

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Language is used as a means of communication or an adequate mean of expressing ideas, thoughts, feeling and even the culture. There are a lot of languages in the world. There is much information in many languages widely spread through the world and English is one of the well-know international languages. One of the way to spread the information is through translation studies.

In Indonesian, translation plays a prominent role in transferring technology and literature. However, to conduct a translation is not an easy thing to do. It is difficult to establish an equivalent translation from English into Indonesian since they have different system and structure. To make it easier, the translator works its importance. Translation can provide the needs of developing countries to go forward with the newest information.

Therefore, this requires highly qualified translators, who have good knowledge about Indonesian and the language they have to transform, in this case English. To produce a good translation, a competent translator has to able to understand ideas and thought, including the message expressed in the source language and representing the into the target language.

Nida and Taber in Choliludin (2006: 3) propose that “Translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of

style”. According to them translators should use the closest natural equivalent either in the meaning or in the style of the receptor language. In other words, the results of translation should not sound as translation but without changing the meaning of the source language.

Translation is concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the source language text, which analyzed in order to determine its meaning. Then, the discovered meaning is re-expressed or re-constructed using the lexicon and grammatical structure that are appropriate in the receptor language and its cultural context. Larson (1984:3) says, “Translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which transferred and must be hold constant and only the form changes”.

Catford in Bassnett (1991: 6) suggests that “In translation, there is substitution of TL meanings for SL meanings: not transference of TL meanings into the SL. In transference, there is an implantation of SL meanings into the TL text. These two processes must be clearly differentiated in any theory of translation”. When translating a text, the main goal is an idiomatic translation that makes every effort to communicate their meaning of the SL into the natural forms of the receptor language. In the idiomatic translation, the translator tries to translate the text freely but not arbitrarily based on the meaning. When one thinks of meaning, it is almost inevitably in terms of words or the techniques used in

translating. Translation techniques use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. Generally, grammar is taken for granted since it seems to be merely a set of arbitrary rules about arrangements, rules that must be followed if one wants to understand. It was being a reason of Idiomatic Translation in Bilingual Novel “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana.

1.2 Statements of the Problem

When translating a text, the translator’s goal is idiomatic translation, which consists of reproducing the closest natural equivalent from the source language message in the receptor language, first in terms of meaning and secondly in terms of style. Based on the reason, this study includes the following problems:

1. What kinds of idiomatic translation does the translator use in translating Novel “E-Love” ?
2. What are the translator’s purposes to change the style of the original text in her idiomatic translation?

1.3 Scope of the Study

The limitations of this study are stated as follows:

1. Idiomatic translation

A good translator will try to translate idiomatically. Idiomatic translation is concerned with transfer the message of the SL into the TL based on the meaning. Larson (1984:16) says, “Idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language”.

2. The changing and the unchanging in style of the original text in the idiomatic translation of Bilingual Novel “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana.

1.4 Objectives of the Study

Related to the statement of the problem, the objectives of the study are stated as follows:

1. To find out the kinds of idiomatic translation the translator uses in translating Novel “E-Love” .
2. To find out the translator’s purpose to change the style of the original text in her idiomatic translation.

1.5 Significance of the Study

This study is expected to be useful for:

1. The researcher

To add knowledge about idiomatic translation.

2. The readers

To add more knowledge about idiomatic translation, especially about the changing and the unchanging in style of the original text.

3. Dian Nuswantoro University

As an additional references about idiomatic translation.

1.6 Thesis Organization

This thesis should be composed systematically in order that the readers can read and understand it easily. It is divided into five chapters, and each chapter contains sub-chapters.

Chapter one is introduction. It explains background of the study, scope of the study, statement of the problems, objective of the study, significance of the study, and thesis organization.

Chapter two is review of related literature. It contains the opinion from scientists of education or linguist.

Chapter three is research method. This chapter discusses research design, unit of analysis, source of data, technique of data collection, technique of data analysis.

Chapter four is data analysis. This chapter explains about data analysis and interpretation.

Chapter five is conclusion and suggestion. It contains conclusion from the research and suggestion.

CHAPTER II

REVIEW OF RELATED LITERATURE

This section the researcher gives explanation of some theories which are related to the problems discussed in this study. Those theories are detail explained in the following sub chapters below:

2.1 Translation

Traditionally translation has been a human activity, though attempts have been made to computerize or otherwise automate the translation of natural language texts (machine translation) or to use computers as an aid to translation (computer-assisted translation), like thesaurus.

Translation is the interpretation of the meaning of a text in one language (the source text) and the production, in another language, of an equivalent text (the target text, or translation) that communicates the same message. Anyone can immediately define translation as taking the meaning from one text and integrating it into another language for a new and sometimes different readership. Such a simple definition hides two very complex concepts, i.e. meaning and message, which determine the kind of translation: a target-oriented one (communicative translation), respecting culture and conventions of target language, and a source-oriented one, (semantic translation).

Translation is the interpretation of verbal signs by some other languages. Brislin in Cholimudin (2006: 18) defines translation as follows:

Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the language are in written or oral form, whether the languages have established orthographies or do not have such standardization, or whether one or both languages are based on signs, as with sign languages of the deaf.

Translation must take into account a number of constraints, including context, the rules of grammar of the two languages, their writing conventions, their idioms and the like. Perhaps the most common misconception about translation is that there exists a simple “word-for-word” relation between any two languages, and that translation is therefore a straightforward and mechanical process. On the contrary, historical differences between languages often dictate differences of expression. Hence, source and target texts may differ significantly in length. In addition, translation is always fraught with uncertainties as well as the potential for inadvertent “spilling over” of idioms and usages from one language into the other, producing linguistic hybrids, for example, “Franglais” (French-English), “Spanglish” (Spanish-English) and “Poglish” (Polish-English).

2.2. Translation Principles

There are some important concepts and principles that we need to consider and understand. The principles for the translation below are proposed by Duff in Choliludin (2006: 41):

- 1) The translation should reflect accurately the meaning of the original text.

Nothing should be arbitrarily added or removed, though sometimes part of

the meaning can be transposed. The following questions may be very helpful:

- a. Is the meaning of the original text clear? If not, where does the uncertainty lie?
 - b. Are any words loaded, that is, are there any underlying implications?
 - c. Is the dictionary meaning of a particular word the most suitable one?
 - d. Does anything in the translation sound unnatural or forced?
- 2) The ordering of the words and ideas in the translation should match the original as closely as possible. This is particularly important in translating legal documents, guarantees, contracts, etc. However, differences in the language structure often require changes in the form and the order of words. When in doubt, underline in the original text the words on which the main stress falls.
- 3) Languages often differ greatly in their levels of formality in a given context, for example in the business letter. To resolve these differences, the translator must distinguish between formal and fixed expression, and personal expression in which the writer or speaker sets the tone. It is also necessary to consider:
- a. Would any expression in the original sound too formal/informal, cold/warm, personal/impersonal if translated literally?
 - b. What is the intention of the speaker or writer? To persuade, to apologize, to criticize?

