

**TRANSLATION OF HEDGES USED BY MAIN CHARACTERS  
IN THE KEITH R.A. DeCANDIDO'S NOVEL  
*SUPERNATURAL, NEVERMORE INTO SUPERNATURAL,  
HOROR EDGAR ALAN POE* BY LOE NUR DWIHAYATI**

THESIS

Presented in partial fulfillment of the requirements for the completion of strata 1  
Program of the English Language Specialized in Translation



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## **PAGE OF APPROVAL**

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## **STATEMENT OF ORIGINALITY**

I certify that this thesis is absolutely my own work. I am completely responsible for the content of this thesis. The content of this thesis does not incorporate to any materials previously written or published by another person except those indicated in ethnical standard.

Semarang, August 2012

Oktavia Dwi Ardani

## **MOTTO**

“Once you give up to yourself, then you will lose everything.”

(Oktavia D. A)

“I am whatever you say I am; if I wasn't, then why you say I am.”

(Eminem)

"My philosophy is that not only are you responsible for your life, but doing the best at this moment puts you in the best place for the next moment."

(Oprah Winfrey)

## **DEDICATION**

This thesis is dedicated to:

1. My beloved parents, thanks for your love, your unlimited precious advice, your holy praying, your care and motivation.
2. My older sister, Mulyani Ekasari, thanks for helping me and my beloved little brother, Ag Triehatma Ardaresta, thank for always accompany me.
3. All of my friends in Dian Nuswantoro University who always support each other.
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Finally, I do admit that this thesis is far from being perfect, therefore, I open to constructive criticism and suggestion.

Semarang, August 15, 2012

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## TABLE OF CONTENTS

PAGE OF TITLE .....	i
PAGE OF APPROVAL .....	ii
STATEMENT OF ORIGINALITY .....	iii
MOTTO .....	iv
DEDICATION .....	v
ACKNOWLEDGEMENT .....	vi
TABLE OF CONTENTS .....	viii
LIST OF TABLES .....	xii
LIST OF APPENDIX.....	xiii
ABSTRACT.....	xiv
CHAPTER I      INTRODUCTION.....	1
1.1 Background of the Study .....	1
1.2 Statement of the Problem .....	6
1.3 Scope of the Study .....	6
1.4 Objective of the Study .....	7
1.5 Significance of the Study.....	7
1.6 Thesis Organization.....	8
CHAPTER II     REVIEW OF RELATED LITERATURE.....	10
2.1 Translation.....	10
2.2 Translation Process.....	11
2.3 Translation and Culture .....	14



2.4 Pragmatics .....	17
2.4.1 Pragmatics is the Study of Speaker Meaning.....	17
2.4.2 Pragmatics is the Study of Contextual Meaning.	18
2.4.3 Pragmatic is the Study of How More Gets Communicated than is Said.....	18
2.4.4 Pragmatics is the Study of Expression of Relative Distance.....	18
2.5 Politeness Strategy.....	19
2.5.1 Bald on Record.....	19
2.5.2 Positive Politeness.....	20
2.5.3 Negative Politeness.....	20
2.5.4 Off Record (Indirect) .....	20
2.6 Hedges .....	21
2.6.1 Modal Auxiliary Verbs .....	22
2.6.2 Modal Lexical Verbs .....	23
2.6.3 Adjectival, Adverbial, and Nominal Modal Phrases .....	23
2.6.4 Approximators of Degree, Quantity, Frequency and Time .....	24
2.6.5 Introductory Phrases .....	24
2.6.6 If Clauses .....	24
2.6.7 Compound Hedges.....	24
2.7 Reason for Hedging .....	26

	2.7.1 Minimize the “thread to face” .....	27
	2.7.2 Ways of being more precise in reporting results	27
	2.7.3 Positive or negative politeness strategies .....	27
	2.7.4 Established writing style .....	28
	2.8 Translation of Hedges.....	29
	2.9 Shift of Hedges Value in Translation .....	31
CHAPTER III	RESEARCH METHOD .....	30
	3.1 Research Design .....	30
	3.2 Unit of Analysis.....	30
	3.3 Source of Data .....	31
	3.4 Technique of Data Collection.....	31
	3.5 Technique of Data Analysis .....	32
CHAPTER IV	DATA ANALYSIS .....	33
	4.1 Findings .....	33
	4.2 Translation of Hedges.....	35
	4.2.1 Translation of Modal Auxiliary Verbs .....	38
	4.2.2 Translation of Modal Lexical Verbs .....	43
	4.2.3 Translation of Adjectival, Adverbial and Nominal Modal Phrases.....	47
	4.2.4 Translation of Approximators of Degree, Quantity, Frequency, and Time.....	51
	4.2.5 Translation of Introductory Phrases.....	54
	4.2.6 Translation of If Clauses.....	59

	4.2.7 Translation of Compound Hedges.....	63
CHAPTER V	CONCLUSION AND SUGGESTION.....	65
	5.1 Conclusion.....	65
	5.2 Suggestion .....	66
BIBLIOGRAPHY .....		67
APPENDIX .....		1

## LIST OF TABLES

Table 4.1. Taxonomy hedges found in Keith R.A DeCandido's novel <i>Supernatural, Nevermore</i> .....	38
Tabel 4.2. Translation of Modal Auxiliary Verbs found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	45
Tabel 4.3. Translation of Modal Lexical Verbs found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	51
Tabel 4.4. Translation of Adjectival, Adverbial and Nominal Modal Phrases found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	54
Tabel 4.5. Translation of Approximators of Degree, Quantity, Frequency, and Time found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	58
Tabel 4.6. Translation of Introductory Phrases found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	64
Tabel 4.7. Translation of if clauses found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	69
Tabel 4.8. Translation of compound hedges found in <i>Supernatural, Nevermore</i> and <i>Supernatural, Horor Edgar Alan Poe</i> .....	73

## **LIST OF APPENDIX**

Appendix 1. Translation and values of Hedges.....	1
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## ABSTRACT

This thesis is entitled *Translation of Hedges Used by Main Characters in the Keith R.A. DeCandido's Novel, "Supernatural, Nevermore" into "Supernatural, Horror Edgar Alan Poe"* by Loe Nur Dwihayati. This study is aimed of finding out the types of hedges in the novel *Supernatural, Nevermore*, how hedges is translated into Indonesian, and hedges value found in Keith R.A DeCandido's novel *Supernatural, Nevermore* and its Indonesian translation by Loe Nur Dwihayati. The research used a qualitative method, because the data of the research are utterances from English novel and the translation into Indonesian that contain hedges in the pragmatic field.

The result of the analysis showed that there are 154 hedges used by two main characters in *Supernatural, Nevermore* novel. They are Dean Winchester and Sam Winchester. The hedges in Keith R.A DeCandido's *Supernatural, Nevermore* consist of seven types proposed by Meyer, those are 33 (21.43%) modal auxiliary verbs; 31 (20.13%) modal lexical verbs; 32 (20.78%) adjectival, adverbial, and nominal modal phrases; 5 (3.25%) approximators of degree, quantity, frequency and time; 22 (14.28%) introductory phrases; 26 (16.88%) if clauses; and 5 (3.25%) compound hedges.

Among 154 hedges found in *Supernatural, Nevermore* novel, there are 10 (6.49%) hedges which have shifted the hedges value in the *Supernatural, Horror Edgar Alan Poe*. They are ***should, may, think, thought, possible, probably***. On the other hand, there are 144 (93.51%) hedges which do not shift in TT.

The shift happens because of the contexts of the difference level (low, medial, high) between ST and TT. The other reasons are the difference of fuzziness and truth value when hedges is translated into TT by the translator.

**Keywords:** *hedges, pragmatic, translation, value*

# CHAPTER I

## INTRODUCTION

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

Language has functional means that is used to express and accept the human's mind in the social life. Language permits us to establish and maintain relationship with people around us. Basically, people and language are closely related because they need language as a tool to communicate to each other. In other word, communication is built from language. By using language, people can create and deliver messages to each other and spread the information out. Language is a system of human communication which consists of the structure arrangement of sounds into larger units, e.g. morphemes, words, phrases, sentences, utterances and text. Language communicative function has two forms, written and spoken.

Spoken and written languages are both complex but in different ways. Spoken language is more context dependent than written language that used to be more independent of its immediate context. Even though they express language in different way, spoken and written languages are medium used by people to communicate to each other intensively in order to fulfill their necessities by using language.

As a medium of communication, language deals a great relationship with our social life and society. People use it every day to communicate on

many purposes, not only to deliver ideas but also to persuade and many more. That is why language is really essential to our lives. It is not only used, but also learned and taught, because it is really complex, as well as the international language, English.

Recently, English is one of significant aspects of life which has been learnt by people. English has become the most important language among people around the world whether in spoken or written. In the spoken language, English can be realized in daily life conversation, speech, presentation etc. In the written text, mostly English has been expressed in literature book, for example; poem, short story and novel.

From those ways, the speaker and writer use language as a media to share their idea and message to the receiver and reader. But, in order to share them around the world, the idea and message have to be transferred in the target language. The best way transferring the idea or the message to the target language is by translation process.

Translation process includes spoken and written language. The purpose of the translation process is helping the target readers and hearers (children or adult) to understand the message of the writer or speaker. That job make a translator has to transfer the idea or message's writer as close as the TT (target text), so that the readers are able to accept the message.

Nowadays, a lot of book and information such as short story, novel, science book, comic, newspaper and magazine are produced in English. Some



of them might be hard to understand by common people. Therefore, it is the role of translator to translate those books or materials and information into the language which can be understood by the reader or participant, including Indonesian.

Translation is a process of transferring the ideas from the source text (ST) into the target text (TT). It mostly deals with language. Translation is also done by finding the equivalence between ST and TT. Equivalency of translation works can be measured in three perspectives; accuracy, readability, and naturalness. Even though those three perspectives control the equivalence of the translation works, there is one important part which translator has to concern with. It is culture.

In order to make a good translation work, a translator may also has to understand the culture aspect that is related to translation. Culture in translation is very important to notice because translation involves two different languages that may also have different cultures. But doing cultural translation is not easy. Often a translator faces problems in translating because of the different structure and culture values between ST and TT. For that reason a translator must have a large knowledge and good understanding of not only the languages but also the cultures in both countries.

Since ST and TT have different structure and culture, sometimes in translation process, a translator shifted the culture values accidentally and it almost happened in hedges translation, such as short story and novel which are

translated into the TT. Whereas, the writer used hedges to protect the addressee from the full force of the controversial claim. The novel's writer used hedges in their works to conform to an established writing style. The established style of writing appears as the consequence of the combination of the needs and stimuli mentioned in minimizing the threat to face, being a way of being more precise in reporting results and conveying positive or negative politeness to the readers.

In daily life, hedges are widely used, but people do not realize that statements that they are using contain hedges. Hedges may intentionally or unintentionally be employed in spoken and written language since hedges are crucially important in communication. The importance of hedges lies in the fact that readers expect claims to be warranted in terms of assessment of reliability they carry, and appropriate in terms of the social interactions they appeal to.

Hedges are interactive elements that serve as a bridge between the propositional information in the text and the writer's factual interpretation. Hedging devices could probably enable the authors to build a good rapport with their readers, minimizing the possibility of being heavily criticized by those who disagree with the claims the author makes. Without hedging devices, the authors' claims might be considered arrogant, inappropriate, rude, and even offensive. Hyland (1998:6) states that hedges allow the writers to express a perspective on their statements or the statements of others, to present unproven claims with caution and to enter a dialogue with their audience. In other words, using hedging devices to mitigate claims, express genuine uncertainty, or present

disagreement might create a positive atmosphere between the authors and the readers.

That is why, hedges translation is one of crucial things that translator should consider about. If hedges in the ST translates into TT differently, not only there would be the shift of culture value on the text, it also author's ideas and the message do not transfer correctly to the readers. So, the readers would not understand well the author's message. In this problem, the translation process could be said that it has been failed.

