

**AN ANALYSIS OF ENGLISH – INDONESIAN TRANSLATION
PROCEDURE ON THE ADVENTURES OF SHERLOCK
HOLMES NOVEL**



**A THESIS
Submitted in a Partial Fulfillment of
Requirement for S1 Degree**

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ABSTRACT

In terms of translating novels, the translator often makes some changes. The things like reduction, addition and modification of the intrinsic parts of the novels cannot be ignored. When source language in the novel is translated into target language, not all of the words can be changed. There was a research problem in the novel of “The Adventures of Sherlock Holmes”, which kinds of translation procedure that used by the translator in the process of transferring message to the target language.

The methodology of this research was descriptive qualitative method. Purposive sampling technique was used to determine the sample of this research. Documentation was the technique to collect the data. Four major phases were used for analyze the data they were: comparative induction stage, categorization stage, data presentation stage, and inference making stage.

The result of this research were found some translation procedures in the novel “The Adventures Of Sherlock Holmes” they were ninety six cases, among them Transposition has thirty two cases, Modulation has eighteen cases, Adaptation has sixteen cases, Transference has five cases, Reduction has nineteen cases and Naturalization has six cases. From all of translation procedure found, it was describe that the translator tried to keep the aesthetic value without changes the message of the source language with the stylistic and common rules of the target language. The translation procedure that used by the translator has a tendency to the semantic translation method.

Keyword: Analysis, translation procedure, The Adventures Of Sherlock Holmes Novel.



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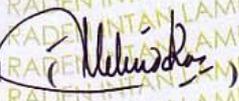
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ADMISSION

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DECLARATION

I hereby declare this thesis entitled: An Analysis of English-Indonesian Translation Procedure On “The Adventures Of Sherlock Holmes” Novel is completely my own work. I am fully aware that I have quoted some statements, references, and ideas from various sources and those are properly acknowledged in this thesis.

Bandar Lampung, November 13th, 2019

Declared by,

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MOTTO

وَمِنْ آيَاتِهِ خَلْقُ السَّمَاوَاتِ وَالْأَرْضِ وَاخْتِلَافُ أَلْسِنَتِكُمْ وَأَلْوَانِكُمْ إِنَّ فِي ذَلِكَ لَآيَاتٍ
لِّلْعَالَمِينَ

And of His signs is the creation of the heavens and the earth and the diversity of
your languages and your colors. Indeed in that are signs for those of knowledge.

(Ar-Rum: 22)¹

¹ Team Translator Al-Jumanatul ‘Ali, *Al-Qur’an dan Terjemahnya*, (Bandung: J-Art, 2004), p. 407

DEDICATION

This thesis is dedicated to everyone who cares and loves me. I would like to dedicate the thesis to:

1. My beloved mother, Mrs. Suyi and my beloved father Mr. Sukardi, who always pray, support and guide me to be good person for everyones, useful for others and to be success in my study and in my life..
2. My beloved family who always motivate me in every part of my life.
3. My beloved Almamater, UIN Raden Intan Lampung which has becomes stepping stone to the next journey in my life.

CURRICULUM VITAE

The researcher's name is Febri Yoga Pamungkas. He was born on February 16th 1996 in Panaragan Jaya. He is the youngest child of Mr. Sukardi and Mrs. Suyi. He has three oldest brothers, their names are Mrs. Jumiati, Mrs. Warsini and Mr. Rusmono Tri Eko Saputro.

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work with some of them previously, the impact of their work on my study is evident throughout this thesis.

5. PBI D 2015 and all my colleagues at UIN Raden Intan Lampung.
6. All stakeholders I could not mention.

Finally, I have to admit that nobody is perfect and I realize that this thesis project lacks perfection because of my limited knowledge and ability. So, I truthfully welcome criticism and suggestion to enhance the quality of this thesis.

Bandar Lampung, November 13th, 2019

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CHAPTER I INTRODUCTION

A. Background of the Problem

Language is one of the most interesting things in human life. Every communication between us is using language. We share about our thinking, feeling, or tell something in daily life using language. So, language is important for us. Nowadays, language diversity and the development of science lead people to communicate with multi-language. Therefore, people need to be able to communicate in both ways: into and from foreign language, for example is through translation.

We have known the importance of language. Language has a function to communicate to other people. It is impossible for us to communicate with others without using it. With using translation, people will find it easier to learn foreign language. According to Peter Newmark, translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.² It means, translation is a skill to translate language to another language without changing its meaning.

Literary works are the objects which are translated into many languages. In literary works include information like knowledge and culture of source language. Literary works are parts of literature which have been known by many people and experts. The word 'literature' is derived from the word 'litera' in Latin which means letter. It refers to written works or printed works. Therefore, the term

² Peter Newmark, *Approaches to Translation*, (Oxford: Pergamon Press, 1981), p. 7

of literature is more defined as imaginative works of the story writers. Klarer says that in most cases, literature is referred to as entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word.³ So, with literature that has been translated to other language the process of transfer information could be more easier and efficient.

Nowadays, globalization has made the transfer of knowledge, science, and technology going so fast, there are many text and books are translated into Indonesian versions, including literary works, like novel. Novel is a relatively long work of narrative fiction, normally written in prose form, and which is typically published as a book.⁴ But, several novel translations are not easy to comprehend because of the meaning and the messages of the translation are not delivered to the readers. Sometimes readers feel there are several word or sentence that not be translated until they difficult to understand the novel translated from English, it might happen if the translator has lack in understanding the principle of translation he/she does not understand the meaning contained in target language.