- 4) One of the most frequent criticisms of translation is that it does not sound “natural”. This is because the translator’s thoughts and choice of words are too strongly moulded by the original text. A good way to avoid the influence of the source language is to set the text aside and translate a few sentences aloud from memory. This will suggest natural patterns of thought in the first language, which may not come to mind when the eye is fixed on the source language text.
- 5) It will be better if the translator does not change the style of the original. Nevertheless, if it is needed, for example because the text is full of repetitions or mistakes in writing, the translator may change it.
- 6) Idiomatic expressions are words and phrases that are characteristic of a particular language with meanings that are usually different from the meanings of each of the words used alone. Idiomatic expressions including similes, metaphors, proverbs, and sayings, jargon, slang, and colloquialisms and phrasal verbs are often untranslatable. To solve these problems, there are some hints one can use. They are:
 - a. Keep the original word in inverted commas, for example: “yuppie”.
 - b. Keep the original expression, with a literal explanation in the bracket.
 - c. Use a non-idiomatic translation.

2.3 Translation Process

The translation process is submitted to the translator's sensitivity and experience. Translation acts are viewed as a part of the whole process of communication. Thereby, the fulcrum of the translation process cannot be the text, but the experience on which texts are based. In translating, the following points are essential: (1) the source text is only part of a larger use of human communication; (2) the translator has to come closer to the human truth of the experience on which the texts are based; (3) texts are answers to questions formulated in the language of some other person, in some other society, at some other time. The translator should aim at grasping the human question in the writer's mind, to follow his logic and understand the sense his text makes; (4) the text is only a part of an ongoing relationship; in the context of the original there was something before and will be something after the text the translator has in his/her hands; (5) human experiences are basically the same; if the translators reflect on these experiences, keeping the translation in mind.

According to Larson in Choliludin (2006: 30) "When translating a text, the translator's goal is an idiomatic translation, which makes every effort to communicate their meaning of the source language text into the natural forms of the receptor language". Furthermore, he states that translations are concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the source language text, which is analyzed in order to determine its meaning. This discovered meaning is then re-expressed or reconstructed using the lexicon and grammatical structure, which are appropriate in

the receptor language and its cultural context. Larson in Choliludin (2006: 30-31) simply presents the diagram of the translation process as follows:

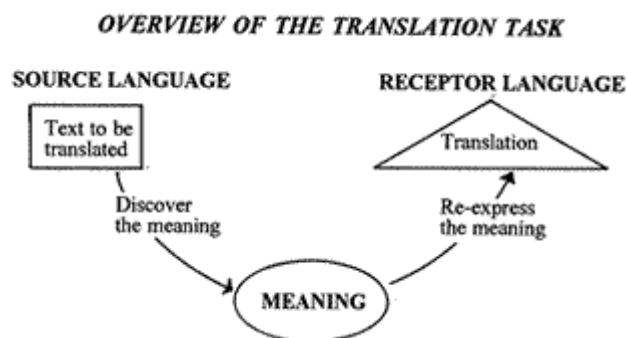


Figure 2.1 The Diagram of Translation Process

The different forms between square and triangle show the forms of the text to be translated and the translation results. They describe that in translation text, the form of the source language may be changed into appropriate forms of the receptor language in order to achieve the idiomatic translation. The focus of the translation process is the source text or, better, the creative process, which generates it. This latter element distinguishes translation from monolingual communication: a translated text is influenced by a source text, translation is thus constrained communication. The common element is that meaning is a function having as arguments the writers/the speakers, the readers/the hearers, a time, a place, and a more extensive set of circumstances. In this view, meaning is used differently by future users or past users from various cultures and social classes, so that a message is always in need of interpretation. The difference is not simply the use of two or more languages, but the social and cultural world in which the target text readers/hearers live. Thus, translating means connecting two worlds.

Catford in Choliludin (2006: 7) says that “Translation is an operation performed on languages: a process of substituting a text in one language for a text on another, translation must make use of a theory of language, general linguistic theory”.

2.4 Translation Types

Catford in Choliludin (2006: 25-26) made categories of translation into three terms based on:

1. Extent (Full and Partial Translation)

In a full translation, the entire text is submitted to the translation process, that is, every part of the source language text is replaced by text material. By Catford text in Choliludin (2006: 25) means any stretch of language, spoken or written, which is under discussion and according to circumstance a text, may be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause, etc. In a partial translation, some parts of the text are left untranslated. They are simply transferred to the target language text. In a library translation, it is uncommon for some source language lexical items to be treated in this way.

a. Levels (Total and Restricted Translation)

A total translation means replacement of source language grammar and lexis by equivalent target language grammar and lexis with consequential replacement of source language phonology/graphology by non equivalent

target language phonology/graphology, while a restricted translation means replacement of source language textual material by equivalent target language textual material at only one level, that is translation performed only at the phonology or at the graph logical level, or at only one of the two levels of grammar and lexis.

b. Ranks (Rank Bound and Unbounded Translation)

Rank bound translation is translation in which the selection of target language equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-for-word or morpheme-to-morpheme equivalence. In contrast with this, normal translation in which the equivalence shifts freely up and down the rank scale is called unbounded translation. Sometimes it tends to be at the higher ranks, sometimes between larger units than the sentences.

Beside the terms above, there are four other terms which are familiar enough, and they are not very different each other:

1. Word for word translation

Commonly, word for word translation is something, which is spoken: for example, the most important is bound to the word rank (but it is possible included the equivalence on the rank word). This translation type is similar with rank-bound translation. The equivalence choice is on the word rank. This translation type only can be used if both of languages (source language and target language) have the same structure because it does not change the sentence structure. For example.