Therefore, the researcher wants to analyze the hedges translation from English novel which is translated into Indonesian. The researcher chooses Keith R.A DeCandido's novel entitled *Supernatural, Nevermore*, which is translated into *Supernatural, Horor Edgar Alan Poe. Supernatural, Nevermore* is the first of five Supernatural novel series that already have been translated into Indonesia. In the *Supernatural, Nevermore* novel and its translation, *Supernatural, Horor Edgar Alan Poe*, the writer's ideas are mostly translated in the same form or arrangement, but the researcher finds several changes occur in hedges translation. So, the research aims at describing the translation of the hedges in the *Supernatural, Nevermore* novel into *Supernatural, Horor Edgar Alan Poe*. This translation of hedges research is focused on the main characters conversation of this novel; Dean Winchester and Sam Winchester. The researcher used Brown and Levinson (1987:61) negative politeness in face-saving for the hedges. This research attempts naturally to find and compare the hedges in source and target text if the

message has same quality of value, number, meaning and equivalence. Then, from those comparisons, the researcher has to be able to analyze the translation of the hedges which do not have the same value as in the *Supernatural, Nevermore* novel.

## **1.2 Statement of the Problem**

The problems of this research are:

1. What kinds of hedges are found in the *Supernatural, Nevermore* novel and *Supernatural, Horror Edgar Alan Poe* novel?
2. What are the translations of hedges in the *Supernatural, Horror Edgar Alan Poe* novel?
3. Is there any value shift of the hedges when they are translated from *Supernatural, Nevermore* novel into *Supernatural, Horror Edgar Alan Poe* novel?

## **1.3 Scope of the Study**

In order to keep the research stay in its track and focus on the matter of what the researcher tries to investigate, the scope of the study should be formulated. This can avoid the unnecessary or overlapping data analysis. The scopes of the study of this research are:

1. Focusing on the main characters conversation (Dean Winchester and Sam Winchester) in the both source data; *Supernatural, Nevermore* and *Supernatural, Horor Edgar Alan Poe* novel.
2. Finding out the hedges used in the *Supernatural, Nevermore* novel.
3. Analyzing the hedges which are translated into *Supernatural, Horor Edgar Alan Poe* novel.

#### **1.4 Objective of the Study**

Based on the problems, the objectives of the study from this research are:

1. To find out the hedges used in *Supernatural, Nevermore* novel and *Supernatural, Horor Edgar Alan Poe* novel.
2. To analyze the translation of hedges in the *Supernatural, Horor Edgar Alan Poe*.
3. To find out the value shift of hedges found in the *Supernatural, Horor Edgar Alan Poe*.

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

The result of the research about Translation of hedges used by main characters in the Keith R.A. DeCandido's novel, *Supernatural, Nevermore* into *Supernatural, Horor Edgar Alan Poe* by Loe Nur Dwihayati can be valuable contribution to:

1. Dian Nuswantoro University, especially for English Department Student.  
It is expected by reading this thesis; the students will get knowledge about translation and pragmatics theories, especially in hedges.
2. Everybody who read this thesis. The result of this study is expected to be valuable for people who learn translation subject and everybody who decide to be a translator. They will get more information about translation process doing and this thesis can be a reference for them.
3. The researcher herself. This thesis will help the researcher to finish her study in the university and to get understanding clearly about the translation of hedges.

## **1.6 Thesis Organization**

In presenting this thesis, the researcher divides it into some chapters to make it more systematically easier to read. This research divided into five chapters with their following organization.

Chapter I is introduction which explains the background of the study, the statement of the problem, objective of the study, and significance of the study and thesis organization.

Chapter II is the review of related literature that gives the explanations about the theories that are reviewed by the researcher in order to help doing this research such as translation definition, translation process, translation and

culture, pragmatics, politeness strategy, hedges, reason for hedging, and translation of hedges.

Chapter III is research method that consists of research design, source data, unit of analysis, technique of data collection, and technique of data analysis.

Chapter IV is data analysis that consists of taxonomy of hedges are found in Keith R.A DeCandido's novel *Supernatural, Nevermore*, and the hedges shift values are found in hedges translation of Keith R.A DeCandido's novel *Supernatural, Nevermore* into *Supernatural, Horor Edgar Alan Poe* by Loe Nur Dwihayati.

Chapter V is conclusion and suggestion that is drawn by the researcher based on the data analysis.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

In line with the discussion of this thesis, this sub chapter focuses on the explanation of hedges, the types of hedges, and hedges value in translation work. Hedges is important thing that must be translated in a translation work in order to transfer the same message and value from ST to TT. So, in this chapter the researcher wants to explain information about hedges and translation. Such as translation definition, translation process, translation and culture, pragmatics, politeness strategy, hedges, reason for hedging, translation of hedges, and shift of hedges value in translation.

#### **2.1 Translation**

Translation is a process of transferring the main idea or message of the writer from the ST to the TT. Newmark said that translation is a craft consisting in the attempt to replace a written message and/or statement in another language (1981:7). Newmark conveys his idea that translation is rendering the meaning of a text into another language in the way that the author intended the text (1981:5).

Translation is basically a change of form. The form of a language is the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These forms are referred to as the surface structure of a language. It is the structural part of language which is actually seen in print or



heard in speech. In translation the form of the source language is replaced by the form of the receptor (target) language. Translation consists of transferring the meaning, thought and ideas of the source language into the receptor language. Considering the function of translation in conveying certain information to the readers, it can be seen that translating is not an easy task. There are always some problems in translation process such as related to reading and comprehension ability in the ST, difficulties in semantic and cultural untranslatability.

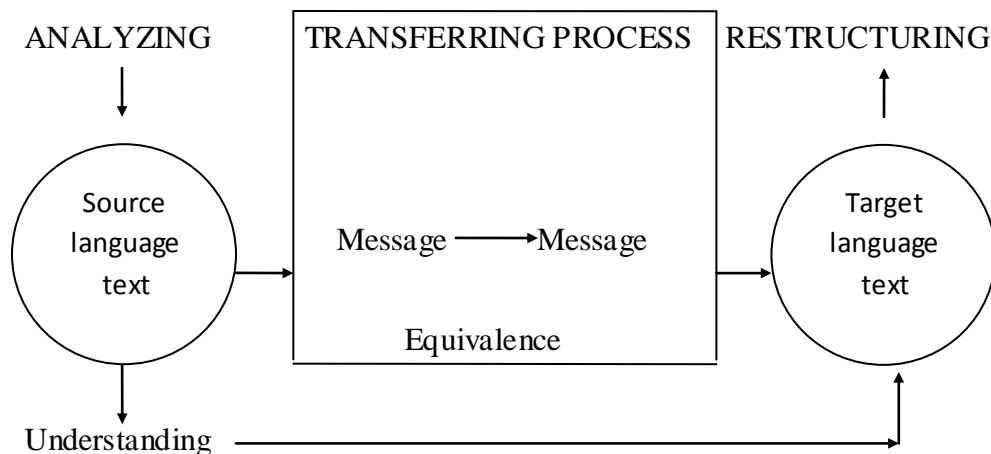
Those thought and ideas have to be conveyed accurately so that the contents of the message or the information are understandable for the target readers. One thing for sure is a translator has to find the best way to make her translation accurate, acceptable, and readable.

Another thing which makes translation a complex task is because translation or translating always involves two languages, the source and the target languages, which must have so many differences. The most possible thing found in two different languages are the difference of system. The different linguistic system can cause some problems for a translator. The problems faced by the translator in translating process can eventually cause the inaccurate, unacceptable or unreadable translation.

## **2.2 Translation Process**

Translation process can be defined as the process of transferring the idea, message and thought of the ST to the TT. A speaker or writer uses a

translation process to deliver the idea to the receiver. Translation process can also be interpreted as a series of activities carried out by a translator when he transferred the message from the source language into the target language (Nababan, 2008: 24). Translation process is divided into three steps; analyzing the SL, transferring the message, and structuring. According to Suryawinata (1987 : 80) translation process can be seen as follows:



**Figure 1. Translation Process by Suryawinata (1987 : 80)**

From the figure above the first translation process activity begins with analyzing, because a translator is always faced to a ST text first. Text analyzing can be realized by reading the source text in order to understand the content of the text. It's impossible for a translator to understand the message of the text without reading it first.

Understanding of the text is divided into linguistic element and extra linguistic element in the text. Linguistic element refers to the study of the

language. Extra linguistic element refers to the element which is out of language such as culture but still related to language.

After a translator can understand the message and structure of SL, the next step is transferring the content, meaning, message from source text to the target text. This step is happened in a translator's mind, and then translator expresses it through the TT by spoken or written language. To get a better translation, the message of the target text has to have equivalence with the source text.

The last step is restructuring. Restructuring is the changing process of linguistic structure which is acceptable in listeners, readers, and target language. In this step, a translator needs to pay attention to the diction which is suitable to target text. A translator also has to know for whom a translation text refers to.

In translation process, beside the steps above, the translator has to deal with two different languages expressed in the forms of words, phrases, clauses or sentences. The translator should concern herself with finding the TT translation equivalents. That is why in every stage of translating process, a translator often finds some difficulties which can be classified into difficulties in the analysis and understanding of the ST, difficulties in the process of transferring and in finding TT equivalents, and difficulties in restructuring the transferred material to get the best result of translation (Soemarno, 1991: 1).

Dealing with these difficulties, to make a good translation, a translator sometimes has to make several adaptations or adjustments.

One of the causes which makes a translator difficult to produce a good translation is different grammatical structure of the ST and the TT. As stated by Baker (1992: 183), differences in the grammatical structures of the source and the target language often result in some change in the information content of the message during the process of translation. For example: the different grammatical structure between English and Indonesian.

The different grammatical structure in the both ST and TT sometimes influenced by the culture of each language. The grammatical structure from ST which is translating into TT has to change because the culture of the TT is not same as in the ST. If a translator does not change the grammatical structure suit for the TT, the target readers will face difficulties in understand the translation work.

### **2.3 Translation and Culture**

Culture plays important role in the creation of a TT, because culture is a complex collection of experiences which condition daily life; it includes history, social structure, religion, tradition customs, and everyday usage.

Translation is a kind of activity which inevitably involves at least two languages and two cultural traditions (Toury 1987:200). As this statement implies, translator is permanently faced with the problem of how to treat the

cultural aspect implicit in the ST and of finding the most appropriate technique of successfully conveying these aspects in the TT. These problems may vary in scope depending on the cultural and linguistic gap between the two (or more) languages concerned (Nida 1980:130).

According to Nida as discussed in Delisle (1980:132), in order to translate, one must not only know a language but also must be familiar with the culture i.e. customs, civilization and more of those who speak it. Nida also emphasizes that translation takes place in the context of the relation between two cultures, two worlds of thought and perception. If the translator's first task is to contribute to understanding between nations and secondly transmit knowledge, then her third task is to mediate the cultural features. This is done not so much in terms of target language, because cultural features are pragmatically vivid but usually inaccurate in terms of universal experience. For this reason translation is always more or less possible because language is a substantial but partial reflection of culture and culture is mutually an aspect of social language.

. Snell Hornby (1988 : 40) stated that there is connection between language and culture. First, language is something dynamic; it was an activity rather than a static inventory of items as the product of activity. Second, language is an expression of culture and individuality of the speakers, who perceive the world through language.

Lotman's theory states that no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language (Lotman, 1978:211-32). Bassnett (1980: 13-14) underlines the importance of this double consideration when translating by stating that language is "the heart within the body of culture," the survival of both aspects being interdependent.

As Bassnett further points out, the translator must tackle the ST in such a way that the TT version will correspond to the ST version. To attempt to impose the value system of the ST culture onto the TT culture is dangerous ground (Bassnett, 1980:23). Thus, when translating, it is important to consider not only the lexical impact on the TT reader, but also the manner in which cultural aspects may be perceived and make translating decisions accordingly.

