to ‘get rich.’

3. **Substitution**

Satire ST > Satire TC

The satire from the source text is replaced by another non-equivalent satire from the target culture. The only equivalence lies in the type of rhetorical device that is being used (namely satire).

For example:

ST: *Nyonya menteri sampai Presiden diterjang semena-mena.*

TT: Minister’s wives until even the President was attacked without regard for his position.

From example above, word ‘*diterjang semena-mena*’ translated into english with ‘was attacked without regard for his position’ which is nonequivalent to the exact meaning from the source text.

4. **Explication**

Satire ST = Satire TT + Explanation

Explication distinguish into two, there are:

- Intra textual

Additional information is added to the running text to explain the satire.

- Extra textual
Editorial techniques are used to explain the satire. Example would be the use of footnotes, endnotes comments between bracket, an epilogue, and etcetera.

For example:

ST: *Flu tak bisa disogok, serangannya membabi buta tidak pandang bulu.*

TT: The flu could not he bribed. Its attacks raged without concern for class or social hierarchy.

It can be seen that the phrase ‘*membabi buta tidak pandang bulu*’ translated by the adition to explain the satire.

5. **Omission**

- Satire ST > No Satire TT

This occurs when the translator strategies the satire literally without explication in a situation where the subject of the satire is unknown in the target culture.

For example:

ST: A maiding fit to be a queen with her old uncle stand

TT: *Seorang yang tepat menjadi seorang ratunya berdiri pamannya yang sudah tua bersamanya*

The word ‘maiding’ is not translated. According to Putri (2017:12) *Maiding* in here taken from the word ‘maiden’ which is mean a girl or young woman.

- Satire ST > Ø TT
The passage containing the satire in the source text is completely left out in the target text.

For example:

ST: He saved the Noble Buncle by Divin’ off the poop

TT: Dia menjaga bangsawan tersebut ketika mereka tiba di daratan

The words ‘by Divin’ off the poop’ completely left behind. Whereas the words by Divin’ off the poop considerate as satire. (Putri, 2017:13)

2.4 Translation Quality

A good translation has to transfer the message from source language to target language well. Translation quality assessment is similar to translation criticism. Newmark (in Nurhidayah, 2013:72) stated that “translation criticism is an essential link between translation theory and practice.” It means that, in criticizing a translation product, there is always a relationship between the theory of translation and the application of the theory. According to Nurhidayah (2013:72) the translation quality can be judged in three aspects. The first aspect is accuracy that indicates how faithfully the message of the source text is maintained in the target text. The second aspect is the acceptability that refers to the consistency of the translation to the grammar and culture of the target language. The third aspect is the readability showing the understanding of the target readers to the translation.
In line with the above opinion, Nababan (2012:41) Theorists translation agrees that a text translation can be said good quality if: 1) the text of the translation is accurate from in terms of its contents (in other words, that message contained in the text of the translation must be the same with messages contained in the original text or source text), 2) the translated text is disclosed with its rules apply in target language and not contrary to norms and culture apply in target language, and 3) text translations can be easily understood by target readers.

### 2.4.1 Translation Accuracy

Accuracy is a term used in the evaluation translation to refer to whether the source language and target language text already worth or not. Nababan (2012:44) argued that the concept of comparability leads to similar content or inter-message both. A text can be referred to as a translation, if the text has meaning or message similar to other text (read: source language text). Therefore, attempts to reduce or add to the content or text of the source language in the target language text should be avoided.

In another statement, Sadtono in Agustino (2011:19) highlight that a translator should maintain the meaning of a text. He states that a translator should attempt to produce translation which has the same meaning at the source text. The most important thing in translating a text is how the message is expressed in target language, not how to maintain source text original form. A translator must be able to maintain the meaning or message of the ST. The translator has to transfer the message in a thorough and faithful manner, giving consideration to linguistic variations in both languages. Besides, the translator has to make sure that the
readers understand what is meant by the original writer. Consequently, the term ‘translation accuracy’ refers to the translator’s understanding of the message of the ST and that how accurately the translator has managed to translate a text from one language into another.

The accuracy of translation based on the scales below:

Table 1 Scale of accuracy score
(Adopted from Nababan, et. al., 2012)

<table>
<thead>
<tr>
<th>Scale</th>
<th>Categorize</th>
<th>Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Accurate</td>
<td>The meaning or message in words, phrase is accurately conveyed into the target language; there is absolutely no distortion of meaning.</td>
</tr>
<tr>
<td>2</td>
<td>Less accurate</td>
<td>The meaning or message in words, phrase is less accurately conveyed into the target language. But there is still a distortion of meaning or translation of multiple meanings (taxa) or there is a meaning that is omitted, which interferes with the integrity of the messages.</td>
</tr>
<tr>
<td>1</td>
<td>Inaccurate</td>
<td>The meaning or message in words, phrase and sentences is not accurately conveyed into the target language or deleted.</td>
</tr>
</tbody>
</table>

The instrument of assessment of the accuracy of the translation rate follows a scale of 1 to 3. The higher the score given by the rater, the more accurate the resulting translation. On the contrary, the lower the score given to the translation, the lower the accuracy of the translation. Aspect of accuracy has a weight highest, ie 3. After gathering data from the correspondents, the researcher calculated the results and categorized it into three types for each criterion, the
categories of translation accuracy are; accurate (with mean score 2.66-3.0), less accurate (with range mean 1.34-2.65) and inaccurate (with mean score 1.0-1.33). It is adjusted with the basic concept of the translation process as a message forwarding process (accuracy) from the source language text to the language target.

Need to be underlined we cannot measure in full of a translation text. For example the quality of translation in a novel as a whole. The assessment can be minimized by purposive sampling or only by emphasizing on cultural terms, technology terms, certain diction, texts or certain translation techniques and etcetera.

2.5 Functional Equivalence and its Role in Translation

Functional Equivalence Theory is one of most frequently quoted theories in the field of translation studies and it is the key concept in Eugene Nida’s theoretical system. This part presents the content and proper understanding of Functional Equivalence Theory and Nida’s ideas about the functions of language.

2.5.1 Nida’s Functional Equivalence Theory

In Nida’s view, translating means communicating and should include semantics, style and tone. That is, the translation should encompass both the surface lexical information and deep cultural information (Qing, 2016:475). Nida explains that primarily, equivalence cannot be understood in its mathematical meaning of identity, but only in terms of proximity, i.e., on the basis of degrees of closeness to functional identity. So, no translation can be completely equivalent, it
only represents a certain degree of equivalence. Therefore, Nida polished his theory in his book *Language, Culture and Translating* in the 1990s; he divided functional equivalence into different degrees of adequacy from minimal to maximal effectiveness on the basis of both cognitive and experiential factors. The Minimal definition of functional equivalence is the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it. The Maximal definition of functional equivalence has been stated as “The readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did” (Nida, 2001:87).

### 2.5.2 Functional Equivalence in Satirical Translation

In light of Nida’s functional equivalence, this thesis makes a comparative study on the strategy of satirical translation from *Langit Makin Mendung* short story in order to prove the applicability of the theory to the evaluation and analysis of the three translations. Literary translation, for example, a short story, may be translated with the best use of functional equivalence in order that it may read well, particularly in translating a satirical short story.