SL: *I love music.*

TL: *Aku cinta musik..*

2. Free translation

“Free translation is not always bound to the word rank or the sentence, but it tends to the higher rank – it is often bigger than the sentence rank”. This translation type is almost similar with unbounded translation – the equivalence choice is not limited on one rank, it is on the high rank, and it can occur to the rank transfer freely. For example:

SL: *Wish on a star rich for the sky.*

TL: *Raihlah cita-cita hingga bintang di langit.*

3. Literal translation

Literal translation placed between both of types above, word for word translation and free translation. This translation is possible beginning from word for word translation, but there are some alternations, which are appropriated with the target language grammar (for example, by inserting additional words, structure alternations in every rank, etc) until to be a group of word for word translation or clause for clause. By the other words, in this translation the equivalence which is seek is on the word rank, but the sentence structure composition is appropriated with the principle of the target language. For example:

SL: *Life is beautiful without drugs.*

TL: *Hidup itu indah tanpa narkoba.*

4. Dynamic translation

Dynamic translation is a translation, which refers to the natural expressing in the target language. “The equivalence seeking in dynamic translation is related to the receptor’s language culture context”. This translation type really carries as the creation of the naturalness in the target language. For example:

SL: *All the decks were covered with people.*

TL: *Orang-orang memenuhi seluruh dek.*

Casagrade in Choliludin (2006: 26-29) categorized four translation types based on its goals. Those types are:

a. Pragmatic translation

It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form and it is not concerned with other aspects of the original language version. The clearest example of the pragmatic translation is the translation of the information about repairing a machine. For example:

For printing photographs, illustrations, use of high Resolution Paper, Glossy Photo Paper or High Photo Film is recommended. These media provide better colour reproduction and brighter colours than plain paper.

b. Aesthetic-poetic translation

This refers to translation in which the translator takes into account the affect, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel. For example:

*Today
As I humble myself
forgetting my arrogance
defeating my head
As I'm occupied motionless
at the front of the window of your heart
waiting for your forgiveness to open for me*

Hari ini
kurendahkan diriku
kulupakan kesombonganku
kutundukkan kepalaku
lalu kududuk terpaku
di depan jendela hatimu
menanti pintu maafmu
terbuka untukku

c. Ethnographic translation

The purpose of ethnographic translation is to explicate the cultural context of the source and target language versions. Translators have to be sensitive to the way words are used and must how the words fit into cultures. An example is the use of the word “yes” versus “yea” in America.

d. Linguistic translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form, an example is language in a computer program and machine translation.

Based on the explanations above, the activity in translating the source text into the target text in order to produce the grammatical and natural translation result and appropriate involves the complex system which many different factors directly or not influential to the translation result.

The linguists wrote many books and articles about the translation phenomena and they did the approach from the different point of view:

1. Nida and Taber in Cholimudin (2006: 3) say that “Translating consists in reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style”.
2. Wills in Cholimudin (2006: 3) says, “Translation is a procedure which leads from a written source language text to an optimally equivalent target language text and requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of the original text”.
3. Larson in Cholimudin (2006: 4) says that:

Translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes.
4. Malinowski in Cholimudin (2006: 4) quoted by Tou (1999:31) says,

“Translation must always be the re-creation of the original into something

profoundly different. On the other hand, it is never substitution of word for word but invariably the translation of whole contexts”.

5. Catford in Choliludin (2006: 4) states that “Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”.
6. Baker in Choliludin (2006: 4) says that: The equivalence is adopted in this book for the sake of convenience because most translators are used to it rather than because it has any theoretical status. It is used here with the provision that although equivalence can always be obtained to some extent, it is influenced by a variety of linguistic and cultural factors and it is therefore always relative.
7. Steiner in Choliludin (2006: 5) says that “Translation can be seen as (co) generation of texts under specific constraints that is relative stability of some situational factors and, therefore, register, and, classically, change of language and (context of) culture”.

2.5 Translation Purposes

The activity to translate the source text into the target text in order to produce the grammatical and natural translation involves the complex system that many different factors directly or not influence to the translation result.

Situational factor includes field, tenor, and mode (register variable purpose). While cultural factor includes the genre (social purpose). Field is an

abstract term for “what is going on” that is relevant to the speaker’s choice of linguistic items. Tenor is an abstract term for the role relationship between people taking part in the discourse. Mode refers to what part the language is playing (speech, essay, lecture, instruction) what it is that the participants are expecting the language to do for them in that situation. While genre related to: teach how to (do or make (procedure)), to persuade other people (exposition), to tell what happened (recount-material process), to entertain and educate using action stories (narrative).

2.6 Translation Strategies

The first step in translating is to discover the meaning accomplished through meaning analysis. Analyzing the text will give the readers comprehensive ideas to produce a translation work. Every text, spoken or written, unfolds in some context to use. Together with the context surrounding, a text creates meaning. There are six important strategies in translating the text:

1. Sentence identification
2. Sentence analysis, make a sure that the translator knew the subject, predicate, object, and circumstance from the sentence.
3. Make a sure that the target language message is considered, by marking the main part of the sentence; subject, predicate, object, or the complement.
4. Rearranged if the sentence is slot-in complex sentence.

5. Translate the sentence by following Duff's principle, especially the principle number four.
6. Try to translate the text into the idiomatic level like Larson's suggestion.

2.7 Idiomatic Translation

An idiom is a group of words whose meaning can not be derived from the application of the rules of grammar and the meaning of its individual components. Idiomatic translation is where the meaning of the original is translated into forms, which most accurately and naturally preserve the meaning of the original forms. The terms idiomatic translation, dynamic translation, and free translation are essentially equivalent, and the non-technical term thought-for-thought translation probably is, as well. The term functional equivalence is a subcategory of idiomatic translation. A newer term, meaning-based translation, is also a synonym for idiomatic translation. Larson in Cholimudin (2006: 22) states that:

Translation is classified into two main types, namely form-based and the meaning-based translation. Form-based translation attempts to follow the form of the source language and is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation.

In translation, good theory is based on information gained from practice. Good practice is based on carefully worked-out theory. The two are interdependent.

A translator shall work only into the language (in exceptional cases this may include a second language) of which he has native knowledge. "Native knowledge" is defined as the ability to speak and write a language

so fluently that the expression of thought is structurally, grammatically and idiomatically correct (Meuss in Baker, 1991: 65).

The ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended reader who is unfamiliar with the source text will readily understand it. The success of an idiomatic translation is measured by how closely it measures up to these ideals. The ideal translation should be:

1. Accurate: reproducing as exactly as possible the meaning of the source text.
2. Natural: using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.
3. Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended reader.

Translations that add to the source text or change certain information for a specific affect are called unduly free.

In practice, however, it is hard to consistently translate idiomatically or literally. These translations are often a mixture of literal and idiomatic forms of language. Translation then falls on a continuum from very literal to literal, to modified literal, to near idiomatic, to idiomatic, and may fall, even more on the unduly free as displayed below.