It can be explained further that culture always embeds and influences the TT, as a result of the translation process. In addition to the requirements concerning the translator's knowledge of two languages and two cultures, there is one more procedural requirement that translator should try to establish the state of social interaction in which the original message in translation to the characteristic of the social interaction in which translator is involved with her readers.

In this research, some of hedges translation in *Supernatural*, *Nevermore* novel has shifted of value. Those can cause the culture in Indonesian as the TT is totally different to English as ST. Factors of culture

always influence the result of the translation. One of them is pragmatics. This research will analyze the result of the translation in pragmatic viewpoint.

## **2.4 Pragmatics**

Pragmatics is another branch of linguistics that is concerned with the meaning. Levinson (1983:9) said that pragmatic is the study of those relations between language and context that are grammaticalized, or encoded in the structure language. Pragmatic tell us that it is acceptable to use language in a various, unconventional ways, as long as we know, as language users, what we are doing. Pragmatics starts out from an active conception of language as being used. Pragmatics is needed if we want a fuller, deeper and generally more reasonable account of human language behavior.

Pragmatics as the sub-field of the study of language that investigates technique by which language is used for communicational purpose, studies how language users make use of their understanding in mind of the language structure and rules. Leech and Short state:

The pragmatics analysis of language can be broadly understood to be the investigation into that aspect of meaning, which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered. (1981:290)

To achieve this, there are four areas that pragmatics is concerned with:

#### **2.4.1 Pragmatics is the study of speaker meaning**

Pragmatics is concerned with the study of meaning as communicated by a speaker (or writer) and interpreted by a listener (or reader). It has, consequently, more to do with the analysis of what people mean by their utterance than what the words or phrases in those utterances might mean by themselves.

#### **2.4.2 Pragmatics is the study of contextual meaning**

This type of study necessarily involves the interpretation of what people mean in a particular context and how the context influences what is said. It requires consideration of how speakers organize what they want to say in accordance with who they are talking to, where, when, and what circumstances.

#### **2.4.3 Pragmatics is the study of how more gets communicated than is said**

This approach also necessarily explores how listeners can make inferences about what is said in order to arrive at an interpretation of the speaker's intended meaning. This type of study explores how a great deal of what is unsaid is recognized as part of what is communicated. We might say that it is the investigation of invisible meaning.

#### **2.4.4 Pragmatics is the study of expression of relative distance**

This perspective then raises the question of what determines the choice between the said and unsaid. The basic answer is tied to the notion of distance.



Closeness, whether it is physical, social, or conceptual, implies shared experience. On the assumption of how close or distant the listener is, speakers determine how much needs to be said.

Study of pragmatics studies several topics, they are speech act, presupposition, politeness strategies, politeness principles, implicatures, deixis, and cooperative principles. One of those topics which are related to this research is politeness strategy.

## **2.5 Politeness Strategy**

Human is social creature that has the need to communicate with others. Communication is defined as a process by which we assign and convey meanings in an attempt to create shared understanding; both the speaker and hearer should hold to general rules or principles and thereby use certain strategies. An often used strategy to achieve this is politeness (Renkema, 1993:12).

Leech (1983:169) defines politeness as “a form of behavior that establishes and maintains comity”, that is, “the ability of participants in a social interaction to engage in interaction in an atmosphere of relative harmony”. Brown and Levinson (1987:91-227) suggest politeness as a compensation action taken to counter-balance the disruptive effect of face-threatening acts (FTAs). Further, they describe Face Threatening Acts as “acts that infringe on the hearer’s need to maintain his/her self-esteem and be respected” (Brown and Levinson, 1987:91-227).

According to Brown and Levinson, politeness strategies are divided into four. They are:

### **2.5.1 Bald on record**

These provide no effort to reduce the impact of the FTA's. It will most likely shock the person to whom speaker is speaking to, embarrass them, or make them feel a bit uncomfortable. However, this type of strategy is commonly found with people who know each other very well, and are very comfortable in their environment, such as *in condition of emergency, task oriented, request, and alerting*.

### **2.5.2 Positive politeness**

It is usually seen in groups of friends, or where people in the given social situation know each other fairly well. It usually tries to minimize the distance between them by expressing friendliness and solid interest in the hearer's need to be respected (minimize the FTA) such as *notice, exaggerate, intensify interest, use in-group identity markers, seek agreement, avoid agreement, presuppose/raise/assert common ground, joke, offer, promise, optimistic, give (or ask for) reasons, assume or assert reciprocity, give gifts (goods, sympathy, understanding, cooperation)*.

### **2.5.3 Negative Politeness**

The main focus for using this strategy is to assume that speaker may be imposing on the hearers, and intruding on their space. Therefore, these automatically assume that there might be some social distance or awkwardness in the situation such as *be indirect, question, hedges, be*

*pessimistic about things, minimize imposition on the other person, give deference, apologize, impersonalize things, nominalize.*

#### **2.5.4 Off record (indirect)**

Speaker is removing himself/herself from any imposition whatsoever such as *give hint, presuppose, ironic, ellipsis.*

From those politeness strategies above, the researcher chose hedges in negative politeness as one of culture factors which influence the result of the translation.

### **2.6 Hedges**

Hedges is one example of negative politeness strategy. Hyland (1998:6) states that hedges allow the writers to express a perspective on their statements or the statements of others, to present unproven claims with caution and to enter a dialogue with their audience. In other words, using hedging devices to mitigate claims, express genuine uncertainty, or present disagreement might create a positive atmosphere between the authors and the readers.

Hedges can be considered as the interactive elements which serve as a bridge between propositional information in the text and the writer's factual interpretation. In other words, hedges (e.g. *perhaps, seem, might, to certain extent*) are seen as modifying the truth-value of the whole proposition, not as making individual inside it more imprecise. As to the motivation for the use of

hedges, a lot of the discussion has concentrated on their use in spoken discourse, and the most frequently mentioned motivating factor is politeness, as defined by Brown and Levinson (1987:91-227). In their view, hedges are mainly used for negative politeness in face-saving, in which they are put to elaborate use. In positive politeness they figure only in expressions of extremes, like *marvellous* and *appalling*, which are typical of this form of politeness, 'safely vague' because they leave it to the addressee to figure out how to interpret them.

Hedges can be viewed as part of the larger phenomenon called commentative potentials of any language.

Hedges can define become many types and they are based on their characteristics and functions. These types of hedges based on Meyer in Miller (1981;109 – 110), in his theory hedges can define as expressed through the use of the following.

Taxonomy of Hedges:

### **2.6.1 Modal auxiliary verbs**

Modal auxiliary verbs are the most straightforward and widely used means of expressing modality in English academic writing, the most tentative ones being: *may, might, can, could, would, should*.

The researcher uses Halliday's theory to explain the value of modal auxiliary verbs. In SFL (Sense of Functional) based on Halliday (1994:76), modal auxiliary verbs can divided into three levels, they are :

1. Low level, consist of modal auxiliary *can, may, could, might*.

The modal auxiliary verbs above used if the probability something happen is very low or maybe it will not happen.

2. Median level, consist of *modal* auxiliary verbs *will, would, should*.

The modal auxiliary verbs above used if the probability something happen is fifty-fifty percent, so it might be happen or not.

3. High level, consist of modal auxiliary verbs *must*.

The modal auxiliary verbs above used if the probability something happen is 100%. So it must be happen, but high level of modal auxiliary verbs are not including into hedges because hedges means probability and fuzziness.

Example : Such a measure *might* be more sensitive to changes in health after specialist treatment.

### **2.6.2 Modal lexical verbs**

Modal lexical verb (or so called “speech act verb” used to perform act such as doubting and evaluating rather than they merely describing) of varying degree of illocutionary force: *to seem, to appear* (epistemic verbs), *to believe, to assume, to suggest, to estimate, to tend, to think, to argue, to indicate, to propose, to speculate*. Although a wide range of verbs can be used in this way (Banks, 1994:13), there tends to be a heavy reliance on the above-mentioned examples especially in academic writing.

Example : In spite of its limitations, our study *appears* to have a number of important strengths.

### **2.6.3 Adjectival, adverbial, and nominal modal phrases**

These forms of hedges include probability adjectives: *e.g., possible, probable, un/likely*, nouns: *e.g., assumption, claim, possibility, estimate, suggestion*, and adverbs (which could be considered as non-verbal nouns): *e.g., perhaps, possibly, probably, practically, likely, presumably, virtually, apparently*.

Example : This is *probably* due to the fact that Greenland Eskimos consume diets with a high content of fish.

### **2.6.4 Approximators of degree, quantity, frequency and time**

This can be realized through for example: *approximately, roughly, about, often, occasionally, generally, usually, somewhat, somehow, a lot of*.

Example : Fever is present in *about* a third of cases and sometimes there is neutropenia.

### **2.6.5 Introductory phrases**

Introductory phrases can be realized through phrases such as: *I believe, to our knowledge, it is our view that, we feel that*, which express the author's personal doubt and direct involvement.

Example : *We believe* that the chronic fatigue syndrome reflects a complex interaction of several factors. There is no simple explanation.

### 2.6.6 If clauses

This is usually realized through the use of the following phrases: *if true, if anything*.

Example : ***If true***, then, our study contradicts the myth that fishing attracts the bravest and strongest men.

### 2.6.7 Compound hedges

These are phrases made up of several hedges, the commonest forms being: A modal auxiliary combined with a lexical verb with a hedging content (e.g., *it would appear*) and a lexical verb followed by a hedging adverb or adjective where the adverb (or adjective) reinforces the hedge already inherent in the lexical verb (e.g., *it seems reasonable/probable*). Such compound hedges can be double hedges (*it may suggest that; it seems likely that; it would indicate that; this probably indicates*); treble hedges (*it seem reasonable to assume that*); quadruple hedges (*it would seem somewhat unlikely that, it may appear somewhat speculative that*), and so on.

Example : There are probably many Southeast Asia students who ***would like to*** study there, but who must choose Malaysia or Singapore instead for economic reasons.

Hedges has a concept and the important function in a writing style. Hedges can be considered as the interactive elements which serve as a bridge between the propositional information in the text and the writer's factual interpretation. Hedges could be viewed as part of the larger phenomenon

called commentative potentials of any language. Natural languages are reflective: not only saying things, but also reflecting on the status of what they say. In one of the first explorations of this phenomenon, Lakoff defined hedges as words or phrases, whose job is to make things fuzzy or less fuzzy (1972: 175), implying that writers are less than fully committed to the certainty of the referential information they present in their writings.

Those taxonomy of hedges have subsequently been applied to the linguistic devices used to qualify the speaker's confidence in the truth of proposition which are routinely add to daily statements to avoid commitment to categorical assertions. One of the reasons why the novel writers used hedges in their work is as a bridge between prepositional information in the text and the writer's factual interpretation. Some of them believe by using hedges in their literary work would make their writing style more polite, than it would ordinarily seem.

Related to hedges value, the researcher combines Halliday's theory (1994:76) and Meyer's truth value (1994:150) to analyze the translation of hedges further.

## **2.7 Reason for Hedging**

One of the problems in translation studies, especially in translating English into Indonesian is revealing or interpreting the meaning that contain aspect of pragmatic in translation. Understanding utterances is not simply a matter of knowing the meanings of the words uttered and the way in which



they combined. It also, involves drawing inferences based on non-linguistic information and the assumption that the speaker has aimed to meet certain general standards of communication.

The problem in translation of pragmatic, especially in hedges sometimes creates oddity, awkwardness between speaker/writer and hearer/reader, the pragmatic failure is caused by the different ways of expressing hedges across culture, although there are some universal in languages usage concerning hedges, but there are still specifics hedges across culture. Therefore, it needs some creativity in translating hedges which may have some shifts or changes from ST to TT.