The lack of understanding the principle of translation is a normal condition because as expert said that translating a text is not easy work. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, it is complicated, artificial and fraudulent, since by using another language we are pretending to be someone we

³ M. Klarer, *An Introduction to Literary Studies*, (London: Routledge, 2004), p. 1

⁴ Wikipedia, "Novel" (On-line), accessed from <https://en.m.wikipedia.org/wiki/Novel> (4 maret 2019)

are not.⁵ It means that translation activity is not easy, according to expert above that we should be someone who we are not when we trying to translate the other language. because of translation activity aims to produce translation from various language. Then, translation activity could make products of translation that has purpose to solve the gap of communication between the source language and the reader. The success of a translation in carry out its function as a bridge of communication between people which have not same language, will depends of translator proficiency in process word by word through the steps of translation process.

In terms of translating novels, the translator often makes some changes. The things like reduction, addition and modification of the intrinsic parts of the novels cannot be ignored. When source language in the novel is translated into target language, not all of the words can be changed. To find what changes are made from the English novel, a analysis of the source language version and target language version can be applicated.

The evaluation of the translation quality such from translation accuracy or readability can be the important thing for the translator in apply their scholarly. Because the translator is the main actor in translation activity, the background of knowledge, life experience and ability of the translator can influence the quality of their translation products. It was because the aspects like cultural, background such a process in translation might be different as the translator's has. Because of

⁵ Peter Newmark, *A Textbook of Translation*, (Prentice Hall International, 1988), p. 5

that the translator should understand these aspects to make a good translation and the reader of translation will understand the translation product.

Even though, the translation activity is little bit hard to applicated, it also give many benefit to education field, Nadar give example of translating text activity from English to Bahasa could be used in English education. Especially in the field of grammar and vocabulary.⁶ In detail Newmark explain that translation could more useful in learning second language if geared with the levels of student's ability. The ability levels are divided into three stages, that is elementary stage, middle stage, and advanced or final stage. In the elementary stage, translation could be used to increase vocabulary and introduce basic grammar to target language. In the middle stage, the translation could be used to help students in learning language errors in their speak. Whereas the students in final stage could using it to increase comprehension in communication and culture language. Besides, translation also could give benefit at accuration in learning second language.⁷

One of the old literary works is "The Adventures Of Sherlock Holmes" novel which is a collection of twelve short stories by Sir Arthur Conan Doyle, He is the creator of fictional detective of Sherlock Holmes. This novel has 307 pages and it was first publised on 14th October 1892 by George Newnes, whereas the Indonesian version that used as comparison unit was published by Shira media 8th edition 2018 which has 438 pages. The stories are related in first-person narrative

⁶ Nadar, *Paham dan Terampil Menerjemahkan*, (Yogyakarta: Gajah Mada University Press, 2007), p. 5-6

⁷ Peter Newmark, *About Translation: Multilingual Matters*, (Philadelphia: Clevedon, 1991), p. 61-62

from Watson's point of view. And this is the twelve stories of this novel which started with *A Scandal in Bohemia*, *The Red-Headed League*, *A Case of Identity*, *The Boscombe Valley Mystery*, *The Five Orange Pips*, *The Man with the Twisted Lip*, *The Adventure of the Blue Carbuncle*, *The Adventure of the Speckled Band*, *The Adventure of the Engineer's Thumb*, *The Adventure of the Noble Bachelor*, *The Adventure of the Beryl Coronet* and end with *The Adventure of the Copper Beeches*.

This research was inspired by the previous research, Ulfa Warhamni, she discussed the research entitled "An Analysis of English-Indonesian Translation Procedures on Twilight Novel" in 2010. In this case, she used theory of Peter Newmark as the ground theory to find out the translation procedures that used by the translator. The translation procedures that presented in the novel such as transposition, modulation, adaptation, transference, addition, reduction, descriptive equivalent, naturalization. Beside the research is almost same because she used Peter Newmark theory. But the previous research did not apply the translation procedures that mentioned by Newmark accurately. There are some translation procedure that not fit to the newmark theory. While the researcher will be used translation procedures by Peter Newmark to analyze the translation procedures used by the translator.

Second, Muhammad Awwaludin Kamil conducted a research entitled "An Analysis of English-Indonesian Translation Procedures on Twitter Web pages" in 2014. In this study, he found out the translation procedures in the twitter web pages which are used in the Indonesian version of Twitter Web pages but he

focused on the investigation in the quality of translation. Automatically, the research by Muhammad Awalludin Kamil is different from the research by the researcher. Because the previous study focus on the quality of the translation product, while the researcher only focus on the kinds of translation procedure that used by the translator.

Based on explanation above, it will be possible to know the changes made from the original version to the Indonesian version and find the reasons why the changes made in “The Adventures of Sherlock Holmes” novel. For example, on page 10, “I think, Watson, that you have put on seven and a half pounds since I saw you.” Was translated into “kurasa, Watson, beratmu naik tiga perempat kilo dibanding terakhir aku melihatmu.” In this translation, the size of weight “seven and a half pounds” was adjusted into “tiga seperempat kilo”. The adaptation occurs because of the differences in units used to measure the weight on the source language (English), The source language (English) generally used unit Pound, and the target language (Indonesian), generally used unit of kilo.

B. Limitation of the Problem

The limitation of this research is limited on kinds of translation procedure that are used by the translator and the application in the translation. It can be analyzed from the words, sentences, or phrases whether it belongs to transposition, modulation, adaptation, transference, addition, reduction, descriptive equivalent and naturalization. Consider the capability of writer himself and makes him realize to restrict the object research. The focus of analysis was on the first

chapter entitled “A Scandal in Bohemia”. In doing this research, the unit analysis was Indonesian version of novel “The Adventures of Sherlock Holmes”.