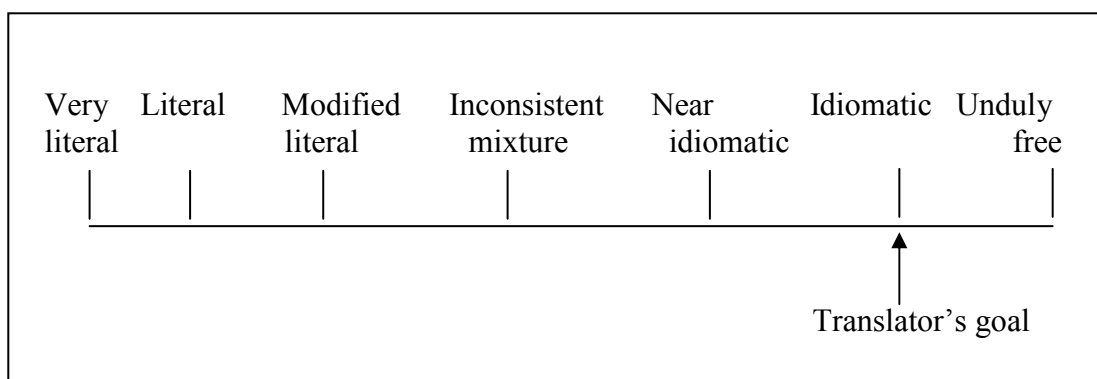


Figure 2.2 Translation as continuum
Source: (Larson in Cholimudin, 2006: 23-24)

Unduly free translations are considered unacceptable translations for most purposes. Translations are called unduly free according to the following characteristics:

1. If they add extraneous information not in the source text,
2. If they change the meaning of SL, and
3. If they distort the facts of the historical and cultural setting of the SL text.

Sometimes unduly free translations are made for the purpose of humor or to bring about a special response from the receptor language speakers.

However, they are unacceptable as normal translation.

Literal translations follow very closely the grammatical and lexical forms of the source text language, whereas idiomatic translations are concerned with communicating the meaning of the source text using the natural grammatical and the lexical items of the receptor language.

An idiomatic translation attempts to make the meaning of the passage clear, not just give a word-perfect translation. For example:

SL: *Indonesia is a beautiful country that lies at the equator.*

TL: *Indonesia adalah zamrud khatulistiwa.*

The idea here is the translators do the removal of some words in the source language and an idiomatic translation uses a dynamic (or idiomatic) equivalent.

One of the goals of the translation team is to produce a translation that will be acceptable to the receptor language. There are various aspects of the communication situation that may determine the choice of type of translation produced:

1. The actual receptor language forms (grammar and lexicon) are chosen with the educational level of the people in mind, as well as their previous knowledge of the subject matter.
2. A newly literate reader will find it hard to read a translation intended for a highly literate readership.
3. Some people have a strong opinion as to the type of translation that is acceptable. They may expect a close formal equivalence and will not accept a more idiomatic translation.

The ideal of accurate, natural, and communicative is still the goal. However, in practice, this goal may be carried out with differing result by different translation teams.

An idiomatic translation is one that is not only accurate, but also sounds like an original, as if it was not translated but originally created in the reader's language.

Idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like

it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically (Larson in Choliludin, 1984: 16).

The real translation as it was always meant to be, translation of ideas and intentions, not just words, into correct, natural and polished language. Idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by performing colloquialisms where there do not exist in the original. Baker (1991: 65) assumes that:

A professional translator would, under normal circumstances, work only into his/her language of habitual use, the difficulties associated with being able to use idioms and fixed expressions correctly in a foreign language need not be addressed here. The main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly; and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the target language (TL). These difficulties are much more pronounced in the case of idioms than they are in the case of fixed expressions.

2.8 Types of Idiom

Idiom is compound word, and so an idiom contains more than one word.

According to Robby L. (2007: 5), he classifies idiom into nine types.

1. ***The first type*** is idiom with adjectives and noun in combination. It also divides into some parts. There are:
 - a. *Pairs of adjectives*, it is usually followed by ***or***, and or ***but***.

For example:

*Today's lecture is **short and sweet***

*Kuliah hari ini **singkat dan tidak bertele-tele***

- b. *Pairs of nouns*; it combines two nouns become one.

For example:

*Every business has **its ups and downs***

*Setiap bisnis mempunyai **masa pasang surutnya keberuntungan***

- c. *Pairs of adverbs and prepositions*, it is a combination between adverb and preposition.

For example:

***Now and then**, we have dinner together*

***Kadang-kadang** kita makan malam bersama*

- d. *Pairs of verbs*, combining two verbs which hang together become an idiom.

For example:

*Our parents always ask us to **live and learn** because no body knows everything.*

*Orang tua kita selalu menasehati untuk **hidup dan belajar dari pengalaman** karena tidak ada yang mengetahui segalanya.*

e. *Collective noun phrases,*

For example:

*There is **a class of pupils** who did not pass the test*

*Di sana ada **sekelas murid** yang tidak lulus ujian*

f. *Compound adjectives,*

For example:

*In a traditional market, people make **a cash-and-carry sale***

*Di pasar traditional, orang-orang melakukan **penjualan tunai***

g. *Adjective + noun phrases,*

For example:

*There no **big names** in the concert*

*Tidak ada **nama-nama besar** di konser itu*

h. *Noun+noun,*

For example:

*What are **fringe benefits** the company offers?*

*Apa saja **kompensasi** selain gaji yang perusahaan itu tawarkan?*

i. *Noun phrases,*

For example:

***First of all**, I would like to thank God for the given talent*

***Pertama-tama** saya ingin berterima kasih pada Tuhan atas bakat yang diberikan*

j. *Proper names (adjective+ nouns)*

For example:

*I want to go to the **Eternal City***

*Saya ingin pergi ke **Roma***

k. *Irregular constructions,*

For example:

***So far** he has written seven books*

***Sejauh ini** dia telah menulis tujuh buah buku*

2. *The Second type* of idiom is idioms with prepositions adverbs. It has some parts: those are prepositional phrases and adverbial phrase. Prepositional phrase is divided into two:

a. *Prepositional with nouns or nouns phrases,*

For example:

*I know **at once** that the room was comfortable*

*Saya **segera** tahu bahwa ruangnya nyaman*

b. *Phrase prepositions,*

For example:

*She has been **in charge of** her sister since her mother passed away*

*Dia sudah **bertanggung jawab atas** adiknya sejak ibunya meninggal*

c. *While adverbial phrases,*

For example:

***Now and then** he gives me a call*

***Kadang-kadang** dia menelepon saya*

3. *The third type* of idiom is two-word verbs. This type consists of two kinds, separable two word verbs that can be separable and followed by object,