Based on the theory of Salager Meyer (1997:106), there are four reasons for hedging:

### **2.7.1 Minimize the “thread to face”**

The most widely accepted view is that hedging is the process whereby authors tone down their statements in order to reduce the risk of opposition and minimize the “thread to face” that lurks behind every act of communication. This position associates hedges with scientific imprecision and defines them as linguistic cues of bias which avoid personal accountability for statements, i.e., as understatements used to convey evasiveness, tentativeness, fuzziness, mitigation of responsibility and/or mitigation of certainty to the truth value of a proposition.

### **2.7.2 Ways of being more precise in reporting results**

Salager-Meyer (1993:1-15) and Banks (1994:13) claim that the exclusive association of hedges with evasiveness can obscure some important functions of hedging, and that expressing a lack of certainty does not necessarily show confusion or vagueness. Indeed, one could consider hedges as ways of being more precise in reporting results. Hedging may present the true state of the writers' understanding and may be used to negotiate an accurate representation of the state of the knowledge under discussion.

### **2.7.3 Positive or negative politeness strategies**

Myers (1989:4) argues that hedges are better understood as positive or negative politeness strategies. Hedging is not simply a prudent insurance against overstating an assertion, but also a rational interpersonal strategy which both supports the writer's position and builds writer-reader (speaker/listener) relationships.

According to Brown and Levinson, politeness strategies are developed in order to save the hearers' "face." In other words, politeness strategies are developed for the main purpose of dealing with these FTA's. Brown and Levinson in Paltridge (2000:49) also state that politeness is based on the notions of positive and negative face. The definitions of both face is stated as follows:

*Positive face* refers to a person's need to be accepted, or liked, by others, and to be treated as a member of a group knowing that their wants are shared by others.

*Negative face* refers to a person's need to be independent and not be imposed on by others.

#### **2.7.4 Established writing style**

Banks (1994:13) argues that a certain degree of hedging has become conventionalized, i.e., that the function of hedges is not necessarily to avoid face-threatening acts (definition No. 1), but simply to conform to an established writing style. This established style of writing arose as a consequence of the combination of the needs and stimuli mentioned in definition 1, 2 and 3 above. A totally unhedged style would not be considered seriously by journal editors.

It should be made clear at this stage that it is difficult to be sure in any particular instance which of the four above mentioned concepts is intended nor need we assume that the authors of hedged utterances always know why they hedge their statements in the first place. As Salager Meyer (1994:150) hedges is first and foremost the product of a mental attitude, and decisions about the function of a span of language are bound to be subjective.

The reasons appeared by the theory of Salager-Meyer (1994:150) above explained how important the translation of hedges into the ST. Daily

life conversation is not far from the use of hedges as well as in writer's culture or in the reader's culture. The writer seems to appear the hedges in his work to conform to an established writing style. The established style of writing which is used by the writer arise as the consequence of the combination of the needs and stimuli mention in minimizing the threat to face, being a way of being more precise in reporting result and conveying positive or negative politeness to the readers.

Hedges allow language users to say or write something and comment on what they are saying or writing. As social beings, we need to modulate our speech act in order to guarantee a certain level of acceptability and possibility of coexistence. Hedges meet the condition; they help someone moderate his/her thought. Some writers use hedges as their writing style in literary work. To defend the writers' writing style in translation work, a translator should translate the hedges in the ST back to hedges in the TT.

## **2.8 Translation of Hedges**

Translation is a process of transferring the main idea or message of the writer from the ST to the TT. Newmark said that translation is a craft consisting in the attempt to replace a written message and/or statement in another language (1981:7). Newmark conveys his idea that translation is rendering the meaning of a text into another language in the way that the author intended the text (1981:5).

Hedges is a linguistic resource which conveys the fundamental characteristics of science of doubt and skepticism. Beside, Lakoff (1972:175) defined hedges as words or phrases, “whose job is to make things fuzzy or less fuzzy”.

In this research, the researcher combines the theories about translation (Newmark 1981:5-7) and hedges (Lakoff 1972:175) to explain further about the translation of hedges. The conclusion of researcher about translation of hedges from two theories above is a craft consisting in the attempt to replace the written text in the form of hedges as words or phrases to make things fuzzy or less fuzzy both in the ST and TT.

To extend the writer information to the readers around the world (in this search, hedges) translators play their rule to translate the hedges of the ST into hedges in the TT. In *Supernatural, Nevermore* novel by Keith R. A. DeCandido, the writer may use *modal auxiliary verbs; modal lexical verbs; adjectival, adverbial, and nominal modal phrases; approximators of degree, quantity, frequency, and time; introductory phrases; if clauses; and compound hedges* to moderate the tone of writing. To transfer the ideas and extend information from the writer, a translator not only needs to understand the knowledges and the culture of writer but also has to know and understand well the target readers' culture.

## **2.9 Shift of Hedges Value in Translation**

Gentzler (1993:86) wrote opinion about shift that each individual method of translation is determined by the presence or absence of shifts in the various layers of the translation. All that appears as new with respect to the original or fails to appear where it might have been expected may be interpreted as a shift. So, when the form in ST has a new form or different form from TT, it is called shift.

In this research, the shift in the translation focuses on the value of hedges. As Salager Meyer (1994:150) states, hedging is often linked to purposive vagueness and tentativeness, which suggests that hedges are typically associated with an increase in linguistic fuzziness. This view can be traced back to G. Lakoff's work, which emphasized that natural language sentences are not often entirely true, false, or nonsensical, but rather somewhat true and somewhat false, and that membership in conceptual categories is not a simple "yes no" question, but a matter of degree (1972:458-459).

Brown and Levinson (1987:145) explicate Lakoff's work and say that hedges may be regarded as elements that can "modify the degree of membership of a predicate or noun phrase in a set". In this capacity, then, hedges can also be used to place the truth value of referential information somewhere on the continuum between absolute truth and falsehood.

Values can be defined as broad preferences concerning appropriate courses of action or outcomes. As such, values reflect a person's sense of right

and wrong or what “ought” to be. “Equal rights for all”, “Excellence deserves admiration”, and “People should be treated with respect and dignity” are representative of values. Values tend to influence attitudes and behavior.

From the theories above, the researcher takes conclusion that the truth value in hedges is suitable with Salager Meyer’s theory (1994:150). The translation of hedges means transfer the hedges value from ST into TT. Then, the shift of hedges value in translation means that the truth value of the hedges’ words or phrases in the ST is not translated in the TT which make the the value of the hedges in the TT is shifted.

Translating hedging devices creates specific problems. Although hedging does not change the content of the text, it conveys the author’s position on a given issue, and it seems possible that the translator may feel reluctant to interfere with the writer’s commitment to the content by inserting or deleting hedging devices. Markkanen and Schröder (1989:177) examined translations carried out by writers who translated their own work. In their study, they found that the writers-translators made adjustments to their hedges in the process of translation. This led Markkanen and Schröder (1989: 177) to the observation that the authors whose work they examined were able to make adjustments to the conventions of the target culture in their translation of hedges.

Hedges is used to minimize “the thread to face” in social conversation, so that the speaker can modulate the speech act in order to guarantee the true

state of the writers' understanding and may be used to negotiate an accurate representation of the state of the knowledge under discussion. So, if a translator does not translate the hedges in the ST into the TT, there will be no the bridge between propositional information in the text and the writer's factual interpretation. Not only that, if a translator does not translate the hedges in the ST in purpose, there is no face saving of politeness in the target text, also value of hedges will be shifted. So, to keep those important values transfer well to the target readers, a translator needs to knowledge the role of the hedges and find vocabulary to translate the hedges into target readers without losing the value.

Sometimes a translator forgets the important of the hedges translation. That is why in this research, the researcher explains the importance of hedges translation. A translator should translate the value of the hedges in the target text as same as the hedges value in the source text in order to get a good equivalence between ST and TT. Beside equivalence, the same hedges value in ST and in the TT will bring the writer's idea to the target readers (children, teenagers, adults) so the readers do not face difficulties in understanding the text. It also builds the comfort in reading the text by the polite language.



## CHAPTER III

### RESEARCH METHOD

In a study, a method is needed to get a valid result. This chapter discusses research design, unit of analysis, source of the data, technique of data collection, and technique of data analysis.

#### **3.1 Research Design**

The aim of this research is to analyze the value of the hedges in the translation work. The method used in this research is descriptive qualitative research method. And the sources of the data used in this study are the novel entitled *Supernatural, Nevermore* by Keith R.A DeCandido and the translation work entitled *Supernatural, Horor Edgar Alan Poe* translated by Loe Nur Dwihayati. The result of this research that is hedges translation will be presented in a description form.

#### **3.2 Unit of Analysis**

In this research, the researcher analyzes the translation of the hedges and value shifted of hedges in the Keith R.A DeCandido's novel *Supernatural, Nevermore* as the ST and *Supernatural, Horor Edgar Alan Poe* novel as the TT. The unit of analysis in this study is utterances of main characters (Dean Winchester and Sam Winchester) containing hedges in Keith R.A DeCandido's novel *Supernatural, Nevermore* and their translation in the *Supernatural, Horor Edgar Alan Poe*.

### 3.3 Source of Data

The source of data which is used in this research is *Supernatural, Nevermore* novel by Keith R.A. DeCandido as the first of the five Supernatural novel series which is already translated into Indonesia and *Supernatural, Horor Edgar Alan Poe* which is translated by Loe Nur Dwihayati published by PT Gramedia Publisher in 2007.

### 3.4 Techniques of Data collection

The researcher used in preparing the data related to the subject of this research is library study because the data will be taken from the novel of *Supernatural, Nevermore* by Keith R.A. DeCandido and *Supernatural, Horor Edgar Alan Poe* novel. The data collection technique applies the following steps:

1. Searching the source data. The source data for this thesis was searched in internet searching and library collection.
2. Selecting the source data. The source data which had been searched in internet searching and library collection were selected as the thesis' source data.
3. Choosing the source data. After the researcher selected the source data, the next step is choosing. In this research, the researcher chose a Keith R.A DeCandido's novel *Supernatural, Nevermore* as the ST and *Supernatural, Horor Edgar Alan Poe* which was translated by Loe Nur Dwihayati into Indonesia as the TT.

### **3.5 Techniques of Data analysis**

This research analyzes the translation of hedges and the value shift in *Supernatural, Nevermore* and *Supernatural, Horor Edgar Alan Poe* novel.

The analysis of data was conducted by using the following steps:

1. Reading the data (*Supernatural, Nevermore* and *Supernatural, Horor Edgar Alan Poe* novel) carefully.
2. Identifying and comparing the hedges found in the utterances of the *Supernatural, Nevermore* and *Supernatural, Horor Edgar Alan Poe* novel.
3. Classifying the hedges found in the both data into seven taxonomy of hedges.
4. Analyzing the hedges translation and the value shift of hedges found in the *Supernatural, Horor Edgar Alan Poe* novel.
5. Drawing conclusion of the analysis.

## CHAPTER IV

### DATA ANALYSIS

This chapter analyzes and discusses hedges used by Keith R.A DeCandido in his novel; *Supernatural, Nevermore* and compare those hedges in its translation; *Supernatural, Horror Edgar Alan Poe* by Loe Nur Dwihayati. To answer the problems, the research is carried out based on the theory of Salager Meyer in Miller (1989:109-110).

#### **4.1. Findings**

In *Supernatural, Nevermore* novel, Keith R.A DeCandido used hedges to achieve the rhetorical and impersonal objectives. Hedges that he used in his writing style are *modal auxiliary verbs; modal lexical verbs; adjective, adverbial, and nominal modal phrases; approximators of degree, quantity, frequency and time; introductory phrases; if clauses; and compound hedges*. In this analysis, the researcher focuses on the utterances containing hedges used by the main characters; Dean Winchester and Sam Winchester in the ST (*Supernatural, Nevermore*) and TT (*Supernatural, Horror Edgar Alan Poe*).