Translating a satirical story requires a high degree of closeness and naturalness to the source language, for satire is often too subtle for a non-native translator to fully understand. For example, especially when translating one of the elements of satire, humor. Even some jokes which are considered funny in one culture may be meaningless in another culture. Thus, translating satire makes translators pay special attention to the satirical tone and deep understanding of the
source language. The best translation does not sound like a translation. Maybe this standard of natural equivalence is impossible to meet. Nida continues that, “There is always some loss and distortion in satirical translation since no two interlocutors ever have exactly the same designative and associative meanings for the same phonological, lexical, grammatical, and discourse features” (Nida, 1969:12).

From this aspect, the researcher intends to present the process of evaluating the selected examples under functional equivalence theory. The process of evaluating the translated sentences includes the entire range of potential problems: accuracy, intelligibility, equivalence of satirical tone and other literary expressions.

2.6 Skopos Theory

Sari (2013:2) stated that Reiss (1971) using a functional approach. According to him, translation is a two communication process languages bridged by translators; aim ideally is to produce target text which functions commensurate with the source text. That goal is called “skopos” (Vermeer, 1989) and is the result of negotiations between clients and order translation. In another study, Setia (2007:132) argues that skopos in Greek means ‘destination’ and has been introduced into translation theory in the 1970s by Hans Vermeer as technical term for the purpose of a translation and act of translation. The main work of skopos theory (Skopostheorie) is Grundlegung einer allgemeine Translationstheorie (‘Groundwork for a General Theory of Translation). Although the theory skopos
precedes the act of translation theory initiated by Holz-Mänttäri, this theory considered to be part of the same theory. Skopos theory focuses on the purpose of translation which determines the translation method and strategy done to produce a translation which is functionally appropriate. This result is by Vermeer is called *translatum*. In skopos theory, he find out why a SL is translated and what the TL function will be important to translator.

Still in approach functional, Nord in Sari (2013:2) also argues that translation is the production of TL from the text source according to the requested function or desired in the target text (purpose of translation). Meanwhile, according to Hatim and Mason (1992), translation is a communication process takes place in a social context. Furthermore, the two experts perfect it with adding cultural and linguistic aspects.

Translation is an effort to convey other communication actions that might be addressed for readers who are different from their goals different from crossing cultural and language boundaries (Hatim and Mason, 1997). Various definitions express the same thing in a way that different, namely translation is a process communication bridged by translators and involving two languages and culture; translation is done with a specific purpose which may be different from the purpose of the SL author.

As a mediator, the translator is on between two cultures. Cultural difference influence the formation of SL and TL (Newmark, 1988). ST is bound by SL culture and TL is bound by SL culture as explained by Nord (1991, p. 7) that “*bound linguistic signs, both the source text and the culture target text are*
determined by the communicative situation in which they serve to convey a message.” Besides that, the most important thing researcher have to do understood by the translator is the goal translate SL and the function you want given to SL by considering potential TL reader. Thus, he can determine the translation strategy will be used (Vermeer, 1989). Therefore, the way an interpreter delivers a message in TSu it can be different from the way the author. In addition, Reiss (1971) mentions the existence the possibility that the message delivered is not exactly the same because of different situations and communication.

Reiss and Vermeer (1984:119) refers to a general translation theory for all texts. There are six basic rules from the theories:

1. A translatum (TT) is determined by the skopos.

2. A TT is an offer information (informationsangebot) inside target culture and TL about an information offering in source culture and SL.

3. A TT does not initiate an information offering in a way that is can be clearly reversed.

4. An internal TT must coherent/related.

5. A TT must be coherent with ST.

The five rules above stand up hierarchical sequential, with the skopos rule as main.
CHAPTER III
RESEARCH FINDINGS

3.1 Data Description

In this chapter, the researcher focuses on translation strategy of sentence or expression that contains satire in Indonesian short story *Langit Makin Mendung* by KiPanjikusmin. In this satire translation the researcher tries to analyze the target of satire and satirical devices used by three translators. After analyzing the researcher compares the translation strategies of the three translators in translating satire which then can be known how the accuracy of the translation with the original text source according to the above theories. In addition, the function aspect of a translation needs to be analyzed because the assessment of accuracy is not enough to become a benchmark for a translation. In this research analysis, researcher uses theory from E. Nida, K. Reiss and H.J Vermeer as references.

Researcher has collected and classified data into sections according to satire targets, satirical devices, satire translation strategies and translation accuracy. After that, researcher analyzes the data that has been collected according to the theory and reinforced with additional other references.

3.2 Data Analysis

Based on the theory of satire translation strategy proposed by Linda Broeder, researcher trying to analyzes the translation strategy performed by three translators in translating the short story and compare it. Researcher also needs to examines the target and satirical devices contained in a sentence containing satire.
In this case the researcher takes some theories and summarizes them into a sufficient theory formula to analyze a satire sentence.

The researcher only took 11 data from total data found 23 data of satire in the *Langit Makin Mendung* short story that each sentence satire is also supported by the sentence that also contains satire either before or after. The researcher analyzed the satire sentences with several guidebooks and also dictionaries such as *Kamus Lengkap Indonesia-Inggris* compiled by Alan M. Stevens and A. Ed. Schmidgall-Tellings, *Kamus Besar Bahasa Indonesia* (*KBBI*), and Merriam-Webster dictionary to comprehend the data analysis. The researcher analyzed the data by grouping it according to the satire target to make it easier for the researcher and the reader to read and understand it. After that the researcher analyzes the accuracy of the translation of satire sentences using the theory of Nababan to find and determine how accurate the translations are translated by three translators. The data set will be analyzed as follows.

1. **Episodic**

   **Datum 1**

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terik matahari terlalu lama membakar otak-otak mereka yang bodoh.” (p.2)</td>
<td>The heat of the sun has baked their dull brains too long.” (p.2)</td>
</tr>
<tr>
<td>Translated by Marian De Walt Morgan</td>
<td>Translated by Christine Deakin</td>
</tr>
<tr>
<td>and the heat of the sun has been burning up their stupid brains for far too long.&quot; (p.2)</td>
<td>The sun's heat has too long burnt their dull-witted brain. (p.3)</td>
</tr>
</tbody>
</table>
| Translated by Nanang Tahqiq |}
The sentence “membakar otak-otak mereka yang bodoh” contain satire towards the servant of God who, according to previous conversations “dari daerah tropis.” The sentence is indicated as satire because it contains an allusion to humans or the Prophet Muhammad’s people who seem stupid and suggest that humans must improve themselves better. Explained that “mereka” too long exposed to the sun. Therefore, the target satire in the above sentence is episodic, which is the target of special conditions and events that are happening in the realm of society. In this satire sentence the author uses satirical devices exaggeration, which is a statement that exaggerates a fact. Because not necessarily the actual facts as the authors express. Excessive satire on something.