C. Formulation of the Problem

Based on the limitation of the problem above, the problem has been formulated as follows : What kinds of translation procedure are the translator used to translate “The Adventures of Sherlock Holmes” novel?

D. Objective of the Research

The objective of the research was to analyze the kinds the translation procedure used by the translator to translate “The Adventures of Sherlock Holmes” novel.

E. Uses of the Research

A. Theoritically

This research hopefully provided information about kinds of translation procedures that able to be used in translating English letters for students of English Department.

B. Practically

This research is expected to contribute in English research in increase translation competence, particularly for translation subjects of English Department students and this research will provide reference to the profesional translators or English Department students.

F. Scope of the Research

1. Subject of the Research

This research was a kind of library research. Because this research used book or document from library as research subject. He used novel “The Adventures of Sherlock Holmes” as research subject.

2. Object of the Research

The object of the research was the English-Indonesian translation procedures.

CHAPTER II LITERARY REVIEW

A. Literature

Etymologically, the word 'literatura' is derived from the word 'litera' in Latin which means letter. Which is the smallest of alphabetical writing.⁸ It refers to written works or printed works. Klarer says that in most cases, literature is referred to as entirety of written expression, with the restriction that not every written document can be categorized as literature in the more exact sense of the word.⁹ Whereas, according to Harpers magazine " Literature means not only what is written but what is voiced, what is expressed, what is invented, in what ever form".¹⁰ In definitions above writer give several note that is additional adjectives like aesthetic or artistic for distinguish literary works from texts such as newspapers, scientific textbooks, magazines, legal documents, brochures, etc. Then, literature is a creative writing by an author with aesthetic values which makes literature could be an art. Literature as a writing form differentiates its form from other art works, and its aesthetic or artistic values make it different from other writings.

Wellek and Warren also state that the term literature seems best if we limit it to the art of literature, that is, to imaginative literature.¹¹ It is also produced by imagination of the author. It is not just a document of facts, it is not just the

⁸ Klarer, *Loc.Cit.*

⁹ *Loc.Cit.*

¹⁰ Arthur Krystal, *What is Literature? In defend of the canon*, Harpers Magazine, (march 2014), p. 89

¹¹ Wellek and Warren, *Theory of Literature*, (New York, Hartcourt B. and Company, 1948),p.11

collection of real events though it may happen in the real life. Literature can create its own dimension as a work of the unlimited imagination of the writer. It means that all of the written, voiced, and expressed which is invented, then all of that belong to literature. Which is all of that caused by writer's imagination, sense that contain aesthetic and arthistic words.

Literature has three general genres, they are Drama, Poetry, and Prose. The word 'drama' is derived from the Greek word 'dran' means 'to do' or 'to act'. Poetry is created in various forms and the classification is based either on technique of writing or content. The word 'prose' is derived from the Latin prosa, which literally translated to 'straightforward'. Prose is the ordinary form of written language. Prose is adopted for the discussion of facts and topical reading, as it is often articulated in free form writing style. Edgar V. Roberts and Henry E. Jacobs classify prose into two, fiction prose and nonfiction prose. Fiction, originally meant anything made up or shaped, is prose stories based on the author's creation and imagination. It includes myths, parables, novels, romances, and short stories.¹² Besides, nonfiction is literary works which describe or interpret facts, present judgments, and opinions. It consists of news reports, newspapers, broadcast media, magazines, encyclopedias, essays , films, letters, historical and biographical works and many other forms of communication.

¹² Edgar v. Roberts and Henry E. Jacobs, *Literature and Introduction to Reading and Writing 4th Edition*, (New Jersey: Schuster Company, 1995), p. 2

B. Drama

The term drama comes from the treasures of Western culture. The origin of the term drama is from the culture or literary tradition in Greece. Initially in Greece, both "drama" and "theater" emerge from a series of religious ceremonies, a ritual worship of the Sheep/Ox gods. According to Budianta the term drama comes from Greek, *dromai* which means to act, act and react¹³. Furthermore Hasanudin says that drama is a story or an imitation of human behavior that is staged is true is. This is caused when viewed from the meaning of the word drama itself means to act, act, and react shows that drama is a action or deed.¹⁴

As a work, drama has special characteristics, i.e. dimension of literature on one side and dimension of performance art on the side of which others.¹⁵ During this time, talk about drama is usually more focused on staging or products the show. Reviews and criticisms in the mass media on average just stop at the meaning of the aesthetic value of drama when it is executed on the stage. Thus, the success of the drama seems to be only held by the actors, director, and stylist as the executor. In fact, besides the action of life drama is also found in textplay or the text of the play.

A drama was created besides aiming to entertain as well give use to the reader (if the drama is written) and to audience (if the drama is staged). Unfortunately, until now, text criticism drama as part of literary criticism is not very popular, it seems that the road is in place, and locked in the academic realm.

¹³ Budianta Et. al, *Membaca Sastra (Pengantar Memahami Sastra untuk Perguruan Tinggi)*, (Magelang: Indonesia Tera, 2002), p. 99

¹⁴ Hasanudin, *Drama, Karya dalam Dua Dimensi Kajian Teori, Sejarah, dan Analysis*, (Bandung: Angkasa, 1996), p. 2

¹⁵ *Ibid*, p. 7

Basically the genre of poetry, prose, and drama have the same important position in the universe of literature. Plato and Aristotle divided the literary genre into three main groups, namely lyrics, epics, and dramatic.¹⁶ Therefore, talk regarding the three genres it should be balanced. During this time, research on drama as a literary genre is still inadequate when compared to the two other genres. This can be proven in the number of studies of the genre very limited amount of drama.