The table below shows types of hedges that Keith R.A DeCandido used in his first novel of Supernatural series; *Supernatural, Nevermore* which was published in 2007 by Warner Bros. Entertainment Inc.

Table 4.1. Hedges found in the *Supernatural, Nevermore* novel by Keith R.A DeCandido

No	TYPES OF HEDGES	Σ	%
1	Modal Auxiliary Verbs	33	21.43
2	Modal Lexical Verbs	31	20.13
3	Adjectival, adverbial, and nominal modal phrases	32	20.78
4	Approximators of degree, quantity, frequency and time	5	3.25
5	Introductory phrases	22	14.28
6	If clauses	26	16.88
7	Compound hedges	5	3.25
	<b>Total</b>	<b>154</b>	<b>100</b>

Table 4.1 reveals that the total numbers of hedges found in Keith R.A DeCandido's novel *Supernatural, Nevermore* are 154. The researcher found that the writer, Keith R.A DeCandido used 33 (21.43%) modal auxiliary verbs which become the most dominant hedges used in his novel, *Supernatural, Nevermore*. The next considerable type of hedges found in this column is modal lexical verbs which appear 31 times (20.13%). Introductory phrases and if clauses share quite similar number in the column, that is 22 (14.28%) and 26 (16.88%). Adjectival, adverbial, and nominal modal phrases appear 32 times (20.78%). Both Approximators of degree, quantity, frequency and time; and compound hedges share the same frequency in the novel, that is 5 (3.25%).

In the analysis, the researcher gives the examples of hedges found in *Supernatural, Nevermore*, how the hedges are translated into TT, and see if value of hedges shift after they are translated into *Supernatural, Horor Edgar Alan Poe*.

## **4.2. Translation of Hedges**

The analysis of hedges below are taken from Keith R.A DeCandido's novel *Supernatural, Nevermore* as ST (English) which is translated into *Supernatural, Horor Edgar Alan Poe* by Loe Nur Dwihayati as TT (Indonesian).

The general functions of hedges can be categorized into four classifications according to Coates (1996:31) which are the expression of doubt and confidence, sensitivity to other feeling, searching for the right words, avoiding playing expert.

The analysis of hedges translation is only focused on main characters utterances; they are Dean Winchester and Sam Winchester. The explanations are as follows:

### **4.2.1. Translation of Modal Auxiliary Verbs**

These are the most straightforward and widely used means of expressing modality in English academic writing, the most tentative ones are *may, might, can, could, would, should*.

### Excerpt 1

**Context:** Sam Winchester is talking to Manfred Afiri in Manfred's house. Sam is sharing his opinion about the reason why Roxy haunted Manfred.

ST	TT
"This <b>may</b> be why Roxy's haunting you. She keeps saying, 'Love me,' and it <b>might</b> be that it's directed at you." Said Sam Winchester to Manfred (page 253)	"Ini <b> mungkin </b> alasan Roxy menghantuimu. Dia terus mengatakan 'cintai aku' dan <b> mungkin </b> itu dimaksudkan padamu." (page 296)

In utterance above, there are two modal auxiliary verbs. The word *may* is translated into  *mungkin*  and the word *might* is translated into  *mungkin*  too.

In the TT, the translator translates *may* and *might* into  *mungkin*  because based on Halliday (1994:76) the words *may* and *might* include to the low level hedges. The modal auxiliary verbs above used if the probability something happen is very low or maybe it will not happen.

Based on utterance above, it means that the probability of Sam Winchester's utterance very low. The low level *may* and *might* in the ST which are translated into  *mungkin*  in the TT have same low level. So, there is no value shift between ST and TT.

### Excerpt 2

**Context:** Sam Winchester is explaining his next step on track down Roxy's missing to Dean Winchester in Manfred's house.

ST	TT
...I'll make some calls tomorrow— or Monday, I guess, since tomorrow's Sunday—and see if I <b>can</b> track down who owns the server space that website's on." Said Sam Winchester to Dean Winchester (page 201-202)	...Aku akan menelepon beberapa orang besok-atau hari senin, kurasa, karena besok hari minggu-dan siapa tahu aku <b>bisa</b> melacak siapa pemilik server yang memasang situs itu." (page 237)

Based on Halliday (1994:76) the word **can** belongs to low level which has very low probability or can not be happen. The translator translated the word **can** into **bisa** in the TT because based on the Sam Winchester's utterance, the probability of Sam Winchester track down who owns the server space that website's one is very low. Because of same low level between ST and TT, so there is no value shift.

### Excerpt 3

**Context:** In Manfred's house, Sam Winchester is trying to comfort Manfred Afiri that Roxy's dead is not a murder but an accident.



<b>ST</b>	<b>TT</b>
"It <b>could</b> 've been an accident," said Sam Winchester to Manfred. (page 258)	"Ini <b> mungkin</b> kecelakaan," (page 301)

The utterance contains modal auxiliary verb *could* is translated into  *mungkin* in the TT. Halliday (1994:76) state that modal *could* belongs to low level which is used if the probability something happen is very low or maybe it will not happen.

In the TT, the word  *mungkin* has the same low probability as the ST. The utterance in excerpt 3 means that the probability of the accident is very low or maybe it is not the accident at all. Because of the same low level in the ST and TT, there is no shift of hedges value.

#### **Excerpt 4**

**Context:** Dean Winchester is explaining his reason to meet Dr. Ross Vincent in Fordham University because of Dr, Lauer's recommendation.

<b>ST</b>	<b>TT</b>
"...Dr. Lauer said you <b>would</b> know." Said Dean Winchester to Dr. Vincent (page 247)	"... Dr Lauer bilang anda <b> mungkin</b> mengetahuinya." (page 289)

The utterance above contains modal auxiliary verb *would* which is translated into  *mungkin* in the TT.

As Halliday (1994:76), the modal *would* is median level hedges. The word *would* is used to show the probability something happen is fifty fifty percent, so it might be happen or not.

In the TT, the word  *mungkin*  means probability. It can be happen or not. The utterance in excerpt 4 means the probability that Dr Vincent may be know something or maybe not. Because of the same level between ST and TT, there is no shift of hedges value.

**Excerpt 5**

**Context:** In Manfred’s house, Sam Winchester is telling Dean Winchester why Sam wants to watch the show.

ST	TT
...It’s obviously tied to the gigs somehow, so we <b>should</b> check out the gigs themselves.” Said Sam Winchester to Dean Winchester (page 97)	... Bagaimanapun juga, masalah ini berhubungan dengan pertunjukkan, jadi kita <b>harus</b> menyelidiki pertunjukkannya juga.” (page 114)

In utterance above, modal auxiliary verb *should* is translated into *harus* in the TT.

From the context in excerpt 5, modal *should* is translated into *harus*. Based on Halliday (1994:76) the median level *should* which has to be translated into  *mungkin*  in the TT is translated into *harus*. The word *harus* or *must* belongs to high level.

The word *harus* (*must*) in the TT has high level which means the probability something happen is 100%. The value shift make the context of TT different. The utterance means what Sam Winchester is said is a suggestion that has to be done and it has to be happen. Sam Winchester's utterance reveals that Sam and his older brother have to check out the show in the future. That is why the translator shifts the value of hedges from low level (doubt) to high level (confidence). So, there is value shift between ST and TT.

### Excerpt 6

**Context:** Sam Winchester is reporting his investigation result of Roxy Charmichael's missing to Detective McBain by mobile in Manfred's house.

ST	TT
<p>"You <b>may</b> want to call your friends there, 'cause we think that missing person, Roxy Carmichael, is buried in the backyard of the house we're staying in." Said Sam Winchester to Detective McBain (page 281)</p>	<p>"Kamu <b>harus</b> menelepon temanmu di sana karena kami rasa orang hilang itu, Roxy Carmichael, terkubur di kebun belakang rumah tempat kami menginap." (page 326)</p>

In utterance above, modal auxiliary verb *may* is translated into *harus* in the TT. The value of hedges shifts from low level in the ST to high level in the TT.

The value of hedges in Sam Winchester's utterance shifts because of the influence in situation of speaker (Sam Winchester). The translator does not translate the modal *may* into *mungkin* because the fact that Roxy Carmichael

died and her body was buried in the backyard of the house where Sam stays in and it is something that 100% happen.

The changing of the low level into high level between ST and TT show that there is value shift of the hedges in this utterance.

Tabel 4.2. Translation of Modal Auxiliary Verbs found in *Supernatural, Nevermore* and *Supernatural, Horror Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	<b>Modal auxiliary verbs</b>			
	<i>may</i>	<i>mungkin</i>	9	5.84%
	<i>might</i>	<i>mungkin</i>	3	1.95%
	<i>may</i>	<i>Harus</i>	1	0.65%
	<i>can</i>	<i>bisa</i>	1	0.65%
	<i>could</i>	<i>bisa</i>	2	2.30%
		<i>bisa saja</i>	1	0.65%
		<i>mungkin</i>	2	2.30%
	<i>should</i>	<i>harusnya</i>	1	0.65%
		<i>seharusnya</i>	1	0.65%
<i>harus</i>		5	3.25%	

		<i>lebih baik</i>	1	0.65%
	<i>will</i>	<i>akan</i>	1	0.65%
		<i>not translated</i>	1	0.65%
	<i>would</i>	<i>akan</i>	1	0.65%
		<i>mungkin</i>	2	2.30%
		<i>mungkin bisa</i>	1	0.65%

#### 4.2.2. Translation of Modal Lexical Verbs

Modal lexical verb (or so called “speech act verb” used to perform act such as doubting and evaluating rather than merely describing) of various degree of illocutionary force are *to seem, to appear, to believe, to assume, to suggest, to estimate, to tend, to think, to argue, to indicate, to propose, to speculate*.

#### Excerpt 7

**Context:** Sam Winchester is giving his opinion by Anthony’s statement when Anthony gives tour in Poe Cottage.

ST	TT
“Yeah, it is a little weird. But different times, I <b>guess</b> .” Said Sam Winchester to Anthony (page 83)	“Ya, itu memang agak aneh. Tapi <b>kurasa mungkin</b> masa itu keadaannya berbeda.” (page 97)

In utterance above, modal lexical verb *guess* is translated into *kurasa mungkin* in the TT.

As Salager Meyer (1994:159), hedges is used to increase the fuzziness. The word *guess* in the ST and the phrase *kurasa mungkin* in the TT have different fuzziness. The phrase *kurasa mungkin* in the TT is more fuzzy. In this utterance, hedges is used to tone down the illocutionary force of entire speech acts.

In the utterance, Sam Winchester uses hedges to down his tone to reduce the force of the assertion to Anthony. Because of the different fuzziness, it can be concluded that there is shift value between ST and TT.

### Excerpt 8

**Context:** Sam Winchester is preventing Dean Winchester from breaking in Manfred’s house.

ST	TT
“Let’s not. We’re <b>supposed</b> to be helping this guy, remember?” Said Sam Winchester to Dean Winchester (page 37)	“Jangan. <b>Seharusnya</b> kita membantu orang ini, ingat.” (page 42)

In utterance above, modal lexical verb *supposed* is translated into *seharusnya* in TT.

The reason why the translator preserves the hedges in the TT because in excerpt 8, Sam Winchester tries to down his tone to reduce the force of the assertion to Dean Winchester as Meyer stated (1994:159). By using hedges, Sam Winchester tone down the illocutionary force of entire speech acts.

The word *seharusnya* in the TT has the same fuzziness as in the ST, so it can be said that the hedges value between ST and TT has not shift.