For example:

*Please **wake me up** at five tomorrow morning*

*Harap **bangunkan** saya pada jam lima pagi besok*

And inseparable two-word verbs which cannot be separable and followed by object,

For example:

*Please **look after** your sister while I am away*

*Harap **jaga** adik perempuanmu selagi saya pergi*

4. **The fourth type** is idioms in comparison. Idiom in this form is called simile, comparing two different things that have similarity in the meaning. In Indonesian, this form uses prefix **se-** that means “menyerupai” such as “secantik bidadari” (cantiknya menyerupai bidadari), for example:

*He **swims like a fish***

*Dia **berenang sangat bagus sekali***

5. **The fifth type** is idiomatic verbal expressions. It divides into three kinds. There are:

- a. *be + noun / adjective phrases / participles*, such as:

*John **is mad about** susan*

*John **tergila-gila pada** susan*

- b. *be + prepositional phrases*, such as:

*I am sure the man **is up to something***

*Saya yakin pria itu **sedang merencanakan sesuatu***

- c. *verbs + all types of words*, such as:

*Please **keep in mind** that a little knowledge is a dangerous thing*

*Harap **ingat** bahwa pengetahuan yang sedikit itu berbahaya*

6. **The sixth type** of idiom is verb and nouns used together but the meaning of each word does not change.

For example:

*Please do not **make a noise**. The baby is sleeping*

*Harap jangan **membuat keributan**, ada bayi yang sedang tidur*

7. **The seventh type** is idiomatic adjective phrases, such as:

*Are you **scared of** ghost?*

*Apakah kamu **takut dengan** hantu?*

8. **The eighth types** is verbs and prepositions used together idiomatically. This is the example of verbs and prepositions that used together:

*Do not **listen to** him. He likes to tell a lie*

*Jangan **dengarkan** dia. Dia suka berkata bohong*

9. **The last type** is proverbial phrases. This type is kind of sentence that has a special meaning because it is contain of message to the reader.

For example:

Better late than never

Lebih baik terlambat mengerjakan sesuatu daripada tidak sama sekali

2.9 Analysis of Meaning

The meaning of a given word or set of words is best understood as the contribution that word or phrase can make to the meaning or function of the whole sentence or linguistic utterance where that word or phrase occurs. The meaning of a given word is governed not only by the external object or idea that particular word is supposed to refer to, but also by the use of that particular word or phrase in a particular way, in a particular context, and to a particular effect.

The first type of meaning, i.e., the meaning of reference, is often referred to as the referential meaning, the lexical meaning, the conceptual meaning, or the denotative meaning. It is also sometimes referred to as the signification of a lexical item.

There is a distinction between conceptual meaning, on the hand, and connotative, stylistic, affective, reflected, and collocative types of meaning on the other hand. Thus, we classify the last five types of meaning less than one general category of associated meaning. There is a clear distinction between the logical meaning or the lexical reference of a particular word, and between the types of associated meaning. Such a distinction in the field of semantics between the lexical and the associated may remind us of the distinction between the semantic and the communicative approach as far as the literature on translation is concerned. The reason why there is a distinction, however, is that the conceptual meaning of a word is the type of meaning which could be mainly deduced in isolation from any other linguistic or even non-linguistic context, whereas the

other types of meaning, whether associative or theoretical, are broadly speaking to be derived from the context of the utterance. Hence, this is relevant to translation and translation theories. It is usually easier to find the conceptual or the logical meaning of a given word, but that type of meaning is not always telling in the case of translation.

There are three types of “meaning” that can be determined in the analysis of meaning of the source text (Nida and Taber in Choliludin, 2006: 33-34), namely:

1. Grammatical Meaning

Generally, grammar is taken for granted since it seems to be merely a set of arbitrary rules about arrangements, rules that must be followed if one wants to understand, but not rules themselves that seem to have any meaning. For example:

“Did you go” and “you did go”

Both of sentences can be altered with the same pattern of intonation, but the grammatical difference of order provides quite a different meaning.

2. Referential Meaning

This refers to words as symbols, which refer to objects, event, abstract, and relations. For example :

He will **chair** the meeting

He was condemned to the **chair**

The distinct meaning of the terms “chair” is very closely marked by occurrence of these terms in quite a different contrast with verbs.

3. Connotative Meaning

Connotative meaning refers to how the users of the language react, whether positively or negatively, to the words and their combination. Sometimes, the associations surrounding some words become so strong that people avoid using them at all. This is what is called verbal taboos. There are positive and negative taboos. Negative taboos associate feelings of revulsion, or disgust, against words such as those, which refer to a certain organ of a body and functions. Hornby in Choliludin (2006: 34) defines taboo words as “Words that are often considered offensive, shocking or rude, because they refer to sex, an organ of body or race”. The fact that taboo is against the word and not referent, can be from the fact that there are quite innocent terms which refer to the same things and which are perfectly acceptable. However, the feelings against the words are such that even though everyone knows them, they are not used in polite society and even many dictionaries refuse to print them. Such words are thought to defile the users. On the other hand, there are positive taboos, associated with feeling of fear: certain words (often names of the powerful beings) are also regarded as powerful, and the misuse of such words may bring destruction upon the hapless users.

CHAPTER III

RESEARCH METHOD

In conducting this research, it is important for a researcher to determine the research method that researcher would like to use. This chapter will discuss the research method used in this research including research design, unit of analysis, and source of data, collection and technique of data analysis.

3.1 Research Design

The main problem of this study is about Idiomatic Translation used in Bilingual Novel “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana and the objective is to describe and interpret the data easily and accurately, this study uses descriptive research method. Isaac and Michael in Danni (2007: 32) state, “Descriptive method has a purpose to describe systematically a situation or area of interest factually and accurately”. In the description method, it may classify, order, and correlate data seeking to describe relationships those are discoverable in phenomena themselves. This study belongs to qualitative type, which is an ethnographic study without set out test hypotheses, but rather to identify and describe the data with its focus and consequently the data free to vary during the course of the identification and description.

3.2 Unit of Analysis

The unit of analysis of this study is sentences in the data. The data used in this study are in written form, which run on the idiomatic translation of the original text in the Bilingual Novel “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana.

3.3 Source of Data

The data used in this study are written text. The data were taken from the Bilingual novel entitled “Idiomatic Translation in Bilingual Novel “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana. The novel was published by Gramedia Pustaka Utama in 2004.

3.4 Techniques of Data Collection

The data were obtained through surveying the literature for the bilingual Storybook in the Gramedia bookstore. From the whole books, the novel entitled “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana” was selected for this study.