In translation by Marian de Walt Morgan, the word “membakar” is synonymous with the word “baked” which literally means “memanggang, membakar”. It is a word choice and its meaning has not changed. The choice of the word “dull” to mean “bodoh” also though its direct meaning is dull and not stupid, Marian shows another meaning of the word “bodoh.” Therefore, the translation strategy is equivalent translation, which translates using the comparable satire of the target language. Meanwhile, the translation of satire by Christine Deakin using direct translation strategy, in which the translator translates the sentence of satire literally. Nanang Tahqiq uses the equivalent translation strategy because of the word “bodoh” translated to “dull-witted”. The researcher conclude that the three translations of satire are accurate because the translation is equivalent as according to Nababan (2012: 44) the concept of
equivalence leads to the similarity of content or messages between the two, the source language and the target language.

The translation above results a functional or easily understood, even if there is no cultural matching. From the three translation sentences, it can be seen that the purpose of the text function remain the same, namely explaining a situation in the story. As Nida points out, “if a more or less literal correspondence is functionally equivalent, then obviously no adjustment in formal use are necessary” (Nida, 2001: 92). Equivalent and direct translation can be conclude that their use affects the accuracy of translation because it does not change the composition and meaning of the context of the story. Equivalent translation causes accurate translation because the SL is translated with a comparable satire in TL, which is within the scope of culture so that it does not cause significant differences in meaning. As stated by Larson (1984:154), the translators should look the most natural way and most accurately express the meaning of SL. Direct translation also makes a translation accurate because there is no TL that matches the SL, so the best choice is to translate it literally. This satire sentence in the form of connotative is translated to Nida which states that technique refers to referential meaning and emotive/connotative meaning which focuses on analyzing word structure and distinguishing the same words in related lexical fields.

Datum 2

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translated by Marian De Walt Morgan</td>
<td>Translated by Christine Deakin</td>
</tr>
</tbody>
</table>
“Paduka salah duga. Di bawah kita bukan neraka tapi bagian bumi yang paling durhaka. Jakarta namanya. Ibukota sebuah negeri dengan seratus juta rakyat yang malas dan bodoh. Tapi ngakunya sudah bebas buta huruf.” (p.4)

“You are mistaken, Your Excellency. Beneath us is not Hell, but the most sinful place on earth, called Jakarta. It is the capital of a country with a hundred million lazy and stupid citizens. But all the same, they claim to be free of illiteracy.” (p.5)

"Your Excellency's a bit off the mark there. That's not Hell down below us, but the most sinful area of the earth. It's called Jakarta, and it's the capital of a country with a hundred million lazy stupid people. But it proclaims itself free from illiteracy." (p.4)

You did not guess right, your reverence. Beneath us is not Hell, but the most sinful area on earth called Jakarta. It is the capital of a country where a hundred million lazy and stupid people live. However, they always unanimously claim to be free of illiteracy. (p.7)

The sentence above is a loud allusion that Jibrail said when the Prophet Muhammad asked “neraka lapis ke berapa di sana gerangan?.” The satire target in this sentence is episodic as is clearly seen in the whole sentence that explains a particular condition and event that is said that “Jakarta merupakan Ibukota sebuah negeri dengan seratus juta rakyat yang malas dan bodoh. Tapi ngakunya sudah bebas buta huruf.” This target attack is directed against religion and culture. The satirical device used by the author is Irony, a statement whose words contain contradictory intentions. As seen in the sentence “Di bawah kita bukan neraka tapi bagian bumi yang paling durhaka. Jakarta namanya.” At first glance the sentence expresses directly and does not seem contradictory, but in whole the sentence means a contrasting situation or an analogy as an innuendo object, namely hell and Jakarta or “bagian bumi yang paling durhaka.” As stated by
Singh (2012:68) that the author frequently employ satire to point at the dishonesty and silliness of individuals and society and criticize them by ridiculing them.

The researcher concluded that the three translators used the **direct translation** strategy in translating the satire sentence above. There is no significant difference between the three translators in terms of changing the meaning, but there is only a slight difference in the choice of the third word which is still the same because it translates literally. Therefore, the translation sentence above can be said to be accurate because the meaning of the word, the phrase clause, the sentence even the text of the source language is transferred well and accurately into the target language. This can happen because of the impact of the Direct translation strategy which minimizes the changes in the composition to the meaning in it.

Besides reproducing lexical and grammatical meanings, a translator must pay intention to the function of the text in the translation. As explained by Machali (2000:81), it must be remembered that equivalent (pemadanan) is not equalization (penyamaan). Provided that there is no distortion of the overall meaning that changes the intent and purpose of the text as a whole, the translation is still acceptable. So with this statement it is clear that the above three translations has been equivalent even though there have been slight changes in the grammatical arrangement and differences in a diction.

Datum 3

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Translated by</th>
<th>Target Language</th>
<th>Translated by</th>
<th>Translated by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marian De Walt</td>
<td>Translated by</td>
<td>Christine</td>
<td>Translated by</td>
<td>Nanang Tahqiq</td>
</tr>
<tr>
<td>Morgan</td>
<td>Deakin</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>-----------------</td>
<td>-----------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>&quot;All the rocks in the world wouldn't be sufficient to stone the adulterers. There aren't even enough to build a mosque, don't you see?&quot; (p.14)</td>
<td>&quot;There wouldn't be enough stones in the whole world for all its fornicators to be hit with them. There aren't even enough for the building of mosques — has Your Excellency noticed?&quot; (p.10)</td>
<td>The whole world does not have enough stones to stone the adulterers. There are not enough to build a mosque, doesn't your reverence see? (p.16)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This sentence contains Jibrail's allusions to “negeri dengan rakyat Islam terbesar” as in the previous conversation with the Prophet Muhammad. Episodic categorized because the target is a condition or a special event that is happening or experienced at that time. The satirical device used is sarcasm, which is because in the satire sentence it contains words that indicate an annoyance, disapproval, even hatred of the object of satire itself. Although at first the researcher determined that this sentence uses exaggeration (exaggerating a fact) but then after being examined again, this sentence leads to sarcasm.

Marian DW Morgan, Christine Deakin and Nanang Tahqiq used the direct translation translation strategy. These three translations are translated literally and do not change the designation of a culture in the source language to the target language. There is a difference in the choice of the translation of the word “pezina-pezinanya” which translates to “adulterers” by Marian DW Morgan and Nanang Tahqiq. Whereas C Deakin translated it as “fornicators” which in Merriam Webster's dictionary meant “consensual sexual intercourse between two
persons not married to each other.” When compared to the word “adulterers” it does not differ in meaning. In the satire sentence “untuk dirikan masjid saja masih saja kekurangan” translated in accordance with the source language and not equated with the target culture. This allows the reader to better understand one context of this conversation. So it can be said that the translation of this sentence is accurate because there is no change in meaning in the target language. Because it is translated directly and literally makes this sentence accurate and there is no distortion of meaning. The three translations are equivalent because without the equivalence, translation would not be possible. As stated by Pym (2007) in Kamil (2014:29) equivalence means that the translation will have the same value as some aspects of the source text, such as the value is on the level of form, reference, and function.