**Excerpt 9**

**Context:** Sam Winchester is asking a question to Detective McBain about herbs in Marc Reyes’ house as a crime scene.

ST	TT
“Did the crime-scene report <b>indicate</b> any herbs found lying around?” Said Sam Winchester to Detective McBain (page 159)	“Apa laporan TKP <b>menunjukkan</b> ada semacam herbal yang ditemukan di sekitar sini?” (page 188)

In utterance above, modal lexical verb *indicate* in the ST is translated into *menunjukkan* in the TT. The hedges in excerpt 9 means fuzziness.

As Salager Meyer (1994:150), the translator brings the hedges in the ST into TT because Sam Winchester’s utterance shows fuzziness for knowing the answer from Detective McBain. Second is the fact that Detective McBain’s position is higher than Sam Winchester makes Sam Winchester

more polite in his question in order Sam Winchester not embarrassing himself.

So, there is no value shift between ST and TT.

### Excerpt 10

**Context:** Dean Winchester is giving his response in Aldo's opinion when they argue about Roxy's missing in Manfred's house.

ST	TT
"Gee, Aldo, why would you <b>assume</b> that?" Said Dean Winchester to Aldo (page 272)	"Astaga, Aldo, kenapa kamu <b>beranggapan</b> begitu?" (page 316)

In utterance above, modal lexical verb *assume* is translated into *beranggapan* in the TT.

As Salager Meyer (1994:150) truth value, Dean Winchester's utterance in the excerpt 10 used hedges to place the truth value of referential information somewhere on the continuum between absolute true and false.

The word *assume* in the ST shows Dean Winchester's expression for what Aldo is said. The word *assume* here reveals that Aldo's words contain fuzziness and Dean Winchester give his payback in hedges because the word *assume* can be true or false.

The word *beranggapan* in the TT has fuzziness meaning. *Beranggapan* can be true or false. Because of the same fuzziness meaning between ST and TT, so, there is no hedges value in excerpt 10.



### Excerpt 11

**Context:** in Manfred's house, Dean Winchester is talking to Sam Winchester about their dad's death.

ST	TT
..And I <b>think</b> he couldn't win that fight, and I <b>think</b> that fight killed him." Said Dean Winchester to Sam Winchester (page 177)	...Dan <b>kurasa</b> dia tidak bisa memenangkan pertarungan itu dan pertarungan itulah yang membunuhnya." (page 209)

In utterance above, there are two modal lexical verbs. They are, the word **think** in first clause which is translated into **kurasa** and in second clause, the word **think** which is not translated into TT.

The word **think** in first clause means fuzziness. As Salager Meyer (1994:150) Dean Winchester reveals doubt because Dean's opinion is between true or false as well as the word **kupikir** in the TT. So, there is no shifting in first clause between ST and TT.

On the other hand, the word **think** in the second clause is not translated into hedges in the TT by translator because of the fact that the word **he** who refers to Dean and Sam Winchester's father was dead. There is no fuzziness and probability in Dean Winchester's utterance in the situation that 100% has already happen. It is why the translator shifts the hedges value from low level in the ST into high level. So, there is value shift between ST and TT in the second clause.

**Excerpt 12:**

**Context:** Sam Winchester is approving Aldo's opinion about their friend named Ash.

<b>ST</b>	<b>TT</b>
"Yeah, we <b>thought</b> that was a little weird, too. Can't imagine he fit in all that well there." Said Sam Winchester to Aldo (page 112)	"Ya, kami juga sedikit heran. Nggak terbayang dia cocok di sana." (page 133)

In excerpt 12, the word *thought* in the ST is not translated in the TT. As Salager Meyer's truth value (1994:150), the word *thought* in the ST is used to reduce the force of the assertion. In this particular case, hedges also comments on the validity of the following proposition in that it emphasizes that what is said may not be absolutely true.

In the context of excerpt 12, in the ST, lexical hedges *thought* is used because what Sam Winchester is said is fuzziness. It can not be proven that what Sam Winchester is said is true or wrong, but in the TT, the translator does not bring the fuzziness from ST. The utterance in the TT means that Sam Winchester's words about Ando is absolutely true and both the speaker (Sam Winchester) and the hearer (Ando) agree about what the speaker said, so there is no fuzziness.

Because of there is no fuzziness in the TT, it can be concluded that there is shift value between ST and TT.

Tabel 4.3. Translation of Modal Lexical Verbs found in *Supernatural, Nevermore* and *Supernatural, Horror Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	<b>Modal Lexical Verbs</b>  <i>think</i>	<i>kurasa</i>	13	8.44%
		<i>kupikir</i>	2	2.30%
		<i>merasa</i>	1	0.65%
		<i>not translated</i>	1	0.65%
	<i>don't think</i>	<i>kurasa</i>	1	0.65%
	<i>thought</i>	<i>mengira</i>	1	0.65%
		<i>kupikir</i>	2	2.30%
		<i>not translated</i>	1	0.65%
	<i>guess</i>	<i>kurasa</i>	3	1.95%
		<i>kurasa mungkin</i>	1	0.65%
<i>supposed</i>	<i>seharusnya</i>	1	0.65%	
<i>indicate</i>	<i>menunjukkan</i>	1	0.65%	
<i>assume</i>	<i>menduga</i>	1	0.65%	
	<i>beranggapan</i>	1	0.65%	

### 4.2.3. Translation of Adjectival, Adverbial and Nominal Modal Phrases

These forms of hedges include probability adjectives which provide more information about the phrases refer to probability are *possible, probable, unlikely, likely*. Adverbial are words to provide more information about actions and events. They are *perhaps, possibly, probably, practically, presumably, virtually, apparently*. Nominal phrases are words used to refer the people, objects, creatures, places, qualities, phenomena, and abstract ideas as if they were all things or reality. Those are *assumption, claim, possibility, estimate, suggestion*.

#### Excerpt 13

**Context:** Sam Winchester is giving his suggestion to his older brother in order to prevent Dean Winchester from breaks in Manfred's house.

ST	TT
...Let's check out the Poe thing and come back in the evening when he's more <b>likely</b> to be home." Said Sam Winchester to Dean Winchester (page 37)	...Ayo kita selidiki kasus Poe itu dulu dan kembali lagi sore nanti, saat <b>kemungkinan</b> besar dia sudah di rumah." (page 42)

In excerpt 13, the utterance uses hedges of adjectival probability *likely* which is translated into *kemungkinan* in the TT.

Based on theory of Salager Meyer (1994:150), the hedges in the ST is used to interpret to insert an air of imprecision and fuzziness into the utterances. The utterance in excerpt 13 reveals that Sam Winchester's words

contains fuzziness that what Sam Winchester is said may not be absolutely true; maybe the one Sam and Dean look for is to be home in the evening or maybe not.

The translator translates the word *likely* in the ST into *kemungkinan* in the TT because hedges is used to describe a given phenomenon when the accuracy of a proposition needs to be specified as not entirely certain.

As negative politeness, hedges is used to indicate that the speaker does not want to impose upon the hearer's desires or beliefs. The utterance reveals that Sam Winchester does not want to be imposed by Dean Winchester's belief that breaking in someone's house is true.

From the explaining above, the researcher can conclude that there is no value shift between ST and TT.

**Excerpt 14**

**Context:** Dean Winchester is refusing Sam Winchester's idea to leave 'Park in the Rear' early.

ST	TT
<p>"I mean, we're <b>probably</b> gonna have our hands full with Casper the Surly Ghost. Plus, who knows how long we'll be out drinking and lighting up?" Said Dean Winchester to Sam Winchester (page 113 - 114)</p>	<p>"Maksudku, kita, kan, <b>harus</b> mengurus Casper si hantu jelek. Lagian, siapa yang tahu berapa lama kita akan pergi minum-minum nanti." (page 134)</p>

In utterance above, adverbial *probably* in the ST is translated into *harus* in the TT.

The adverbial hedges *probably* which is supposed to be translated into *seharusnya*, in the TT the translator chooses to translate it into *harus*. The word *probably* in the ST is linked to purposive vagueness and tentativeness which reveal that something somewhat true and somewhat false as Salager Meyer's theory (1994:150). In Dean Winchester's utterance in the ST means that hedges is used to make the words fuzzier. That is because Dean Winchester wishes to control his commitment to the accuracy of what is being said.

In the TT, there is no fuzziness of somewhat true and somewhat false from hedges. The accuracy of the word *harus (must)* in the TT is 100% happen. Because of the reason above, it can be concluded that there is value shift between ST and TT.

Tabel 4.4. Translation of Adjectival, Adverbial and Nominal Modal Phrases found in *Supernatural, Nevermore* and *Supernatural, Horror Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	<b>Adjectival, Adverbial and Nominal Modal Phrases</b>  <i>Probably</i>	<i>mungkin</i>  <i>harus</i>	9  1	5.84%  0.65%

	<i>likely</i>	<i>kemungkinan</i>	1	0.65%
	<i>possible</i>	<i>bisa jadi</i>	1	0.65%
		<i> mungkin</i>	1	0.65%
	<i>maybe</i>	<i>Mungkin</i>	19	12.34%

#### 4.2.4. Translation of Approximators of Degree, Quantity, Frequency, and Time

It is placed before compliment (quantity, frequency and time). It concerns about measurement. Approximators are *approximately, roughly, about, often, occasionally, generally, usually, somewhat, somehow, a lot of.*

#### Excerpt 15

**Context:** Sam Winchester is debating with Dean Winchester about their father when they are staying in Manfred’s house.

ST	TT
...For everything he taught us, there’s <b>about</b> fifty things we’ve had to figure out on our own or got caught off-guard by. ...” Said Sam Winchester to Dean Winchester (page 177)	“...Dari semua yang ayah ajarkan pada kita, ada <b>kira-kira</b> lima puluh hal yang harus kita cari tahu sendiri atau hampir celaka karenanya. ...” (page 208)

In excerpt 15, the utterance of Sam Winchester to Dean Winchester is translated by the translator from *about* in the ST into *kira-kira* in the TT.

The word *about* in the utterance belongs to approximators of quantity. The translator keeps the value of hedges in the TT the same as the one in the ST because Sam Winchester's utterance contains fuzziness (Meyer, 1994:50). In the utterance, Sam Winchester says that he learns *about* fifty things from his father. The hedges in Sam Winchester's utterance indicates that Sam Winchester does not want to impose his view to Dean Winchester. In this excerpt, hedges is used to make information presented as uncertain, vague, or imprecise.

The word *about* in the ST and *kira-kira* in the TT have the same meaning. Those hedges can be thought to increase conceptual imprecision and render things fuzzier.

In this situation, the translator concludes that the quantity which Sam said is not the exact amount. Sam Winchester only says *about* fifty which has three meaning; It could be less from fifty (maybe about forty-eight till forty-nine), it could be exactly fifty, or it could be more than fifty (about fifty-one till fifty three). That is why the translator translates the hedges in ST the same as the one in the TT. So, there is no shift of hedges value between ST and TT.

### **Excerpt 16**

**Context:** Dean Winchester and Sam Winchester is discussing about Dean's investigation result in Manfred's house.



ST	TT
...It was bogus, but there was <b>a lot of</b> cash if you were any good at it.” Said Dean Winchester to Sam Winchester (page 92 - 93)	...Itu adalah tipuan, tapi akan menghasilkan <b>banyak</b> uang kalau kamu ahli melakukannya.” (page 108)

The case in excerpt 16 is almost the same as the one in the excerpt 15.

The words *a lot of* in the ST is translated into *banyak* in the TT.

As Salager Meyer’s (1994:150) truth value theory, the words *a lot of* in the ST contains fuzziness of quantity. The words a lot of is used in order to toned down so as not to exclude the possibility of being proven wrong. In this case, hedges in Sam Winchester’s utterance has functions to save Sam Winchester’s negative face for and to avoid embarrassing situation in case the quantity which Sam Winchester said is wrong.

In the TT, the word *banyak* has same fuzziness meaning as in the ST. The word *banyak* means that there is no exact accuracy of quantity because the speaker does not want to embarrass his face for saying something false. Because of the same fuzziness meaning both in the ST and TT, so there is no shift of hedges value in this excerpt.