3.5 Techniques of Data Analysis

The steps to analyze the data are:

1. Reading the Bilingual novel “E – Love”.
2. Classifying the data according to the sentences in source text and target text
3. Identifying the types of idiomatic translation

4. Interpreting the finding sentences from source text
5. Drawing conclusion

CHAPTER IV

DATA ANALYSIS

The data analysis result is used to answer the questions in chapter 1. The problems that were discussed in this chapter are about the idiomatic translation which involves the changing and the unchanging in style of the original text in the Bilingual Novel “E-Love” by Caroline Plaisted Translated to “Kisah Cinta Pertama Lewat Internet” By Sutanty Lesmana.

The data analysis consists of the source language and the target language. All the data and the analysis can be seen in appendices. To analyze the data easier, the analysis uses symbols, such as (SL) for the source language, and (TL) for the target language.

From the analysis that has been done, twenty-five idiomatic translations are found out from thirty – one sentences, which is existed in the novel. The sentence can be the idiomatic translation, if it is translated based on the meaning. In the idiomatic translation, the translator needs to add and/or remove the words from the source language into the target language, for example, the sentence *Then they **walked** outside to Mike’s car; Lalu mereka keluar **dan pergi** ke mobil Mike.* The translator attempts to translate the sentence follow the meaning of the source language by removing and adding some words from the source language into the target language. The translator translated the sentence idiomatically, probably the source language had the idioms or the equivalence that cannot be translated word by word into Indonesian language.

4.1 Idiomatic Translation Found in *E – Love Novel*

There are twenty-five idiomatic translations of the original text entitled *E – Love*. For the brief of analysis, it can be seen in the following description below:

Excerpt 1

SL : *The last thing I needed* was my mum catching me chatting to my mate Claudia on the net. (page : 128, line 4)

TL : *Jangan sampai aku tertangkap basah* oleh Mum sedang *chatting* dengan sobat aku Claudia di internet. (page : 6, line 4)

In the excerpt 1 above, the translator translated the phrase *The last thing I needed* into *Jangan sampai aku tertangkap basah* is because she wants to make an appropriate translation in the target language in order to the translation is easy to understand. Besides that, the translator also tries to produce a natural text of the target language.

Excerpt 2

SL : Debs on the other hand is *into* science – in fact she wasnts to be a doctor like her aunt. (page : 128, line 17)

TL : Sebaliknya, Debs lebih *tertarik* pada sains – dia ingin menjadi dokter seperti bibinya. (page : 6, line 16)

In the excerpt 2 above, it can be seen that the word *into* is translated into *tertarik*. As it can be seen above, the word *into* belongs to preposition, meanwhile *tertarik* belongs to adjective. The word *into* should be translated *kedalam* but if the translator uses this word then the result of the translation is not appropriate. So that is why the translator employs the word *tertarik* because this word is more reliable word in the Target Language rather than *kedalam*. Besides that, the word *tertarik* is more common and it makes the text understandable by the readers.

Excerpt 3

SL : ‘Erm, Physics.’ I could feel my cheeks ***burning*** as I fibbed.

(page : 129, line 1)

TL : ‘Eh... Fisika.’ Pipiku rasanya ***panas*** saat aku berbohong.

(page : 6, line 29)

In the excerpt 3 above, it is found that the word *burning* is translated into *panas*. As it can be seen above, the word *burning* belongs to adjective, meanwhile *panas* also belongs to adjective. The word *burning* should be translated into *terbakar* but if the translator uses this word then the result of the translation is not appropriate and well acquired by the readers. So, that is why the translator employs the word *panas* because this word is more reliable word in the Target Language rather than *terbakar* because this word sounds

very unreliable. Besides that, the word *panas* is more common and it makes the text understandable by the readers.

Excerpt 4

SL : Well, Claudia says her mum saw her at bus stop and her knickers
fell down! (page : 129, line 7)

TL : Claudia bilang, ibunya melihat Mrs Dixon di halte bus.
Celananya *melorot!* (page : 7, line 5)

In the excerpt 4 above, it is found that the word *fell down* is translated into *melorot*. As it can be seen above, the phrase *fell down* belongs to verb phrase, meanwhile *melorot* also belongs to verb also. The phrase *fell down* should be translated into *terjatuh* but if the translator uses this word then the result of the translation is not appropriate and well acquired by the readers. It is impossible if the phrase *fell down* is translated into *terjatuh* because the meaning will be awkward. So, that is why the translator employs the word *melorot* because this word is more reliable word in the Target Language rather than *terjatuh* since this word sounds very unreliable. Besides that, the word *melorot* is more common and it makes the text understandable by the readers.

Excerpt 5

SL : *that can't be true*, Samantha. Really it can't.

(page : 129, line 10)

TL : '*Tak mungkin*, Samantha. Itu tak mungkin. (page : 7, line 8)

The translator translated the word *that can't be true* into *tak mungkin*, to make the TL sounds clearer and natural. When the word is translated into *itu tidak benar*, it could change the meaning of the context of the conversation in the novel. Besides that, it can make the meaning awkward to the readers and the result could not be natural.

Excerpt 6

SL : she said she was *cool as a cucumber* and just stepped out of them. (page : 129, line 15)

TL : Katannya Mrs. Dixon *cuek* saja. (page : 7, line 12)

It can be seen in the excerpt 6 above that the phrase *cool as a cucumber* is translated into *cuek* in the target language. The translator tries to make the translation in target language sound clear and natural. She classified the word *cool as a cucumber* as an idiomatic expression because it is impossible to translate it word by word such as *dingin seperti sebuah ketimun*. If this translation is applied in the target language then the meaning

of the target language will be awkward and the readers will very confuse to understand the context of the novel as well as the meaning itself. That is why the translator chooses the word *cuek* to make it understandable.

Excerpt 7

SL : I *laughed so much* that mum *started to join in*.

(page : 129, line 17)

TL : Aku *tertawa begitu geli* sampai akhirnya Mum *ikut* tertawa juga.

(page : 7, line 15)

It can be seen in the excerpt 7 above that the phrase *laugh so much* is translated into *tertawa geli* in the target language. The translator tries to make the translation in target language sound clear and natural. And then another word is found in *started to join in* which is translated in the target language into *ikut*. She classified the word *laugh so much* and *started to join in* as an idiomatic expression because it is impossible to translate it word by word such as *tertawa banyak sekali* and *mulai bergabung*. If these translations are applied in the target language then the meaning of the target language will be awkward and the readers will very confuse in understanding the context of the novel as well as the meaning itself. That is why the translator chooses the word *tertawa geli* and *ikut* to make result of the translation clearer and understandable.