2. Personal

Datum 1

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Translated by</th>
<th>Target Language</th>
<th>Translated by</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Jiwa-jinya mereka kabarnya mambu Nasakom. Keracunan Nasakom!&quot;</td>
<td>Marian De Walt Morgan</td>
<td>&quot;Their souls are said to reek of Nasakom. They are poisoned by Nasakom:&quot; (p.3)</td>
<td>Translated by Nanang Tahqiq</td>
</tr>
</tbody>
</table>

This sentence indicated as satire because it against political aspect and institution. The satire also aimed to criticising and questioning a certain matter and trying to convince the audience. Personal targets in this sentence are human or
the people of Prophet Muhammad who became the object being discussed. The word “mambu Nasakom” an Indonesian term that existed in orde baru according to the background of the short story. The word “Mambu” is a Javanese language which means “odor”, or rotten smell. Satirical device used is exaggeration because in this satire sentence shows how exaggerated the assumption of God in humans.

In this sentence, Marian and Deakin use the direct translation strategy for translating the satire sentence literally so that the meaning is quite the same. Deakin adds the word “Rumour.” While Nanang Tahqiq uses extratextual of explication translation, which NASAKOM explained its meaning using footnote. In the context of this sentence, word “jiwa-jiwa” smell of Nasakom which is a satire that has another meaning that is followers of NASAKOM teachings, which is explained by Nanang on his translation task on page four. The three translations in this sentence is accurate because there is no addition or subtraction which can undermine the meaning of a satire sentence. The SL translate into TL with equivalent words and sentences and the lexical meaning is same. The three translators have the same purpose of being more oriented to SL but flexible like semantic translation.

Datum 2

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
<th>Translated by</th>
<th>Translated by</th>
<th>Translated by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Untuk sejenak tuan rumah lupa agama, hidangan daging</td>
<td>For a while the host forgot his religion, and polished off the</td>
<td>Marian De Walt Morgan</td>
<td>Christine Deakin</td>
<td>Nanang Tahqiq</td>
</tr>
</tbody>
</table>
babi dan kodok ijo disikat tandas-tandas. Kyai-kyai yang hadir tersenyum-senyum kecut. patters 1 of pork and frogs eggs. The kyais who were present smile wryly. (p.9) plate of pork and frogs' legs was licked clean. The holy men who were present grinned sourly. (p.7) pork and frog served were completely devoured. The kiyais who were present smiled grimly. (p.11)

This sentence is attack an individual by evoking toward it attitude of scorn or indignation. In this satire sentence, the target is Personal that leads to “tuan rumah” and also “kyai-kyai.” Told in this short story, like the previous sentence, “pesta diadakan, Tabib-tabib Cina dapat tempat duduk istimewa.” The statement is corroborated by an exclamation or a speech “tuan rumah” which is mean Soekarno. The satirical device the author uses is Inuendo, which implies an indirect statement or a subtle allusion to a person's faults or conditions.

In the translation of the sentence “tuan rumah lupa agama” Marian DW Morgan translates it into “the host forgot his religion” as well as the translation by Nanang Tahqiq whose translation is the same. While Deakin translates it to “their host forgot his religion” the difference is he chose to use “their” which leads to the “tuan rumah” in the context of a sentence fragment in the short story. The resulting meaning remains the same. Therefore the researcher concluded that the three translators use direct translation strategy. In the next sentence, precisely on the word “kyai-kyai” there is a difference of translation, Marian and Nanang translate it the same ie “kyais” but with footnote note respectively. While Deakin translates it into “The holy men” which in the Indonesian language literally means “orang suci.” In Kamus Lengkap Indonesia-Inggris, the word KIai or Kyai is
translated into another meaning but not “the Holy men.” According to the researchers’ analysis, the word less precise because “Kyai” is more directed to religious teachers or pesantren leaders. So it can be concluded that the translation of Marian and Nanang Tahqiq is accurate because there is no difference in the meaning. While Deakin translation is less accurate because it would be appropriate if using words or sentences are more worth it so as not to cause mistakes for the readers or audiences. Even so, the translations result a functional or easily understood.

### Datum 3

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
<th>Translated by</th>
<th>Translated by</th>
<th>Translated by</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tinggal para hulubalang cemas melihat Panglima Tertinggi bertingkah seperti anak kecil urung disunat. (p.8)</td>
<td>So only the military chiefs watched with concern as the Commander-in-Chief leaped about like a little boy just told he didn’t have to get circumcised. (p.10)</td>
<td>It was only the military leaders who felt any concern at seeing their Supreme Commander behaving like a little boy still uncircumcised. (p.7)</td>
<td>Only the army commanders were left, and they sat worriedly watching the Commander-in-Chief acting like a child not yet circumcised. (p.12)</td>
<td></td>
</tr>
</tbody>
</table>

The word “hulubalang” shows that the target satire in the sentence above is personal. In the KBBI dictionary hulubalang means laskar's head or troop leader. In the text of this sentence tells about Sukarno who was holding a big party as a form of gratitude for having recovered from the flu he had suffered. The sentence “Panglima Tertinggi bertingkah seperti anak kecil urung disunat” was a
satire or ridicule directed at Soekarno who acted like a child. In this case the satirical device used by the author is *burlesque*, which is an idiotic expression or exaggerating something.

Marian DW Morgan used the **direct translation** strategy which showed that the translation results were translated literally and the satire language was not changed according to the satire of the target language culture. However, Marian added the words “just told he didn't have to get circumcised” so that the translation was somewhat different. There is no change in meaning which means only that the meaning becomes more clear and can lead to new meanings even though it is better not to add. This translation is less accurate because most of the meaning of the word, sentence or source text has been translated according to only the addition of meaning that can interfere with the integrity of the message. The translation lead to functional equivalent. Literar translation may be translated with the best use of functional equivalence in order that it may read well particularly in translating a satirical story (Qing, 2016:476).

No different from Marian DW Morgan, Christine Deakin also translated the **direct translation** strategy. Literal translation without adding or reducing the meaning of the source text. While Nanang Tahqiq used an **explication translation** strategy, namely the satire sentence which was translated accordingly but added with an explanation. In this sentence, Nanang uses extratextual or explanation with footnote. Explanation needs to be added so that the reader knows more about the meaning of the word or sentence in the source text. Deakin and Nanang translation is arguably accurate because there is no reduction or addition
of meaning even distortion of meaning. The difference of three translations is a form of variation of the translators. According to the text type, the translation has the same function as the SL. It is sometimes necessary to add words so that the meaning can be complete to the readers of the translated text (Gu, 2002:87).