Talk about the drama that appears in the middle of society more much focused on the performance or the art of the play. In fact, actually drama itself has two dimensions, namely literary and dimensional dimensions staging. Each dimension in the drama can be discussed separately for the purposes of analysis.¹⁷

Damono in *modern Indonesian Literature* argues that drama has 3 very important elements namely drama text element, element staging, and audience elements. Besides that Damono states that there are at least three interrelated parties in staging, namely: director, performer, and audience. They are impossible meet if there is no script (text). Practically speaking, staging starts with the script chosen by the director, of course, after starting the study process.¹⁸ More Furthermore, Damono also revealed that the community's appreciation was very much lack of drama literature is caused by ordinary drama viewers came to staging without the provision of reading the drama's text before.

Indeed, reading the drama's text to the audience is very important as additional equipment because it can provide two experiences at once. The first

¹⁶ Wellek and Warren, *Teori Kesusastraan*, (Jakarta: Gramedia, 1989), p. 325

¹⁷ Hasanudin, *Op.Cit.*, 1996, p. 9

¹⁸ Damono, *Sosiologi Sastra: Sebuah Pengantar Ringkas*, (Jakarta: Pusat Pembinaan dan Pengembangan Bahasa, 1978), p. 149

experience is the result of meeting with lambing written in the form of drama text, while the second experience in the form experience offered by staging.¹⁹The failure of a drama performance does not always mean drama failure as a literary text. For example, the failed performance of Shakespeare's works, Anton Chekov, Samuel Beckett, or Ionesco, will never fade a work they are masterpieces in drama literature. Therefore, good talks and drama research as literary texts are valid activities.²⁰ Drama according to Budianta is a work of literary genre whose physical appearance shows verbally the existence of dialogue or conversations between the characters.²¹ Dramas are classified as works literature because of the media used to convey ideas or the author's mind is language.²² In the drama there are five studies of popular drama, namely drama tragedy, comedy, tragedy comedy (drama grief), melodrama, and farce (slapstick).²³

1. Tragedy is a drama that ends the story with grief or sorrow. In a tragedy drama, the character is a tragic hero meaning a hero who suffered a tragic fate. The characters are involved in a big disaster. Tragedy is marked by the death of the main character at the end of the story. This drama of tragedy has existed since time Ancient Greek. One of the tragedies of the Greek era is trilogy drama Sopotchles works, namely: Oedipus the King, Oedipus in Colonus, and Antigone.

¹⁹ Damono, *Kesusastraan Indonesia Modern: Beberapa Catatan*, (Jakarta: Gramedia, 1983), p. 149-150

²⁰ *Ibid*, p. 150-151

²¹ Budianta, *Op.Cit.*, p. 95

²² *Ibid*, p. 112

²³ *Ibid*, p. 114

2. Comedy drama is a drama that is joyous. On each in the scene, the skit is inserted with laughter and inviting laughter sense of humor in connoisseurs of works. Comedy drama featuring characters who silly, or wise but funny figure. To understand a drama comedy, the cultural background from which comedy is needed originated. This background will make it easier for viewers to understand the storyline.
3. The tragedy of comedy is a drama that takes the theme of tragedy but ended in excitement, a comedy tragedy is a combination of two basic emotional tendencies in humans. The theme presented is serious overall but with an approach everything from serious to humor. Eventually, the audience is taken to guess the end of the drama with conclusion without catharsis.
4. Melodrama is a sentimental play. Story figure presented very touching and thrilling heart. Melodrama comes from the groove opera with musical accompaniment. In a melodrama, the character is described accept his fate as what happened. The quality of character in melodrama is unique and individual.
5. Slapstick (farce) is also called jokes. Slapstick can be said as karikatural drama, comedy, but humor appears displayed through speech and deeds. Characteristic of slapstick is only concerned with the results of laughter caused by the play made as funny as possible.

C. Novel

1. Definition of Novel

Etymologically, the word novel comes from the Italian, *Novella*, which means the new staff that small.²⁴ The novel developed in England and America. The novel was originally developed in the region from other forms of narrative nonfiction, such as letters, biographies, and history. But with a shift in society and development time, the novel is not only based on data nonfiction, author of novel can change according to the desired imagination. Sumardjo says that “novel is a story with the prose form in long shape, this long shape means the story including the complex plot, many character and various setting”.²⁵ A novel is a totality, a comprehensiveness that is artistic. As a totality, the novel has passages elements, most related to one another in close and mutually dependent. The divisions of the elements in novel are intrinsic and extrinsic elements.