### Excerpt 17

**Context:** At the gate of Fordham Park, Sam Winchester is convincing Detective McBain that Sam and his older brother will not stay any longer when the case is over.

ST	TT
“We <b>usually</b> don’t stick around long enough for people to check our credentials.” Said Sam Winchester to Detective McBain (page 235)	“Kami <b>biasanya</b> tidak tinggal terlalu lama supaya mereka tidak sempat menyelidiki identitas kami.” (page 275)

In excerpt 17, the word *usually* in the ST is translated into *biasanya* in the TT belongs to approximators of frequency and time which has meaning of fuzziness.

In the ST, hedges is used by the speaker (Sam Winchester) to avoid being embarrassed for telling something wrong. That is why the hedges is used, because the accuracy of frequency and time which are talked by Sam Winchester has fuzziness.

On the other hand, those who is of a lower social status, in this excerpt; Sam Winchester (a fugitive) wishes to avoid offending addressee who is greater social status, in this excerpt McBain as a detective. So, Sam Winchester use hedging phenomena to soften his utterance.

In the TT, the word *biasanya* has the same fuzziness meaning as in the ST. There is no exact accuracy of frequency and time, but it can avoid for being embarrassing for saying something wrong amount. Because of the same fuzziness meaning between ST and TT, so there is no shift of hedges value.

Tabel 4.5. Translation of Approximators of Degree, Quantity, Frequency, and Time found in *Supernatural, Nevermore* and *Supernatural, Horor Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	Approximators of Degree, Quantity, Frequency, and Time	<i>sekitar</i>	1	0.65%
		<i>kira-kira</i>	1	0.65%
	<i>About</i>			
	<i>A lot of</i>	<i>banyak</i>	2	1.30%
	<i>usually</i>	<i>Biasanya</i>	1	0.65%

#### 4.2.5. Translation of Introductory Phrases

It is placed in the beginning of a sentence. It functions as a sub clause.

Introductory phrases are *I believe*, *to our knowledge*, *it is our view that*, and *we feel that*.

#### Excerpt 18

**Context:** Dean Winchester is convincing Sam Winchester to leave the motel early because he is a fugitive.

ST	TT
<p>“<b>I don’t think</b> that cop was too thrilled with ace reporters Anderson and Barre. We’d better split before he decides to run my face through his computer.” Said Dean Winchester to Sam Winchester (page 15)</p>	<p>“<b>Kurasa</b> polisi tidak akan terlalu senang dengan laporan dari reporter Anderson dan Barre. Lebih baik kita kabur sebelum dia memutuskan untuk mencari wajahku di komputernya.” (page 18)</p>

In excerpt 18, the phrase *I don’t think* in the ST is translated into *kurasa* in the TT.

The hedges in the ST means that by using hedges, Dean Winchester wishes to control his commitment to the accuracy of what is being said. As truth value of Salager Meyer (1994:150), Hedges in this excerpt simultaneously comments on the validity of the following proposition in that it emphasizes that what is said may not be absolutely true.

The phrase *I don’t think* in the ST and *kukira* in the TT in Dean Winchester’s utterance can mean; first, if the cop is not satisfied with the report of reporter Anderson and Barre. So, Dean Winchester may be hunted down because Dean is a fugitive. Second condition is if the cop is satisfied with the report of reporter Anderson and Barre. So, the cop may not hunt Dean down.

Both in the ST and TT the assertion in hedges in this excerpt is distanced from the category of absolute truthfulness and is placed at an

unspecified point on the continuum between truth and falsehood. So, there is no shift of hedges value between ST and TT.

### Excerpt 19

**Context:** Sam Winchester is revealing his curious about Poe when Anthony guides Sam in Poe Cottage.

ST	TT
“And <b>I thought</b> it was kinda odd. I mean, Poe’s one of the most popular American writers. And he was broke?” Said Sam Winchester to Anthony (page 81)	“Dan <b>menurutku</b> hal itu agak aneh. Maksudku, Poe adalah salah satu penulis amerika paling terkenal. Dan dia bangkrut?” (page 95)

In excerpt 19, the phrase *I thought* in Sam Winchester’s utterance is translated into *menurutku* in the TT.

The introductory, *I thought* in the ST and *menurutku* in the TT are used to tone down the illocutionary force of the entire speech act. In this excerpt, the phrase *I thought* and the word *menurutku* can be taken to reduce the force of assertion. In this case, however, it also seems that Sam Winchester uses hedges as the validity of the following proposition in that it emphasizes that what is Sam Winchester said may not be absolutely true (Meyer, 1994:150).

In this excerpt, the hedges in both ST and TT are functionally similar, because they can both be interpreted to insert an air of imprecision and

fuzziness into the utterance. So, there is no shift of hedges value between ST and TT.

### Excerpt 20

**Context:** Dean Winchester is trying to guess about Jennifer's children while drinking beer in the 'Park in the Rear'.

ST	TT
" <b>I guess</b> they're home with their father." Said Dean Winchester to Jennifer (page 118)	" <b>Kurasa</b> mereka ada di rumah bersama ayah mereka." (page 140)

In excerpt 20, the phrase *I guess* in the ST is translated into *kurasa* in the TT.

The phrase *I guess* in the ST and the word *kurasa* in the TT modify the force of entire utterance, placing the proposition somewhere on the continuum between absolute true (yes, they are definitely are) and falsehood (no, by means they are not) by marking the utterance as a subjective view, not a categorically correct assertion (Meyer, 1994:150).

Dean Winchester's utterance in the excerpt 20 means that Dean uses hedges because Dean does not want to impose his view to Jennifer in fact that Dean utterance contain fuzziness between true and false. Because of the reasons above, the researcher can conclude that there is no shift of hedges value in excerpt 20.

### Excerpt 21

**Context:** Dean Winchester is revealing his investigation about Arthur Gordon Pym by sites to Sam Winchester in Manfred's house.

ST	TT
"Seems to me this guy'd die happy if he got to meet his hero, and we've seen nuttier motives." Said Dean Winchester to Sam Winchester (page 96)	"Bagiku kelihatannya orang ini bakal mati dengan bahagia kalau dia bisa bertemu pahlawannya dan kita sudah pernah melihat motif yang lebih gila." (page 112)

In excerpt 21, the phrase *seems to me* in the ST is translated into *bagiku kelihatannya* in the TT.

The analysis of this excerpt is almost same as in the excerpt 20. First, The phrase *seems to me* in the ST and *bagiku kelihatannya* in the TT in Dean Winchester's utterance mean that Dean places the proposition somewhere on the continuum between absolute true (yes, the guy whom Dean talks about will die happy if he meet his hero) and falsehood (no, the guy whom Dean talks about will not die happy even he meet his hero). Second, the hedges in Dean Winchester's utterance means that Dean does not want to impose his subjective view to Sam Winchester.

Because of the reason above, there is no shift of hedges value between ST and TT.

## Excerpt 22

**Context:** Sam Winchester is offering Detective McBain to come in to Reyes' house as crime scene.

ST	TT
" <b>I suppose</b> you wanna come in with us, huh?" Said Sam Winchester to Detective McBain (page 157)	" <b>Kurasa</b> kamu mau ikut dengan kami, iya kan?" (page 186)

In excerpt 22, the translator translates the hedges *I suppose* in the ST into *kurasa* in TT.

Hedges *I supposed* in the ST and *kurasa* in the TT simultaneously comments on the validity of the following proposition in that it emphasizes that what is said may not be absolutely true. As Meyer's truth value (1994:150), hedges is used to the category of absolute truthfulness and is placed at an unspecified point on the continuum between truth and falsehood. In this excerpt, Sam Winchester's utterance can be placed in two conditions; true (Detective McBain comes in with Dean and Sam Winchester) or false (Detective McBain does not come in with Dean and Sam Winchester).

Hedges in Sam Winchester's utterance not only means as fuzziness between true and false but also to control Sam Winchester's commitment to the accuracy of what is being said. On the other hand, those who is of a lower social status, in this excerpt; Sam Winchester (a fugitive) wishes to avoid offending addressee who is greater social status, in this excerpt McBain as a detective. So, Sam Winchester use hedging phenomena to soften his utterance.



Because of the reason above, so, there is no shift of hedges value between ST and TT.

Tabel 4.6. Translation of Introductory Phrases found in *Supernatural, Nevermore* and *Supernatural, Horror Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	<b>Introductory Phrases</b>	<i>kurasa</i>	1	0.65%
		<i>kupikir</i>	1	0.65%
	<i>I don't think that</i>			
	<i>I guess...</i>	<i>kurasa</i>	1	0.65%
	<i>I thought...</i>	<i>kupikir</i>	5	3.25%
		<i>menurutku</i>	1	0.65%
	<i>seem to me...</i>	<i>bagiku kelihatannya</i>	1	0.65%
	<i>I think that...</i>	<i>kurasa</i>	9	5.84%
		<i>menduga</i>	1	0.65%
<i>I assume...</i>	<i>kurasa</i>	1	0.65%	
<i>I supposed...</i>	<i>kurasa</i>	1	0.65%	

#### 4.2.6. Translation of If Clauses

This is usually realized through the use of the following phrases, they are if true, if anything.

##### Excerpt 23

**Context:** Sam Winchester is explaining his opinion about the next Poe inspired murder to Dean Winchester in Manfred's house.

ST	TT
"Well, <b>if we're right</b> , then the next Poe-inspired murder will be on Monday at either Fordham Road and Martin Luther King Jr. Boulevard or at Webster Avenue just south of Bedford Park Boulevard." Said Sam Winchester to Dean Winchester (page 95)	Nah, <b>kalau kita benar</b> , maka pembunuhan yang terinspirasi Poe ini berikutnya akan terjadi hari senin entah diantara Fordham Road dan University Avenue atau di Webster Avenue tepat di sebelah selatan Bedford Park Boulevard." (page 111)

In excerpt 23, clause *if we were right* in ST is translated into *kalau kita benar* in TT.

The clause *if we were right* in the ST and *kalau kita benar* in the TT can be said as Hedges because simultaneously comments on the validity of the following proposition in that it emphasizes that what is said may not be absolutely true.

As Salager Meyer's truth value (1994:150), hedges in Sam Winchester's utterance has fuzziness meaning which hedges is distanced from the category of absolute truthfulness and is placed at an unspecified point on the continuum between truth and falsehood. As the context of the utterance above, it can be placed in two conditions; true (the next Poe-inspired murder

will be on Monday at either Fordham Road and Martin Luther King Jr. Boulevard or at Webster Avenue just south of Bedford Park Boulevard) and false (the next Poe-inspired murder will not be on Monday at either Fordham Road and Martin Luther King Jr. Boulevard or at Webster Avenue just south of Bedford Park Boulevard).

Because of the same fuzziness between the clause in the ST and TT, so, there is no shift of hedges value in excerpt 23.

#### Excerpt 24

**Context:** Sam Winchester is sharing his doubt to Dean Winchester when they discuss about the murders suspect in Manfred's house.

ST	TT
"Now <b>if we just knew</b> <i>who</i> was doing this." Said Sam Winchester to Dean Winchester (page 95)	" <b>Andaikan kita tahu</b> siapa yang melakukan semua ini." (page 111)

In excerpt 24, clause *if we just knew* in ST is translated into *andaikan kita tahu* in the TT.

Clause *if we just knew* in ST and *andaikan kita tahu* in the TT contain hedges. By hedges, Sam Winchester wishes to control his commitment to the accuracy of what is being said to Dean Winchester. Hedges in Sam Winchester's utterance not only indicate uncertainty on part of the speaker but also as the strategy allowing Sam Winchester to protect them for being embarrassed for giving false information.

Because of the reasons above, the researcher can conclude that there is no shift of hedges value between ST and TT.