Excerpt 8

SL : Oh, **poor** woman. If it's true, Mrs Dixon must have been so embarrassed. (page : 129, line 20)

TL : Oh, **Kasih** seali guru itu. Kalau benar kejadiannya seperti itu, Mrs. Dixon pasti malu sekali. (page : 7, line 19)

It can be seen in the excerpt 8 above that the word *poor* in the source language is translated into *kasihan* in the target language. The translator tries to make the translation in target language sound clear and natural. She classified the word *poor* as an idiomatic expression because it is impossible to translate it word by word such as *misikin*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the word *kasihan* which is more appropriate and understandable for the readers.

Excerpt 9

SL : She **dead smart** and she specialises in family law – you know. (page : 129, line 26)

TL : Dia **pintar sekali**, dan mengkhususkan diri dalam bidang hukum Keluarga. (page : 7, line 25)

It can be seen in the excerpt 9 above that the word *dead smart* in the source language is translated into *pintar sekali* in the target language. The translator tries to make the translation in target language sound clear and natural. She classified the word *dead smart* as an idiomatic expression because it is impossible to translate it word by word such as *pintar mati*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the word *pintar sekali* which is more appropriate and understandable for the readers.

Excerpt 10

SL : ***Dressed from head to foot in black in a sharp trouser suit*** that she'd recently bought and some simply gorgeous shoes.
(page : 129, line 30)

TL : ***Dia mengenakan setelan celana panjang hitam*** yang dibelinya belum lama ini, dan sepatu yang sangat bagus.
(page : 7, line 29)

In the excerpt 10 above, it is found that the phrase *Dressed from head to foot in black in a sharp trouser suit* is translated into *Dia mengenakan setelan celana panjang*. As it can be seen above, the phrase *Dressed from*

head to foot in black in a sharp trouser suit belongs to verb phrase, meanwhile *Dia mengenakan setelan celana panjang* is a sentence because there is a subject *dia* emerge in the target language. As it can be seen in the source language that there is no subject accompanied the verb. The phrase *Dressed from head to foot in black in a sharp trouser suit* should be translated into *berpakaian dari ujung kepala sampai kaki dengan mengenakan pakaian serba hitam* but if the translator uses this sentence then the result of the translation is not appropriate and well acquired by the readers. It is impossible if the phrase is translated into that kind of translation because the meaning will be awkward. So, that is why the translator employs the sentence *Dia mengenakan setelan celana panjang hitam* because this sentence is more reliable in the Target Language rather than *berpakaian dari ujung kepala sampai kaki dengan mengenakan pakaian serba hitam* since this sentence sounds very unreliable. Besides that, the sentence *Dia mengenakan setelan celana panjang hitam* is more common and it makes the text understandable by the readers.

Excerpt 11

SL : '***Penny for them***, Samantha?' Mrs Thomas waved her hand in front of my face. (page 136: , line 19)

TL : '***Sedang melamunkan apa***, Samantha?' Mrs. Thomas melambatkan tangannya di depan wajahku. (page : 14, line 17)

It can be seen in the excerpt 11 above that the word *penny for them* in the source language is translated into *sedang melamun apa* in the target language. The translator tries to make the translation in target language sound clear and natural. She classified the word *penny for them* as an idiomatic expression because it is impossible to translate it word by word such as *uang untuk mereka*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the word *sedang melamun apa* which is more appropriate and understandable for the readers.

Excerpt 12

SL : *I came to with a start* and almost dropped my paintbrush full of hot turquoise into the mixing tray. (page : 136, line 16)

TL : *Aku tersentak kaget*, hampir saja kujatuhkan kuasku yang penuh cat warna biru-kehijauan ke palet. (page : 14, line 19)

It can be seen in the excerpt 12 above that the word *I came to with a start* in the source language is translated into *aku tersentak kaget* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the word *I came to with a start* as

an idiomatic expression because it is impossible to translate it word by word such as *saya datang to mulai*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the word *aku tersentak kaget* which is more appropriate and understandable for the readers.

Excerpt 13

SL : I could almost feel sorry for Mrs Dixon because if Claudia and her mum ***had anything to do with it***. (page : 131, line 10)

TL : Aku hampir – hampir merasa kasihan pada Mrs Dixon. Kalau Claudia dan ibunya ***sudah tahu***. (page : 9, line 11)

It can be seen in the excerpt 13 above that the word *had anything to do with it* in the source language is translated into *sudah tahu* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the word *had anything to do with it* as an idiomatic expression because it is impossible to translate it word by word such as *Kalau Claudia dan ibunya telah melakukan yang berhubungan dengan itu*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse

to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the word *sudag tahu* which is more appropriate and understandable for the readers.

Excerpt 14

SL : Now my mum's job is really ***demanding***. (page : 131, line 24)

TL : Pekerjaan ibuku menuntut ***banyak waktu***. (page : 9, line 25)

It can be seen in the excerpt 14 above that the adverb of time *now* in the source language is translated into *banyak waktu* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the adverb of time *now* as an idiomatic expression. Actually, it is possible to translate the adverb of time *now* with *sekarang*. But, If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the word *banyak waktu* because it is more appropriate and understandable for the readers.

Excerpt 15

SL : ‘Well It looks like *you’ve got a good colour* to start with there,
Samantha. (page : 136, line 24)

TL : ‘Hmm, kelihatannya *warna pilihanmu sudah bagus* untuk
memulai, Samantha. (page : 14, line 26)

It can be seen in the excerpt 15 above that the word *you’ve got a good colour* in the source language is translated into *warna pilihanmu sudah bagus* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the sentence *you’ve got a good colour* as an idiomatic expression because it is impossible to translate it word by word such as *ini kelihatannya seperti kamu mendapatkan warna yang bagus*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *warna pilihanmu sudah bagus* which is more appropriate and understandable for the readers.

Excerpt 16

SL : He’s only *gone and confiscated* my phone! (page : 137, line 4)

TL : Dia *seenaknya saja menyita* ponselku. (page : 15, line 6)

It can be seen in the excerpt 16 above that the word *gone and confiscated* in the source language is translated into *seenaknya saja menyita* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the sentence *gone and confiscated* as an idiomatic expression because it is impossible to translate it word by word such as *dia hanya pergi dan menyita telponku*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *seenaknya saja menyita* which is more appropriate and understandable for the readers.