2. Elements of Novel

The elements of novel is parts of novel that build the literary work itself. There are intrinsic and extrinsic which is Intrinsic elements of a novel (directly) participate and build the story. Extrinsic elements are the elements that are out of the works, but indirectly affect the form and the system of a novel. Thus, extrinsic elements of a novel must be seen as an important item. According to Nurgiyantoro Novel is narrative text informing of prose with a long shape that including some

²⁴ Nurgiyantoro, *Teori Pengkajian Fiksi 6th Edition*, (Yogyakarta: Gajah Mada University Press, 2007), p. 9

²⁵ Sumardjo, *Apresiasi Kesusastraan*, (Jakarta: Gramedia, 1998), p. 29

figures and fiction event.²⁶ The intrinsic elements of novel are theme, plot, setting, characterization, point of view, etc. Furthermore, Wallek & Warren stated that as an intrinsic element, the element also comprises a number of extrinsic elements. The extrinsic element includes author biography and psychology. Attitudes, beliefs, and outlook on life of an author will affect the work that he wrote. In short, the author biography determines the pattern works it produces. While psychology, psychology of the author also forms the reader's psychology, as well as the application of psychological principles in the works.²⁷

a. The Theme

According to Jones theme is its underlying idea or “wisdom” that the author is presenting. Some authors stated the theme of the story explicitly, but some others not. Often the theme can be easily seen from the title. Yet, there also story that requires us to read the whole story to get what the theme is. It brings the story more alive and has a means.²⁸ Nurgiyantoro said that the theme in the novel can be more than one. He added that perhaps the author added some addition themes in a novel.²⁹ It was because the novel has multiple and complex plot and conflict. Besides, the theme became the basis of development of the whole story, so it is rendering the whole story.

²⁶ Nurgiyantoro, *Op.Cit.*, p. 10

²⁷ Wellek and Warren, *Theory of Literature*, (New York: Hartcourt, Brace, and World, inc.,1956), p. 75

²⁸ Edward H. Jones, *Outlines of Literature: Short Stories, Novels, and Poems*, (New York: The Macmillan Company, 1968), p. 82

²⁹ Nurgiyantoro, *Op.Cit.*, p. 13

A common theme has a generalization, wider, and abstract. Principal themes as the meaning of a work of fiction is not deliberately hidden because precisely defined this that is offered to the reader. However, the overall theme is the meaning of which supported his story by itself would be hidden behind a story that supports it. Theme is the main idea that the writer expresses. Theme can also be defined as the underlying meaning of the story. Theme is another prime element of literature, which contains the central idea of all literary forms such as a novel, drama and short story. It reflects innocence, experience, live, death, reality, fate, madness, sanity, love, society, individual, etc.

In brief, the theme giving meaning of story which especially explains a big part of its elements in the simple way. It is more or less synonymous the central idea and central purpose. The expanding of story does not always parallel with the framework because the idea will often develop suitable with the author's will. Before writing a story, the author will frame his ideas first. But when he thinks that the idea has become so usual in life and bored, he develops it out of the basic framework and makes his story more interesting to be enjoyed and implemented his readers. Theme is also a general basic idea that supports a literature, and it implies in the text as semantic structure and connects with the similarities and differences. Themes become basic development of the whole story, so it must represent the whole part of novel.

b. Plot

According to Lukens, plots defined as the sequence of events showing character in action.³⁰ In another book Gordon defines plot as an author careful arrangement of incident in a narrative to achieve a desire effect. In short, it can be concluded that the plot is the serial arrangement of incidents, ideas or events.³¹ In literature, the plot encompasses all the incidents and provides aesthetic pleasure. The story of the novel progresses through various plots and conflicts. In the other hand, Jones states that the plot is the sequences of events involving the character or characters. It may be simple or complex. The simple one deals with one character or a single group of characters, and it follows their fortunes to the conclusion.³² Whereas, the complex one has several groups of characters, the story deals with one, takes up another, return to the first, then takes up another.

c. Event

So far it has repeatedly referred to the term or the occurrence of events and talks about fiction, but has not stated what the actual event. Connection events are events that serves to link important events (read: functional events) in sequencing the presentation of the story.

³⁰ J. Rebecca Lukens, *A Critical Handbook of Children's Literature*, (Boston, New York: Person Education, 2003), p. 6

³¹ Baechan Gordon, *The Elements of The Short Story*, (Chicago: Contemporary Publishing, 1975), p. 1

³² Edward H. Jones, *Op.Cit.*, p. 63

d. Conflict

Conflict, which is actually quite important events (so, it will be functional events, major, or kernel), is an essential element in the development of the plot. Conflict is something that dramatic, referring to the struggle between two forces are balanced and imply action and retaliation. Jones divides the conflict into three categories. They are phisycal or elemental conflict, social conflict and internal or psychological conflict.³³

e. Climax

Conflicts and the climax is of paramount importance in the structure of the plot, both of which are the main elements of plot in fiction. Climax by Stanton, is when the conflict has reached the highest level intensity, and when (it) is something that is inevitable happened.³⁴

f. Characters

In fiction, a character may be defined as a verbal representation of a human being. Through action, speech, description, and commentary, authors portray character that are worth caring about, rooting for, and even loving, although there are also characters you may laugh at, dislike, or even hate. Characters may be flat, minor characters; or round and major. The major character in a story is generally known as protagonist, the character who opposes him is the antagonist. Character is revealed by how a character responds to conflict. Every stories hinges on the actions undertaken by its major character, or protagonist, a

³³ Ibid, p. 30

³⁴ Robert Stanton, *An Introduction to Fiction*, (New York: Holt, Rinehart, and Winston, 1965), p. 16

term drawn from ancient Greek tragedy that is more useful in discussions of fiction than such misleading terms as hero or heroine. Additionally, stories may contain an opposing character, or antagonist, with whom the protagonist is drawn into conflict.

1) Major and Minor Character

The major characters are the actors which appear the most in the story and always have connection with other actors. The major characters are the most dominant told in the story either do an action. Main characters really determine the development of plot. The major character in a novel could be more than one in the different major quality. In this research the major characters are Alif, Baso, Raja, Said, Atang, and Dulmajid. Minor characters are the actors who have part in supporting the story. The presence of the peripheral characters in whole story is smaller. In other words, minor characters in the whole story are limited and they are usually only related to the main characters.