**Excerpt 25**

**Context:** Dean Winchester is revealing his unwilling to Sam Winchester to come back to Park in the Rear again.

ST	TT
<p>“<b>If nothing else</b>, we check everything tonight, we don’t have to come back tomorrow night.” Said Dean Winchester to Sam Winchester (page 113)</p>	<p>“<b>Kalau nggak ada yang lain</b>, kita selidiki semuanya malam ini, jadi kita nggak perlu kembali ke sini lagi besok malam.” (page 134)</p>

In excerpt 25, clause *if nothing else* in the ST is translated into *kalau nggak ada yang lain* in the TT.

Hedges in ST, *if nothing else* and in the TT, *kalau nggak ada yang lain* are used to tone down the illocutionary force of entire speech acts. It soften Dean Winchester’s utterance in order the addressee (Sam Winchester) can accept Dean’s subjective view.

As Salager Meyer (1994:150) truth value, Instead of being included within the category of ‘true’ propositions, the assertion in hedges is distanced from the category of absolute truthfulness and is placed at an unspecified point on the continuum between truth and falsehood. The clause *if nothing else* in the ST and *kalau nggak ada yang lain*, in the TT are linked to purposive vagueness and tentativeness, which suggests that those clauses are typically associated with an increase in linguistic fuzziness.

Because of the reasons above, the researcher can conclude that there is no shift of hedges value between ST and TT.

### Excerpt 26

**Context:** Sam Winchester is asking his curiosity to Detective McBain when they are investigating Reyes' house as crime scene.

ST	TT
“Detective McBain, <b>if you don't mind</b> my asking—how'd you know we'd be here?” Said Sam Winchester to Detective McBaine (page 162-163)	“Detektif McBain, <b>kalau kamu nggak keberatan</b> aku bertanya-bagaimana kamu tahu kami akan berada di sini?” (page 192)

In excerpt 26, clause *if you don't mind* in ST is translated into *kalau kamu nggak keberatan* in TT.

Hedges in this excerpt is used to tone down the illocutionary force of entire speech acts. That who is of a lower social status, in this excerpt; Sam Winchester (a fugitive) wishes to avoid offending addressee who is greater social status, in this excerpt McBain as a detective. So, Sam Winchester uses hedging phenomena to soften his utterance. Hedges in Sam Winchester's utterance not only indicate the degree of uncertainty but also as strategy as the process whereby Sam Winchester reduces the strength of what he is saying in case what Sam said later turns out to be incorrect.

Because of the reasons above, the researcher can conclude that there is no shift of hedges value between ST and TT.

### Excerpt 27

**Context:** Dean Winchester is giving his promise to Detective McBain when they are separating in 97th Street exit, West Side Highway, New York after the case is over.

ST	TT
“And <b>if we can’t</b> , we make sure it doesn’t happen again.” Dean Winchester to Detective McBain (page 305)	“Dan <b>kalau kami nggak bisa</b> , kami pastikan hal itu nggak akan terjadi lagi.” (page 351)

In excerpt 27, the clause *if we can’t* in ST is translated into *kalau kami nggak bisa* in the TT.

Hedges *if we can’t* in the ST and *kalau kami nggak bisa* in the TT simultaneously comments on the validity of the following proposition in that it emphasizes that what Dean Winchester is said may not be absolutely true. As Meyer’s truth value (1994:150), hedges is used to the category of absolute truthfulness and is placed at an unspecified point on the continuum between truth and falsehood. In this excerpt, Dean Winchester’s utterance can be placed in two conditions; true (Dean Winchester can do something he promises to McBain) or false (Dean Winchester can do something he promises to McBain).

Hedges in Dean Winchester’s utterance not only means as fuzziness between true and false but also to control Dean Winchester’s commitment to the accuracy of what is being said.

Because of the reasons above, so, the researcher can conclude that there is no shift of hedges value between ST and TT.

Tabel 4.7. Translation of if clauses found in *Supernatural, Nevermore* and *Supernatural, Horor Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	<b>if clauses</b>	<i>kalau...</i>	23	14.93%
	<i>if...</i>	<i>andaikan...</i>	1	0.65%
		<i>mungkin...</i>	1	0.65%
		<i>not translated</i>	1	0.65%

#### 2.4.7. Translation of Compound Hedges

These are phrases made up of several hedges, the commonest forms being: A modal auxiliary combined with a lexical verb with a hedging content (e.g., **it would appear**) and a lexical verb followed by a hedging adverb or adjective where the adverb (or adjective) reinforces the hedge already inherent in the lexical verb (e.g., *it seems reasonable/probable*). Such compound hedges can be double hedges (*it may suggest that; it seems likely that; it would indicate that; this probably indicates*); treble hedges (*it seem reasonable to assume that*); quadruple hedges (*it would seem somewhat unlikely that, it may appear somewhat speculative that*), and so on.

### Excerpt 28

**Context:** Sam Winchester is tempting Dean Winchester for being tricked by a girl when they arrive in Dean's car.

ST	TT
"I didn't say a word, Dean. <b>Though if I <i>did</i></b> say a word, that word would be, 'Wow, I can't believe you fell for the can- I-see-your-cell-phone trick.' " Said Sam Winchester to Dean Winchester (page 130)	"Aku belum bilang apa-apa, Dean. <b>Walaupun kalau</b> aku memang mau ngomong, aku akan bilang, 'Wow, aku nggak percaya kamu terjebak dengan tipuan boleh-aku-lihat-ponselmu.' "(page 154)

The compound hedges in excerpt 28 is compound of modal lexical verbs (*thought*) and if clause (*if I did say a word*). In the SL the hedges *though if* is translated into *walaupun kalau* in the TT.

As Meyer's truth value (1994:150), Instead of being included within the category of 'true' propositions, the assertion in hedges (*if I did say a word* and *walaupun kalau*) is distanced from the category of absolute truthfulness and is placed at an unspecified point on the continuum between truth and falsehood. Sam Winchester's utterance to Dean Winchester contains fuzziness which is placed between true and false; true (yes, Sam Winchester says, 'Wow, I can't believe you fell for the can- I-see-your-cell-phone trick.') and false (no, Sam Winchester does not say, 'Wow, I can't believe you fell for the can- I-see-your-cell-phone trick.'). In this excerpt, Hedges used by Sam Winchester simultaneously comments on the validity of the following proposition in that it emphasizes that what Sam Winchester is said may not be absolutely true.



Because of the reasons above, so, the researcher can conclude that there is no shift of hedges value between ST and TT.

**Excerpt 29**

**Context:** Dean Winchester is convincing Manfred that tonight, Manfred’s house is safe from Roxy’s spirit.

ST	TT
“She <b>will probably</b> be back tomorrow night, but for tonight, it’s safe.” Said Dean Winchester to Manfred (page 139)	“Dia <b> mungkin akan</b> kembali lagi besok malam, tapi untuk malam ini, semua aman.” (page 163)

The compound hedges in excerpt 29 is compound of modal auxiliary verbs (*will*) and adjective probability (*probably*). The translator translates the hedges *will probably* in the ST into *mungkin akan* in the TT.

By hedges in this excerpt (*will probably* and *mungkin akan*), Dean Winchester wishes to control his commitment to the accuracy of what is being said to Manfred. As Salager Meyer’s theory (1994:150), the phrases (*will probably* and *mungkin akan*) included within the category of ‘true’ propositions, the assertion in those hedges are distanced from the category of absolute truthfulness and are placed at an unspecified point on the continuum between truth and falsehood.

In this excerpt, Dean Winchester tone down the force of Dean’s conceptualizations of the universe by hedging, it possible to limit Dean’s responsibility toward what is said and thus to avoid embarrassing situations in case Dean Winchester’s subjective view is found to be wrong.

Because of the reasons above, so, the researcher can conclude that there is no shift of hedges value between ST and TT.

**Excerpt 30**

**Context:** Sam Winchester is revealing his idea about uncover Roxy's death to Dean Winchester when they are drinking in 'Park in the Rear'.

ST	TT
<p>..." <b>Maybe if</b> we call her by name, she might respond." Said Sam Winchester to Dean Winchester (page 189)</p>	<p>..."<b>Mungkin kalau</b> kita panggil namanya, dia akan merespon." (page 221)</p>

In excerpt 30, the compound hedges which appears is compound of adverbial hedges (*maybe*) and if clause (*if we call her by name*). The phrase *maybe if* in the ST is translated into *mungkin kalau* in the TT.

The hedges in Sam Winchester's utterance modify the force of the entire utterance, placing the proposition somewhere on the continuum between absolute truth (yes, Roxy responds Dean and Sam Winchester's calling) and falsehood (no, Roxy does not respond Dean and Sam Winchester's calling) by making the utterance as a subjective view, not a categorically correct assertion (Salager Meyer, 1994:150).

Hedges in Sam Winchester also has meaning to increases the probability of acceptance by the audience, in this excerpt; Dean Winchester. Because of the same fuzziness between ST and TT, so there is no shift of hedges value.

Tabel 4.8. Translation of compound hedges found in *Supernatural*, *Nevermore* and *Supernatural*, *Horor Edgar Alan Poe*.

No	Types Of hedges	Translation of Hedges	Quantity	Percentage
1	<b>If clauses</b>			
	<i>thought if</i>	<i>walaupun kalau</i>	1	0.65%
	<i>maybe if</i>	<i>mungkin kalau</i>	1	0.65%
	<i>will probably</i>	<i>mungkin akan</i>	1	0.65%
	<i>probably won't</i>	<i>mungkin nggak akan</i>	1	0.65%
	<i>Probably wouldn't</i>	<i>mungkin</i>	1	0.65%

## CHAPTER V

### CONCLUSION AND SUGGESTION

The conclusion is described based on the formulated research questions in the first chapter, whereas the suggestion is intended to give information to the next researchers who are interested in analyzing data using the same theory. After analyzing the research findings and discussing them, the researcher draws the conclusion and also gives suggestion to next researchers who are interested in doing similar research.

#### **5.1 Conclusion**

Hedges are interactive elements that serve as a bridge between the propositional information in the text and the writer's factual interpretation. Without hedging devices, the authors' claims might be considered arrogant, inappropriate, rude, and even offensive.

Based on the data analysis of the Keith R.A DeCandido's novel *Supernatural, Nevermore* and its translation *Supernatural, Horror Edgar Alan Poe* by Loe Nur Dwihayati, the researcher can conclude that all seven types of hedges appear in the ST and the TT.

There are 154 hedges found in *Supernatural, Nevermore*. Those are 33 (21.43%) modal auxiliary verbs; 31 (20.13%) modal lexical verbs; 32 (20.78%) adjectival, adverbial, and nominal modal phrases; 5 (3.25%) approximators of degree, quantity, frequency and time; 22 (14.28%) introductory phrases; 26 (16.88%) if clauses; and 5 (3.25%) compound hedges.

Among 154 hedges found in *Supernatural, Nevermore* novel, there are some hedges which have shifted the hedges value in the *Supernatural, Horror Edgar Alan Poe*. They are 10 hedges (6.49%). They are *should, may, think, thought, possible, probably*. In the other hand, there are 144 (93.51%) hedges which do not shift in TT.

Based on theory by Halliday (1994:76) and Salager Meyer (1994:150) the shift happen because of the contexts of situation in ST which influence the result of translation. First, Halliday states three level of hedges; low, medial, and high. The difference level between ST and TT means that the hedges has shift. Second, based on Meyer, the truth value of hedges has some functions which should be same between ST and TT. If the TT has not the same functions as Meyer's theory in the ST, then, there is a shift in hedges value.

## **5.2 Suggestion**

Based on the research finding, the researcher has some suggestion. Everyone who reads this thesis and wants to do the similar research, it is suggested that he / she increase, understand, and develop broader analysis about types of hedges, why people use hedges in their writing style, and how to applied hedges value in the translation works.

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