3. Experential

Datum 1

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bibir-bibir kami sudah pegal dan kejang memuji kebesaranMu; beratus tahun tanpa henti.</td>
<td>Our lips are already weary and stiff, praising your greatness hundreds of years without pause.” (p.1)</td>
</tr>
<tr>
<td>Translated by Marian De Walt Morgan</td>
<td>Translated by Christine Deakin</td>
</tr>
<tr>
<td>Translated by Nanang Tahqiq</td>
<td></td>
</tr>
</tbody>
</table>

The target satire in this sentence is experiential which means satire whose target is the aspect of human condition and experience that is settled. Can be seen in the phrase “sudah pegal dan kejang memuji kebesaranMu” is indicated as satire that satirize God on the habit or even become a must servant who praise God. Adding by phrases “beratus tahun tanpa henti” annotations that are human experiences that are sedentary and do not change every time. Therefore, researcher found that the burlesque is a satirical device used by the author which means the phrase that is silly and exaggerating something. Described in the previous sentence “kami bukan malaikat atau burung perkutut” which the researcher argument is a critique or a human protest to God.
In the three translations of this satire sentence, researcher determine that the strategy used is direct translation. Marian, Deakin and Nanang do the same thing in translating it literally and trying to retain meaning according to the source language. The obvious difference in word selection is seen in the Deakin translation that matches the word “kejang” with “cramped” while Marian and Nanang translate it into “weary.” The meaning of the word remains the same according to the dictionary and according to KBBI “kejang” means “kaku atau menegang”, with translations already translated by the translators. It can be concluded that these three translations of satire sentences are accurate because the message of meaning in the source text is delivered well and equally. If examined from a qualitative assessment, this sentence is accurate because the meaning of the word, phrase, clause or sentence of source language is transferred accurately and there is no distortion of meaning.

Datum 2

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translated by Marian De Walt Morgan</td>
<td>Translated by Christine Deakin</td>
</tr>
<tr>
<td>Ah, sahabat Ketua Mao; lebih baik kau bentuk angkatan kelima. Bambu runcing lebih cocok untuk rakyatmu.” (p.16)</td>
<td>Ah, friend of Chairman Mao, it would be better if you formed a fifth force. Sharpened bamboo spears would be more suitable for your people.” (p.21)</td>
</tr>
</tbody>
</table>
The sentences indicated as satire because it attacks a socio-culture and it has a negative intentions. This target satire sentence is a condition and human experience that is permanent. The sentence “bambu runcing lebih cocok untuk rakyatmu” shows that this target is experiential, where “bambu runcing” is a weapon that is distinctive and attached to the Indonesian people. This can be called a permanent experience and still exists. The satirical device used by the author is *ridicule*.

In this sentence, Marian DW Morgan used the **direct translation** strategy. Overall sentences are translated literally and there is no reduction of words so there is a minimal change in meaning. The SL and TL were translated with a same lexical meaning. Therefore, it can be said that this translation is accurately translated. Marian’s version makes the satirical phrases clearer than Deakin’s version by adding words “sharpened”. While C Deakin uses **explication translation** strategies, which add an explanation intratextually. The word “bambu runcing” translates according to “bamboo spears” but there is the word “weapons” which further clarifies the meaning of pointed bamboo in the satire sentence. There is a problem with the translation for readers. This translation sentence is less accurate because even if there is no significant change, it can lead to another meaning because of the addition of words or explanations. On the whole, Marian’s version is not only loyal to the original in formal use, but conveys the satirical sentence well to the readers of translated text as well.

No different from Marian DW Morgan, Nanang Tahqiq also used the **direct translation** strategy. The difference in the translation of the two is only
found in his diction. This is the same and does not cause distortion of meaning. So in this sentence, direct translation is better than explication to produce an accurate translation. In functional approach, the three translations functionally equivalent and close to the satire in the original.

Datum 3

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rakyat Indonesia rata-rata memang pemaaf dan baik hati. Kebohongan dan kesalahan pemimpin selalu disambut dengan dada lapang.</td>
<td>On the average, Indonesians are indeed forgiving and goodhearted. The Leader's lies and mistakes get an open-minded response. (p.26)</td>
</tr>
</tbody>
</table>

It is clearly seen if this sentence leads to one's habits or circumstances. The sentence underlined above is indicated as an allusion or satire that the writer uses to satirize the people of Indonesia, precisely stuck in the heart of this country's human personality (Sawali, 2007: 2). The satirical device used in this sentence is Irony. A statement that contains intentions that contradict the true meaning to be conveyed. According to Qing (2016: 474) the use of humour, irony, exaggeration or ridicule to expose and criticize people’s stupidity or vices, particularly in the context of contemporary society, politics and other issues.
This sentence is indeed a subtle but strong satire, as in the previous sentence in the short story “seakan sudah jamak seorang Presiden harus bohong dan buka mulut seenaknya.” Marian DW Morgan used an equivalent translation strategy. The word “lapang dada” translates to “open-minded” which has the same values and meanings. Although it looks different in meaning, the word “open-minded” is appropriate to the target culture. The researcher found that this translation is accurate because words, phrases and even sentences are translated into the target language. C Deakin and Nanang Tahqiq use the substitution translation strategy, in which both translate words into the target language using other words that are not the same in the target culture. The choice of the word “unfailing stoicism” is used by Deakin in translating “lapang dada” where the word meaning is not much different from the source language in other words, accordingly. Nanang uses the word “benevolence and magnanimity” which means generosity. It is enough to present the meaning of “lapang dada.” According to the researcher, the translation sentence is less accurate because the word or phrase is translated accurately but there is still a meaning distortion that can interfere with the integrity of the message.

Marian’s version stresses the satirical tone stronger and clearer than that in Deakin and Nanang’s version by adding words. However, the three translators delivering the message of SL can be different from the way of the author. Reiss (1971) in (Sari, 2013:2) mentioned the possibility that the message delivered was not exactly the same because of the different situations and communication.
4. Textual

Datum 1

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Translated by</th>
<th>Target Language</th>
<th>Translated by</th>
<th>Translated by</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Tapi ajarannya tidak. Nasakom bahkan telah menggerogoti jiwa prajurit-prajurit. Telah mendarah daging pada sebagian kiai-kiaiku.” Kata Muhammad sambil mendengus kesal. (p.9)</td>
<td>Translated by Marian De Walt Morgan</td>
<td>&quot;But his doctrines are not. Nasakom has even blemished the souls of the soldiers. It has already infected some of my kyais,” he snorted with disgust. (p.12)</td>
<td>Translated by Christine Deakin</td>
<td>&quot;But not his teachings. Nasakom has already infected the minds of the soldiers and has even become deeply embedded in some of my holy men.&quot; He gave a dejected sigh. (p.8)</td>
</tr>
</tbody>
</table>

In this sentence the target is textual, which means satire whose target is linguistic code as the object being attacked. The sentence “Nasakom bahkan telah menggerogoti jiwa prajurit-prajurit” shows the target is Nasakom which is then followed by the following sentence “Telah mendarah daging pada sebagian kiai-kiaiku” who also attacked Nasakom as his target. The satirical device used by the author is exaggeration or other designation of hyperbole, seen how the author exaggerates an object or situation by replacing it with a more impressive word to strengthen the meaning.

Marian DW Morgan used the equivalent translation strategy which in the word “menggerogoti” was translated to “blemished.” In Merriam Webster’s dictionary the meaning was to hurt or damage the good condition of (something)
which the researcher said was equivalent. Likewise the translation of the word “mendarah daging” which is translated is equivalent to the target culture even though the meaning is somewhat different but the meaning generated in the sentence is equivalent. C Deakin also uses equivalent translation strategies. The word “deeply embedded” can be indicated as satire which is equivalent to the source text. This translation is more natural and closer to the satirical tone in source text. In contrast to Nanang Tahqiq who uses substitution translation strategies. The word “menggerogoti jiwa” translates to “contaminated the spirits” which according to the researcher is not suitable because the word “contaminated” is still not as meaningful as “menggerogoti.” And the word “mendarah daging” translates to “second nature” whose meaning can be “kebiasaan lain” or “sisi lain” of the kyai. In the level of translation quality that assessed, this translation is less accurate, which even though the words, phrases or sentences are equivalent but can still cause distortion of meaning.