2) Protagonist and Antagonist Character

Protagonist is identical with all the good character inside the actors which had been chosen and created by the author. According to Altenberd and Lewis that protagonist is a character who is admired by the readers, which always called as a hero because he always does ideal role and follows the rules and value in the society. The readers often give sympathy to the protagonist characters. The character show hope and value can be supposed as protagonist character. Yet,

sometimes there is character who does not give us the morality value.³⁵ Luxemburg states that antagonist is the opposite character of protagonist either physically and psychologically. The Antagonist character usually causes conflict for protagonist. Although there are other things such as disaster, accident environment and society, social rules, moral values, authority and etc can cause conflict but if it is not done by a character, they are called as antagonist force.³⁶

3) Round and Flat Characters

The first distinction between round and flat characters come from the Foster's book *Aspect of the Novel*, firstly published in 1927. Forster in Nurgiyantoro distinct the the characters into round and flat. The round character is the complex fully developed, and unpredictable that we may not be able to predict action and reaction. Usually this character is dynamic or changing.³⁷ In the other hand, the flat character means the simple character that is only has one certain nature character. The attitude and behaviour of the character is totally flat and monoton. There is no any surprising action designed to make the reader impressed. This charcter always static that is do not changed in surprising way. This character remains predictable, summed up in a few traits.

4) Dynamic and Static Character

Another classification of character is dynamic (active) or static character. An active character is one who changes because of what happens in the plot. Static character, however, remain unchanged, their character is the same at the

³⁵ Altendberd, Lewis Et.al., *A Handbook for The Study of Fiction*, (London: The Macmillan Company, 1966), p. 59

³⁶ Luxemburg, Et.al., *Pengantar Ilmu Satra*, Translation of Dick Hartoko, (Jakarta: Gramedia, 1992), p. 145

³⁷ Nurgiyantoro, *Op.Cit.*, p. 181

end of the story as the beginning. The second is from its changed; there are dynamic and static characters. Dynamic character is one who changes in the course of the action. The actor may change from being shy to be poised. The character may demonstrate a new realization about himself or her self, or about his or her personal value. Static character is one who does not change in the course of the story; there is the same at the end as at the beginning, because the conflict of the story does not influent to this character.

5) Typical and Neutral Character

Altenbenrnd and Lewis in Nurgiyantoro state that the typical character is the character who has less individuality performed instead of quality of the work and nationality. This character constitutes reflections, description, or indication to the person or group who has worked in a departement.³⁸ Whereas, the neutral character describes the imaginary character who is only life in the fiction. This character is only presented to set up the story itself.

g. The Setting

Background elements can be divided into three main elements, namely a place, time, and social. Backgrounds on the location of the place suggest the occurrence of the events recounted in a work of fiction. Elements may be used where the places with a certain name, initials, there may be certain locations without exact name. Background of time associated with the problem of "when" of events recounted in a work of fiction problem "when" is normally associated with the factual, the time to do or be associated with historical events. Social

³⁸ Nurgiyantoro, *Op.Cit.*, p. 190

background suggested on matters relating to the conduct of social life of the community in a place that is told. Wellek and Warren concerned setting with the places where story take a place. Setting refers to geographical location of the story, time period, daily lifestyle of the characters and climate of the story.³⁹ When the reader reads a novel, they actually are faced a world that had been completed by the character and the events in the novel. But of course, those things are less complete because the characters need living space, place and time, like human's living in the real world. In other hand, novel not only needs characters, story and plot, but also setting. Setting usually directs to the definition of place, connection of time and social environment where the event happens. Setting gives the basic of story correctly and clear. The setting is important to give realistic impression to the readers, created a certain situation at a glanced is really happened. So, the readers feel easier to create their imagination and participation to criticize the story.

1) Setting of Place

Setting of place directs to the location where the event happened in a story. The use of setting which certain name should reflect the geographical condition of place. Each place must have their characteristic, which differentiate with the others. The description of the place is important to give impression to the readers, because they will consider that the event really happened in the place of the story. Settings of place in a novel usually consist of several locations and it will move from one place to another place because there's a development of plot and

³⁹ Wellek and Warren, *Op.Cit.*, p. 131

characters. Setting of place is decided by the accuracy of description, function and the unity with another setting's elements.

2) Setting of Time

Setting of time is related to the problem of when the event happens in a story. The problem of when is usually connected with factual time, that has connection with Historical events. The readers try to understand and enjoy the story based on the period.

3) Setting of Society

Social setting directs to the problem which are related to the behavior of social life in certain place and certain time in a novel. Social setting has connection with the system of social life that contains many problems in complex scope; it can be habits, costumes, religion, ideology, and the way of thinking.

h. The Point of View

Understanding about point of view, point of view, suggests the way a story is told. It is a way and or views of the author used as a means for presenting the characters, action, background and events that make up the story in a work of fiction to the reader. Today the importance of perspective in works of fiction no longer challenged. Viewpoint is considered as one of the important elements of fiction. The deviation angle of view is not just a matter of first or third person, but rather a selection of characters who "he" or "I", anyone who tells it, kids, adults, the villagers who do not know anything, politicians, students, or other The point of view or narrative perspective, characterized the way in which a text present a

person, event and setting. The point of view discusses about who is telling story, or from which position the events are perceived. In general, point of view is differentiated into three kinds: first person, third person, dramatic, or omniscient point of view (Jones, 1968:29).⁴⁰ In the first person point of view, the narrator is a participant in the action. He or she may be either a major character or a minor character and may be close to the event in time or distant from it. In this research, the novel of Sherlock Holmes by Sir Arthur Conan Doyle translated by Dra. Daaisy Dianasari as a main instrument is using the first person point of view. Next, the third person point of view, the story is told as it happens to one of the characters: he, she, it, or they. Then, in the dramatic point of view, the reader is an observer. He is permitted to see and hear as he might with real people, but he is not permitted into thoughts. The last, is omniscient point of view, the author can tell anything he wants his reader to know. He can reveal the innermost thoughts of his characters, and may comment upon them.