Excerpt 17

SL : ‘So,’ I tried to pacify Butter. ‘When’s he going to **give you the phone back**, then?’ (page : 137, line 24)

TL : “Lalu kapan dia bakal **mengembalikan** ponselmu?” kataku, mencoba meredakan kemarahan Butter. (page : 15, line 26)

It can be seen in the excerpt 17 above that the phrase *give you the phone back* in the source language is translated into *mengembalikan* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *give you the*

phone back as an idiomatic expression because it is impossible to translate it word by word such as *memberikan telponmu kembali*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *mengembalikan* which is more appropriate and understandable for the readers.

Excerpt 18

SL : ‘***Well it could be worse,***’ Claudia said soothingly.

(page : 137, line 31)

TL : “***Masih mending Cuma begitu.***” Kata Claudia menenangkan.

(page : 16, line 3)

It can be seen in the excerpt 18 above that the phrase *Well it could be worse* in the source language is translated into *Masih mending Cuma begitu* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *Well it could be worse*, as an idiomatic expression because it is impossible to translate it word by word such as *baiklah ini mungkin akan lebih buruk*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of

the story in the novel, that is why the translator chooses the phrase *Masih mending Cuma begitu* which is more appropriate and understandable for the readers.

Excerpt 19

SL : Must like animal and ***find*** younger brothers irritating.

(page : 133, line 15)

TL : Mesti suka binatang dan ***sebal*** punya adik laki – laki.

(page : 11, line 19)

It can be seen in the excerpt 19 above that the word *find* in the source language is translated into *sebal* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the word *find* as an idiomatic expression because it is impossible to translate it word by word such as *mesti suka binatang dan menemukan adik laki – laki yang menyebalkan*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *sebal* which is more appropriate and understandable for the readers.

Excerpt 20

SL : 'It could? *I don't see how.*' It was typical of Butter to overreact like this. (page : 138, line 1)

TL : Masih mending? *Masih mending bagaimana?* Butter memang suka bereaksi berlebihan. (page : 16, line 4)

It can be seen in the excerpt 20 above that the phrase *I don't see how* in the source language is translated into *Masih mending bagaimana* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the word *I don't see how* as an idiomatic expression because it is impossible to translate it word by word such as *saya tidak melihat bagaimana*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *Masih mending bagaimana* which is more appropriate and understandable for the readers.

Excerpt 21

SL : That was when *the bell went.* (page : 138, line 20)

TL : bel berdering. (page : 16, line 22)

It can be seen in the excerpt 21 above that the phrase *the bell went* in the source language is translated into *bel berdering* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *the bell went* as an idiomatic expression because it is impossible to translate it word by word such as *itu ketika bel pergi*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *bel berdering* which is more appropriate and understandable for the readers.

Excerpt 22

SL : and ***started to do her impression*** of our Maths teacher.

(page : 138, line 25)

TL : lalu ***mulai meniru cara berjalan*** guru matematika kami.

(page : 16, line 25)

It can be seen in the excerpt 22 above that the phrase *started to do her impression* in the source language is translated into *mulai meniru cara berjalan* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *started to do her impression* as an idiomatic expression because it is

impossible to translate it word by word such as *dan mulai melakukan jejak guru matematika mereka* . If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *mulai meniru cara berjalan* which is more appropriate and understandable for the readers.

Excerpt 23

SL : ‘***Get out of here!***’ Claudia pretended to bash Butter over the head with her arm. (page : 138, line 31)

TL : “***Dasar kau konyol!***” Claudia berpura – pura menghantam kepala Butter dengan lengannya. (page : 16, line 32)

It can be seen in the excerpt 23 above that the phrase *Get out of here!* in the source language is translated into *Dasar kau konyol!* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *Get out of here!* as an idiomatic expression because it is impossible to translate it word by word such as *keluar! Claudia berpura – pura menghantam kepala Butter dengan lengannya*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself.

According to the context of the story in the novel, that is why the translator chooses the phrase *Dasar kau konyol!*” which is more appropriate and understandable for the readers.

Excerpt 24

SL : Perhaps I’d been too *cool*. (page : 152, line 15)

TL : Mungkin sikapku tadi terlalu *cuek*. (page : 30, line 21)

It can be seen in the excerpt 24 above that the phrase *cool* in the source language is translated into *cuek* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *cool*’ as an idiomatic expression because it is impossible to translate it word by word such as *mungkin aku terlalu dingin*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *cuek* which is more appropriate and understandable for the readers.

Excerpt 25

SL : Why did this boy *keep preying on my mind?*

(page : 154, line 16)

TL : Kenapa cowok ini *tidak mau hilang dari pikiranku?*

(page : 32, line 22)

It can be seen in the excerpt 25 above that the phrase *keep preying on my mind?* in the source language is translated into *tidak mau hilang dari pikiranku?* in the target language. The translator tries to make the translation in target language sound understandable and natural. She classified the phrase *cool* as an idiomatic expression because it is impossible to translate it word by word such as *kenapa cowok ini tetap bersemayam di pikiranku*. If this translation is applied in the target language then the meaning of the target language will be awkward and the readers will confuse to understand the context of the novel as well as the meaning itself. According to the context of the story in the novel, that is why the translator chooses the phrase *tidak mau hilang dari pikiranku* which is more appropriate and understandable for the readers.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing the data, the conclusion is made based on the data analysis in chapter 4. From the data that has been analyzed, the conclusion can be stated as follows:

This thesis entitled *Idiomatic Translation in Bilingual Novel “E – Love” by Caroliine Plaisted Translated into “Cinta Pertama lewat Internet” by Susanty Lesmana* has two objectives. To describe the idiomatic translation use in translating Novel “E-Love” and to describe the translator purpose in translating the idiomatic translation in the novel..

The data analysis shows that the translator wanted to adapt the language of the translation based on the category of the readers. Besides that, the translator translated the novel based on the cultural of the target language. She avoids to translated the text word by word to get rid of the awkward meaning. Meanwhile, the translator also changed the source text in translating the target text in order to make the translation sounds more natural, more meaningful, and more understandable for the readers.

5.2 Suggestion

After knowing the answers of the problems, it is suggested to the students of English department, the readers, and the translators who want to translate English text into Indonesian language, to comprehend and master the basic theory of the translation as well as possible.

Based on the data analysis result, the translator should pay attention to the following suggestions in translating a text idiomatically:

1. The translator should use the languages, which are familiar and easy to be understood by the readers.
2. The translator should adapt the language of the translation based on the category of the reader and the kind of the text.
3. The safest way in translating idioms, if they do not work in the target language, is not to force them into the translation. Idiom more than any other features of language demands that the translator is not only accurate but also highly sensitive to the rhetorical nuances of the language.

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