The information in the source language is well translated by the translators and produces functionally appropriate translations. The message delivered is intended to approach the source language. Marian and Deakin’s version is more natural and closer to the satirical sentence in SL.

Datum 2

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translated by Marian De Walt Morgan</td>
<td>Translated by Christine Deakin</td>
</tr>
<tr>
<td>Sejenak mereka lупut perut-perut lapar ditukar dengan</td>
<td>For a while they forgot their hungry stomachs, and</td>
</tr>
<tr>
<td>For a moment, they forgot their hungry stomachs, and</td>
<td>For a moment, they forgot their hungry stomachs, and</td>
</tr>
<tr>
<td>kegemasan dan geram meluap-luap atas kekurangajaran nekolim. (p.18)</td>
<td>feeling instead anger and boiling rage over the insolence of the neo-colonial imperialists. (p.24)</td>
</tr>
</tbody>
</table>

In this satire sentence it is indicated as a criticism of a situation but more related to the object “Nekolim.” The word is a linguistic code that is attacked by its core object. The satirical device used is exaggeration.

This satire sentence is translated using the **direct translation** strategy. Marian DW Morgan, C Deakin and Nanang Tahqiq translated literally and not translated into satirical sentences in the target language. That way the words, phrases and sentences are translated accurately to the target language. But there are still differences in the choice of words or diction and the addition of words which can lead to multiple interpretations in the readers. In the quality of the translation, this satire sentence is less accurate because there is still a chance that this sentence will makes a distortion of meaning. Direct strategies are very influential on the quality of translation. The sentence that indicated as satire, “perut-perut lapar ditukar dengan kegemasan dan geram meluap-luap atas kekurangajaran nekolim” translated dramatically. Translating literally becomes the choice for translators to translate it.
Marian and Nanang’s version is more natural and closer to the satirical sentence in SL. This rendering functional equivalent. The three translations result are functional or can be easily understood even if there are additions or changes to the word into phrase because of the strategy of the translator intends to show equality of meaning and explain the meaning of the source language.
CHAPTER IV

CONCLUSIONS AND SUGGESTION

4.1 Conclusions

After selecting and qualifying and analyzing data, the researcher has several conclusions, the first, some satirical devices used by short story’s writer as weapons for attacking objects including burlesque, exaggeration, travesty, inuendo, irony, melanpropism, understatement, ridicule, sarcasm and invective. This satirical device is a tool for satire objects, namely, episodic, personal, experiential and textual. It was concluded that in the satire sentences contained in the *Langit Makin Mendung* short story the target was episodic or more directed to a specific condition, action or event that occurred in the realm of society. Most of satire sentences in this short story the attack is directed against institutions and their representatives, notably political and religious and also aimed at socio-cultural norms, values, opinions and individuals.

In this study it was found that from the theory of satire translation strategy proposed by Linda Broeder on the three translations of *Langit Makin Mendung*’s short story using direct, equivalent, substitution and explication strategies. The omission translation strategy does not apply to the three translators because almost all of the satire sentences are translated into each sentence and even the words without omission. Marian De Walt Morgan uses direct (73,9%) and equivalent translation strategies (26,1%) and the most widely used is direct strategy. Christine Deakin translates using direct (69,56%), substitution (8,7%), equivalent (17,4%) and explication strategies (4,34%). Diverse translation strategies
dominated by *direct* strategies and *substitution*. Similar to Christine Deakin, Nanang Tahqiq also uses more *direct* strategies (73.9%), *substitution* (8.7%) and *equivalent* (4.3%) which is the least *explication* (13.1%). It can be concluded that in the translation of the satire sentence, the three translators prefer to use *direct* strategy because by translating literally making the translation more accurate and minimizing any changes in meaning or distortion of meaning.

In the translation quality assessment which in this case is *accuracy*, the researcher conclude that the impacts of direct translation strategy is very influential in making an accurate translation. The meaning of words, technical terms, phrases, clauses, sentences or text of the source language are transferred accurately into the target language and there is no distortion of meaning. Equivalent strategy also has its own impact in builds the accuracy of the target language but the thing to note is the culture of different languages. Many words and even sentences in the source text do not have suitable matches.

Besides, based on a functional approach, even though the three translations have their differences in the use of strategies and the results of their accuracy, they are have good translation results because it translating a satirical story requires a high degree of closeness and naturalness to the source language, for satire is often too subtle for a non-native translator to fully understand.

4.2 Suggestions

According to this research, the researcher gives some suggestions, there are:
1. For next researcher, that in the process of researching the satire translation, it had not yet been thoroughly explored. Of course there are many more that can be explored more deeply to dissect a text of literary works, especially Indonesian text into English. Indonesian Literature is a literary work that is rich in language, culture and other diversity which is a pride to be translated into foreign languages, especially English. Trying to examine the accuracy between translators is a unique and a challenge for researchers. Especially in the meaning contained in the source text and target text in which the researcher must be good at touching, feeling and writing it according to the word by word. Researchers hope that this research can be useful as a reference for students. Hopefully more updates can improve the quality of translation.

2. For translator, because of this research dwells on the satire language that is very broad in discussion, accuracy and understanding are needed. Therefore, translators must understand the concepts and theories of satire because the scope is very wide, as there are satirical devices, targets, types and methods and other theories. Hopefully this research can be useful not only for translators but also for anyone who interested in this discussion.
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## APPENDICES