D. Kinds of Novel

According to Klarer in his book “*An Introduction of Literary Studies*” there are several kind of novel, that is :

1. The Bildungsroman (novel of education), generally referred to by its German name, describes the development of a protagonist from childhood to maturity.
2. The epistolary novel, which uses letters as a means of first-person narration.

⁴⁰ Jones, *Op.Cit.*, p. 29

3. Historical novel, whose actions take place within a realistic historical context. Related to the historical novel is a more recent trend often labeled new journalism, which uses the genre of the novel to rework incidents based on real events.
4. The satirical novel, highlights weaknesses of society through the exaggeration of social conventions.
5. Utopian novels or science fiction novels create alternative worlds as a means of criticizing real sociopolitical conditions.
6. The gothic novel, which is a type of romantic fiction that predominated in English in the last third of the 18th century and the first two decades of the 19th century.
7. The detective novel, which is a novel that a detective tries to solve the crime.⁴¹

E. Translation

Translation has definition such as Newmark states that translation as “rendering the meaning of a text into another language in the way that the author intended the text.”⁴² It means, translation has purpose to have meaning from another language which intended by author or translator. Translation sometimes involves some kinds of loss of meaning due to a number of factors, so a good translation is not only seen from the changes in language, but also transfer of the meaning.

⁴¹ Mario Klarer (2004), *Op.Cit.*, p. 12

⁴² Peter Newmark (1998), *Op.Cit.*, p. 5

According to Nida and Taber “translation consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.”⁴³ It means, that in the term of translation, it reproduce the the closest meaning of the source language. therefore Nida and Taber suggest that the translation is not only transfer closest meaning but also about the style.

Nida also states that in translation, the message of the source language that to be transferred in a such way so the receptors of the message in the target language has the same response as the receptors in source language.⁴⁴ In this statement means that the message from source language to the target language must have same sense.

According to Larson, translation means:

- a. Research the lexicon, grammatical structure, communication situation and cultural context of the source language text.
- b. Analyzing the source language text to discover its meaning.
- c. Reveals again the same meaning using the lexicon and grammatical structures appropriate in the target language and cultural context.⁴⁵

Meanwhile, Catford defines translation as “the replacement of textual material in one language (Source Language) by equivalent textual material in another language (target language).”⁴⁶ It means, that translation make the

⁴³ E. A. Nida and Charles Taber, *The Theory and Practice of Translation*. (Leiden: E. J. Brill, 1969), p.1

⁴⁴ E. A. Niida, *Toward a Science of Translating*, (Leiden: E. J. Brill, 1964), p. 12

⁴⁵ Mildred L. Larson, *Meaning-Based Translation: A Guide to Cross-Language Equivalence*, (University Press of America: 1984), p. 3

⁴⁶ J.C. Catford, *A Linguistic Theory of Translation*, (Oxford University Press, 1965), p. 20

replacement between source language to target language in order to be equivalent in textual material.

In translation process there are two stages as the Barnwell states that translation involves two stages:

- a. Analyzing the meaning of the source message.
- b. Re-expressing the meaning as exactly as possible in the natural form in the receptor language.⁴⁷

Another experts also see the translation as a special form of communication. Hatim and Mason define translation as “an act of communication which attempts to relay, across cultural and linguistics boundaries, another act of communication (which may have been intended for different purposes and different readers/hearer).”⁴⁸ In this case, the translator acts a the recipient of a message from the original language or source language.

From the statements above, it can be concluded that It was clear from the above definitions that the translation is not just a synonym for the word, but the message in the original text should be able to understand by the receptor of target language. Integrity of the text, style and intention of the author's text should remain visible.

⁴⁷ Katharine Barnwell, *Introduction to Semantics and Translation*, (Horsley Green: Summer Institute of Linguistics, 1980), p. 13

⁴⁸ B. Hatim and I. Mason, *The Translator as Communicator*, (London: Routledge, 1997), p. 1

F. The Methods of Translation

Newmark states eight methods of translation in two perspectives. The first perspective emphasizes the source language, and the other emphasizes the target language. Each perspective provides four methods of translation. SL emphasis means that the translation follows what is common or normal in the source language, such as the structure, the lexis, and the culture of the source language. The methods that emphasize the source language are:

a. Word-for-word translation

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

SL: I am a student

TL: Saya adalah murid

b. Literal translation

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

SL: It's raining cats and dogs

TL: Hujan kucing dan anjing

c. Faithful translation

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

SL: Ben is too well aware that he's naughty

TL: Ben menyadari terlalu baik-baik bahwa ia nakal

d. Semantic translation

Semantics translation differs from faithful translation only in as far as it must take more account of the aesthetic value (the beautiful and natural sound) of the SL text. The less important cultural words are translated by the neutral word or functional term, but not as the cultural equivalent. It is more flexible than the faithful translation in term of allowing the translator's intuition works based on the original meaning.⁴⁹ For example:

SL: He is a book-worm

TL: Dia (laki-laki) adalah orang yang suka sekali membaca

G. The Procedures of Translation

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

⁴⁹ Peter Newmark (1988), *Op.Cit.*, p. 45-46.