1. **Translation Strategies and Target of Satire**

<table>
<thead>
<tr>
<th>No</th>
<th>Source Language</th>
<th>Target Language</th>
<th>Translation Strategies</th>
<th>Target of Satire</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bibir-bibir kami sudah pegal dan kejang dan kejang memuji kebesaranMu; beratus tahun tanpa henti. (p.1)</td>
<td>Our lips are already weary and stiff, praising your greatness hundreds of years without pause.&quot; (p.1)</td>
<td>Direct</td>
<td>Experiential</td>
</tr>
<tr>
<td></td>
<td>Translated by Marian De Walt Morgan (1)</td>
<td>Translated by Christine Deakin (2)</td>
<td>Translated by Nanang Tahqiq (3)</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>“Kau memang mahakaya. Dan manusia alangkah miskin, melarat sekali.” (p.1)</td>
<td>“You are wealthy indeed. And mankind so poor, so miserable. (p.1)</td>
<td>Direct</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;You are indeed the richest of all. And how poverty-stricken is mankind, how</td>
<td>Direct</td>
<td>Personal</td>
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</tr>
<tr>
<td>3</td>
<td>&quot;Ah, itu kan biasa. Kebanyakan mereka dari daerah tropis kalau tak salah?&quot; (p.2)</td>
<td>&quot;Oh, that's only normal. Most of them are from tropical areas, if I'm not mistaken?&quot; (p.2)</td>
<td>&quot;Ah, that's just normal. Most of them are coming from tropical areas, aren't they? (p.3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The sun's heat has too long burnt their dull-witted brain. (p.3)</td>
<td>Direct</td>
<td>Direct</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>&quot;Terik matari terlalu lama membakar otak-otak mereka yang bodoh.&quot; (p.2)</td>
<td>&quot;The heat of the sun has baked their dull brains too long.&quot; (p.2)</td>
<td>The sun's heat has too long burnt their dull-witted brain. (p.3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Equivalent</td>
<td>Direct</td>
<td>Equivalent</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>&quot;Yang pertama asyik membadut di rumah-rumah gila.&quot; (p.2)</td>
<td>&quot;The first lot are busy clowning around in mad-houses.&quot; (p.2)</td>
<td>The former are passionately clowning around in mad-houses. (p.4)</td>
<td></td>
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<tr>
<td></td>
<td>Direct</td>
<td>Subtitution</td>
<td>Direct</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>&quot;Jiwa-jinya mereka kabarnya mambu Nasakom. Keracunannya&quot;</td>
<td>&quot;Their souls are said to reek of Nasakom. They are poisoned by&quot;</td>
<td>Their souls are said to reek of Nasakom. They are poisoned by</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Explication</td>
<td>Personal</td>
<td>Personal</td>
<td></td>
</tr>
<tr>
<td>Nasakom!&quot; (p.2)</td>
<td>Nasakom:&quot; (p.3)</td>
<td>Nasakom !&quot; (p.2)</td>
<td>Nasakom. (p.4)</td>
<td></td>
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<tr>
<td><strong>7</strong></td>
<td>Yes, brothers and sisters in holiness! As those who made it to heaven, we must not forget the struggle of our brothers and sisters on earth against the temptations of hell's devils and their sycophants. (p.3)</td>
<td>Yes, my holy friends! We who have already made it into heaven must not forget our brothers on earth and their struggles against the temptations of the devils of Hell and their lackeys. (p.3)</td>
<td>Brothers and sisters in holiness, exactly, as dwellers of Heaven, we shouldn't forget our brothers' and sisters' struggle against the gnawing of hell's devils and their lackeys on earth. (p.6)</td>
<td></td>
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<tr>
<td></td>
<td><em>Equivalent</em></td>
<td>Direct</td>
<td>Direct</td>
<td></td>
</tr>
</tbody>
</table>

| **8**           | "No, on the contrary, they are citizens of the largest nation of infidels on earth. Followers of Marx and Lenin who deny God, *No, they're actually people from the largest infidel country on earth. Marxists and Leninists who deny God,* |
|                 | Direct          | Direct          | Direct         |

<p>| &quot;Bukan, mereka justru rakyat negara kapir terbesar di bumi. Pengikut Marx dan Lenin yang ingkar Tuhan. Tapi pandai-<em>No, they are ordinary people of the largest nation of infidels in the world. Followers of Marx and Lenin who deny God,</em> |
| Direct          | Direct          | Direct          | Personal       |</p>
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>&quot;Paduka salah duga. Di bawah kita bukan neraka tapi bagian bumi yang paling durhaka. Jakarta namanya. Ibukota sebuah negeri dengan seratus juta rakyat yang malas dan bodoh. Tapi ngakunya sudah bebas buta huruf.&quot; (p.4)</td>
<td>&quot;You are mistaken, Your Excellency. Beneath us is not Hell, but the most sinful place on earth, called Jakarta. It is the capital of a country with a hundred million lazy and stupid citizens. But all the same, they claim to be free of illiteracy.&quot; (p.5)</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Your Excellency's a bit off the mark there. That's not Hell down below us, but the most sinful area of the earth. It's called Jakarta, and it's the capital of a country with a hundred million lazy stupid people. But it proclaims itself free from illiteracy.&quot; (p.4)</td>
<td>&quot;Your Excellency's a bit off the mark there. That's not Hell down below us, but the most sinful area of the earth. It's called Jakarta, and it's the capital of a country where a hundred million lazy and stupid people live. However, they always unanimously claim to be free of illiteracy.&quot; (p.7)</td>
</tr>
<tr>
<td>6</td>
<td>&quot;You did not guess right, your reverence. Beneath us is not Hell, but the most sinful area on earth called Jakarta. It is the capital of a country where a hundred million lazy and stupid people live. However, they always unanimously claim to be free of illiteracy.&quot; (p.4)</td>
<td>&quot;You did not guess right, your reverence. Beneath us is not Hell, but the most sinful area on earth called Jakarta. It is the capital of a country where a hundred million lazy and stupid people live. However, they always unanimously claim to be free of illiteracy.&quot; (p.7)</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Your umma&quot;</td>
<td>&quot;Your umma&quot;</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Direct&quot;</td>
<td>&quot;Direct&quot;</td>
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<tr>
<td>9</td>
<td>&quot;Direct&quot;</td>
<td>&quot;Direct&quot;</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Direct&quot;</td>
<td>&quot;Direct&quot;</td>
</tr>
</tbody>
</table>

**Notes:**
- **p.4:** "Pandai otaknya." (p.4)
- **p.5:** Marx and Lenin, who deny the Lord. But they are brilliant." (p.5)
- **p.6:** Lenin, who refuse God. However, their brains are brilliant. (p.6)
- **p.7:** You did not guess right, your reverence. Beneath us is not Hell, but the most sinful area on earth called Jakarta. It is the capital of a country where a hundred million lazy and stupid people live. However, they always unanimously claim to be free of illiteracy. (p.7)
<table>
<thead>
<tr>
<th></th>
<th>Hampir takluk pada ajaran nabi palsu: Nasakom!&quot; (p.5)</th>
<th>Followers have almost yielded to the teachings of the false prophet, <em>Nasakom!</em> (p.7)</th>
<th>Excellency's faithful have almost yielded to the teachings of this false prophet, <em>Nasakom!</em> (p.5)</th>
<th>Have almost yielded to the false prophet's teachings, <em>Nasakom</em>! (p.8)</th>
</tr>
</thead>
<tbody>
<tr>
<td>11</td>
<td>Hanya apotik-apotik Cina dan tukang-tukang catut orang dalam leluasa nyomoti jatah lewat jalan belakang. (p.6)</td>
<td>Only Chinese pharmacies and insiders with connections could get their hands on allotments through back alleys. (p.8)</td>
<td>It was only the Chinese apothecaries and black marketeers who appeared to have no trouble in obtaining their allocations, albeit in the back streets and by all sorts of dubious means. (p.6)</td>
<td>Only Chinese pharmacies and insiders with connections could get their hands on allotments through back alleys. (p.8)</td>
</tr>
<tr>
<td>12</td>
<td>“Zeg, Jenderal. Flu ini bikin mati orang apa tidak?”</td>
<td>“Well, General. Does this flu kill people or not?”</td>
<td>“Say, General, can this flu cause death or not?” “No, “Zeg,” General. Does this flu kill people or not?”</td>
<td>Direct</td>
</tr>
</tbody>
</table>