1. Transposition

Vinay and Darbelnet, as quoted by Hatim and Munday, define that transposition involves replacing one word class with another without changing the meaning of the message.⁵⁰ According to Newmark, as quoted by Sayogie transposition consists of four types of grammatical changes, those are:

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

1. The change of plural into singular, such as ‘a pair of shorts’ is translated into ‘sebuah celana pendek’
2. The change of position of the adjective, such as ‘beautiful dress’ is translated into ‘gaun yang indah’, not ‘indah gaun’

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

SL: Kelas itu harus kamu ambil.

TL: You should take that class.

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

SL: Bingung aku

TL: I’m confused

⁵⁰ Basil Hatim and Jeremy Munday, *Translation, an Advanced Resource Book*, (London: Routledge, 2004) p. 149

- c. Transposition that is grammatically possible but may not accord with natural usage in the TL. For instance, the SL noun phrase can be shifted into a TL verbal phrase, as follows:

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

TL: Kita semua bertanggung jawab untuk menjaga air bersih.

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

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

TL: Ia sangat baik (sekali), tetapi istrinya sangat sombong.⁵¹

2. Modulation

Modulation and transposition are two main processes in translation. They may take place at the same time. Vinay and Darbelnet, as quoted by Newmark, define modulation as a variation through a change of viewpoint, of perspective and very often of category of thought.⁵²

Example:

SL: You should know that module writing takes time.

TL: Perlu diketahui bahwa menulis modul itu memakan banyak waktu.

3. Adaptation

Adaptation is a use of a recognized equivalent between two situations.⁵³

This is a matter of cultural equivalence, to make the reader easier to understand

⁵¹ Frans Sayogie, *Teori dan Praktek Penerjemahan Bahasa Inggris ke dalam Bahasa Indonesia*, (Tangerang: Pustaka Anak Negeri, 2009), p. 70-73

⁵² Peter Newmark (1988), *Op.Cit.*, p. 88

⁵³ *Ibid*, p. 91

the TL text. In adaptation, the translator works on changing the content and the form of the SL in a way that conforms to the rules of language and culture in the TL community. In general, this procedure is used as an effective way to deal with culturally bound words or expressions, metaphors and images in translation. For example, the translation of the idiomatic expression above:

SL: Snake in the grass.

TL: Musang berbulu ayam.

4. Transference

Transference is the process of transferring a SL word to a TL text as a translation procedure.⁵⁴ It means that not all parts of the source language sentence is translated into the target language. It occurs when the TL has no equivalent for the SL word or expression of cultural aspect, language or custom.

5. Addition

The addition is a normally cultural (accounting for difference between SL and TL culture), technical (relating to the topics) or linguistic (explaining wayward use of words), and is dependent to the requirement of the, as opposed to the original, readership.⁵⁵ The additional information in the translation may take various forms: within the text, notes at the bottom of page, notes at the end of chapter, or notes or glossary at the end of book.

⁵⁴ *Ibid*, p. 81

⁵⁵ *Ibid*, p. 92

6. Reduction

Reduction is one of the semantic strategies used by the translator. It means that not every word of the SL sentence is translated into the TL. There are certain parts that are removed, but sometimes some of them are very important to be translated, because it involves the context of the sentence.⁵⁶ Therefore, the translator should make sure that no crucial information is dropped in the TL text.

7. Descriptive Equivalent

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

Example: Licensed software? perangkat lunak yang dilisensikan⁵⁷

8. Naturalization

Naturalization succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.⁵⁸

Example: escalator? eskalator

H. Translating the Literary Work

In translating literary works, the translator may face the linguistic, literary, aesthetic and socio-cultural problems. The linguistic problems include the collocation and obscured syntactic structure. The aesthetic and literary problems relate with poetic structure, metaphorical expressions and sounds; while the socio-

⁵⁶ Zuchridin Suryawinata and Sugeng Haryanto, *Translation: Bahasan Teori dan Penuntun Praktis Menerjemahkan*, (Yogyakarta: Kanisius, 2003), p. 75.

⁵⁷ Benny Hoed, *Penerjemahan dan Kebudayaan*, (Jakarta: Pustaka Jaya, 2006). p.13

⁵⁸ Peter Newmark (1988), *Op.Cit*, p. 82

cultural problems arise when the translator translated expressions containing the four major cultural categories: ideas, ecology, behavior and products. Translating literary work is perhaps always more difficult than translating other types of text because literary works have specific values: aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (dictions), figurative language, metaphor, etc; while the expressive functions shall put forwards the writer's thought (or the process of thought), emotion, etc. and the translator should try, at his best, to transfer these specific values into the TL.

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

1. The translator should not 'plod out' word by word or sentence by sentence, but should always 'block out' his work. By 'blocking out', Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself 'before each what the whole sense is he has to render'.
2. The translator should render idiom by idiom and idioms of their nature demand translation into another form from that of the original.
3. The translator must render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'. By 'intention', Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated

literally into the TL. It is often necessary to add words not in the original ‘to conform to the idiom of one’s own tongue’.

4. Belloc warns about words or structures that may appear to correspond in both SL and TL but actually do not.
5. The translator is advised to ‘transmute boldly’ and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body’.
6. The translator should never embellish.⁵⁹

Belloc does stress the need for the translator to consider the prose texts as a whole structure in the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but feels that the translator has the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms.

⁵⁹ Susan Bassnett, *Translation Studies 3rd Edition*, (London: Routledge, 2002), p. 120-121

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