**Explanation:**
- **Hampir takluk pada ajaran nabi palsu: Nasakom!** (p.5) -> **Followers have almost yielded to the teachings of the false prophet, Nasakom!** (p.7) -> **Excellency's faithful have almost yielded to the teachings of this false prophet, Nasakom!** (p.5) -> **Have almost yielded to the false prophet's teachings, Nasakom!** (p.8)
- **Hanya apotik-apotik Cina dan tukang-tukang catut orang dalam leluasa nyomoti jatah lewat jalan belakang.** (p.6) -> **Only Chinese pharmacies and insiders with connections could get their hands on allotments through back alleys.** (p.8) -> **It was only the Chinese apothecaries and black marketeers who appeared to have no trouble in obtaining their allocations, albeit in the back streets and by all sorts of dubious means.** (p.6) -> **Only Chinese pharmacies and insiders with connections could get their hands on allotments through back alleys.** (p.8)
- **“Zeg, Jenderal. Flu ini bikin mati orang apa tidak?”** -> **“Well, General. Does this flu kill people or not?”** -> **“Say, General, can this flu cause death or not?” “No, “Zeg,” General. Does this flu kill people or not?”**
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<tr>
<td>7</td>
<td>“Tidak, Pak. Komunis yang berbahaya, Pak.” (p.7)</td>
<td>“No Pak.” “So it isn’t dangerous?” “No, pak. It’s communists who are dangerous, pak!” (p.8)</td>
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<td>8</td>
<td>For a while the host forgot his religion, and polished off the pattars 1 of pork and frogs’ legs. The kyais who were present smile wryly. (p.9)</td>
<td>For a brief moment their host forgot his religion, and his plate of pork and frogs’ legs was licked clean. The holy men who were present grinned sourly. (p.7)</td>
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<td>9</td>
<td>So only the military chiefs watched with concern as the Commander-in-Chief leaped about like a little boy just</td>
<td>It was only the military leaders who felt any concern at seeing their Supreme Commander</td>
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<td>10</td>
<td>Only the army commanders were left, and they sat worriedly watching the Commander-in-Chief.</td>
<td>Only the army commanders were left, and they sat worriedly watching the Commander-in-Chief.</td>
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<td>63</td>
<td>disunat. (p.8)</td>
<td>told he didn't have to get circumcised. (p.10)</td>
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<td>15</td>
<td>Sendawa mulut mereka berbau alkohol. Sebentar-sebentar kiai mengucap ‘alhamdulillah’ secara otomatis. (p.9)</td>
<td>They belched, stinking of alcohol, and the kyais uttered automatically the requisite &quot;praise be to God.&quot; (p.11)</td>
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<td>16</td>
<td>Anjing-anjing istana mendengkur kekenyang-mabuk anggur Malaga. Pengemis-pengemis di luar pagar istana memandang kuyu, sesali nasib kenapa jadi manusia dan bukan anjing!</td>
<td>The palace dogs snored, completely satiated, and drunk on Malaga. Beggars outside the palace wall gazed in sadly, blaming fate for making them</td>
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<td>(p.9)</td>
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<td>17</td>
<td>“Tapi ajarannya tidak. Nasakom bahkan telah menggerogoti jiwa prajurit-prajurit. Telah mendarah daging pada sebagian kiai-kiaiku.” Kata Muhammad sambil mendengus kesal. (p.9)</td>
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<td>&quot;But his doctrines are not. Nasakom has even blemished the souls of the soldiers. It has already infected some of my kyais,” he snorted with disgust. (p.12)</td>
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<td>&quot;But not his teachings. Nasakom has already infected the minds of the soldiers and has even become deeply embedded in some of my holy men.” He gave a dejected sigh. (p.8)</td>
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<td>But not his doctrines. Nasakom has even contaminated the spirits of the soldiers. It has already become the second nature of some of my holy men. [He snorted, fed up]. (p.14)</td>
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<p>| (p.11) |
|---|---|
| 18 | “Batu-batu di seluruh dunia tak cukup banyak guna melempari pezinanya. Untuk dirikan masjid saja masih saja kekurangan. Paduka lihat?” (p.11) |
| | &quot;All the rocks in the world wouldn't be sufficient to stone the adulterers. There aren't even enough to build a mosque, don't you see?” (p.14) |
| | &quot;There wouldn't be enough stones in the whole world for all its fornicators to be hit with them. There aren't even enough for the building of mosques — The whole world does not have enough stones to stone the adulterers. There are not enough to build a mosque, doesn't your reverence see?&quot; (p.16) |
| Direct | Direct | Direct | Episodic |</p>
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<td>19</td>
<td>“Dengan omong kosong dan bedil-bedil utangan dari Rusia.” (p.12)</td>
<td>&quot;Empty slogans and rifles on credit from Russia.&quot; (p.15)</td>
<td>&quot;With empty talk and rifles they've got on credit from Russia.&quot; (p.11)</td>
<td>Boasting and guns on loan from Russia. (p.18)</td>
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<td>20</td>
<td>Ah, sahabat Ketua Mao; lebih baik kau bentuk angkatan kelima. Bambu runcing lebih cocok untuk rakyatmu.” (p.16)</td>
<td>Ah, friend of Chairman Mao, it would be better if you formed a fifth force. Sharpened bamboo spears would be more suitable for your people.&quot; (p.21)</td>
<td>Ah, friend of President Mao; it'd be wiser if you formed a fifth armed force instead. Bamboo spears are more fitting weapons for your people.&quot; (p.15)</td>
<td>Ah, friend of Mao, it would be better for you to form a fifth force. Bamboo spears are much more appropriate for your people. (p.25)</td>
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<td>21</td>
<td>Dan sampai sekarang pemerintahmu cuma nyokong dengan omong kosong!” (p.17)</td>
<td>&quot;And up to now your government has only supported us with empty talk!” (p.15)</td>
<td>&quot;And so far your government has only supported us with empty words !&quot; (p.15)</td>
<td>And up to now, your government has only supported us with nonsense! (p.25)</td>
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<td>22</td>
<td>Sejenak mereka lupa perut-perut lapar ditukar dengan kegemasan dan geram meluap-luap atas kekurangajaran nekolim. (p.18)</td>
<td>For a while they forgot their hungry stomachs, feeling instead anger and boiling rage over the insolence of the neo-colonial imperialists. (p.24)</td>
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<td>Rakyat Indonesia rata-rata memang pemaaf dan baik hati. Kebohongan dan kesalahan pemimpin selalu disambut dengan dada lapang. (p.20)</td>
<td>On the average, Indonesians are indeed forgiving and goodhearted. The Leader’s lies and mistakes get an open-minded response. (p.26)</td>
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<td>For a moment, they forgot their hungry stomachs, and were filled instead with righteous anger and overflowing indignation against the rude behaviour of the neocolonial-imperialists. (p.16)</td>
<td>The Indonesian people are on the whole most forgiving and kindhearted. They accept with unfailing stoicism the lies and wrongdoing of their Leader. (p.18)</td>
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<td>For a moment, they forgot their hungry stomachs, and in turn fell anger and boiling rage at the rudeness of Nekolim. (p.27)</td>
<td>Indonesians, on the average, are indeed forgiving and patient big-hearted. They always respond to the leader’s lies and mistakes with benevolence and</td>
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Equivalent
Substitution
Substitution
Experiential
magnanimity. (p.30)