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# PROCEEDINGS

## International Seminar

LANGUAGE MAINTENANCE AND SHIFT V

September 2–3, 2015



**Revised Edition**

Master Program in Linguistics, Diponegoro University  
in Collaboration with  
Balai Bahasa Provinsi Jawa Tengah



# Proceedings International Seminar Language Maintenance and Shift V

“The Role of Indigenous Languages in Constructing Identity”

September 2—3, 2015

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Compiled by:

Herudjati Purwoko (Indonesia)

Agus Subiyanto (Indonesia)

Wuri Sayekti (Indonesia)

Tohom Marthin Donius Pasaribu (Indonesia)

Yudha Thianto (United States of America)

Priyankoo Sarmah (India)

Zane Goebel (Australia)

**Master Program in Linguistics, Diponegoro University  
in Collaboration with  
Balai Bahasa Provinsi Jawa Tengah**

Jalan Imam Bardjo, S.H. No.5 Semarang

Telp/Fax +62-24-8448717

Email: [seminarlinguistics@gmail.com](mailto:seminarlinguistics@gmail.com)

Website: [www.mli.undip.ac.id/lamas](http://www.mli.undip.ac.id/lamas)



## NOTE

This international seminar on Language Maintenance and Shift V (LAMAS V for short) is a continuation of the previous LAMAS seminars conducted annually by the Master Program in Linguistics, Diponegoro University in cooperation with *Balai Bahasa Provinsi Jawa Tengah*.

We would like to extend our deepest gratitude to the seminar committee for putting together the seminar that gave rise to this compilation of papers. Thanks also go to the Head and the Secretary of the Master Program in Linguistics Diponegoro University, without whom the seminar would not have been possible.

The table of contents lists 92 papers presented at the seminar. Of these papers, 5 papers are presented by invited keynote speakers. They are Prof. Aron Reppmann, Ph.D. (Trinity Christian College, USA), Prof. Yudha Thianto, Ph.D. (Trinity Christian College, USA), Dr. Priyankoo Sarmah, Ph.D. (Indian Institute of Technology Guwahati, India), Helena I.R. Agustien, Ph.D. (Semarang State University, Indonesia), and Dr. M. Suryadi, M.Hum. (Diponegoro University, Indonesia).

In terms of the topic areas, the papers are in sociolinguistics, psycholinguistics, theoretical linguistics, antropolinguistics, pragmatics, applied linguistics, and discourse analysis.



**NOTE FOR REVISED EDITION**

There is a little change in this revised edition, which as the shifting of some parts of the article by Tatan Tawami and Retno Purwani Sari entitled “Sundanese Identity Represented by the Talents of *Ini Talkshow* A Study of Pragmatics” on page 166 to 167. This has an impact on the change of table of contents.



**SCHEDULE OF THE INTERNATIONAL SEMINAR LANGUAGE MAINTENANCE AND SHIFT V**  
**"The Role of Indigenous Languages in Constructing Identity"**

<b>WEDNESDAY, SEPTEMBER 2, 2015</b>					
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	Prof. Yudha Thianto, Ph.D.	LOAN WORDS AS SHAPERS OF IDENTITY IN SEVENTEENTH-CENTURY MALAY: A HISTORICAL LINGUISTICS STUDY OF CHRISTIAN SONGS INTRODUCED BY THE VOC	19 - 27		
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## NATURALNESS IN TRANSLATION OF ENGLISH NOVEL INTO INDONESIAN

**Baharuddin**

*Mataram University*

bahar@unram.ac.id

### **Abstract**

Naturalness in translation is a very important point in relation to translation product quality. This paper is a research-based article on the translation of English-novel into Indonesian. This research investigated the naturalness of the Indonesian language used by the translator in the translation of Anna Frank's *The Diary of a Young Girl* into Indonesian. The theories employed to help the analysis of data in this research meaning-based and componential analysis and of those by other scholars that are related to factors that can help identifying the naturalness of translation. Grammar of both languages involved can also be employed to help the sharp analysis of the data. Translation then should make sense; convey the spirit of manner of the original; have a natural and easy to comprehend form of expression; and produce a similar respond to that of the original. Beyond that, it is expected that some other factors triggering the less natural translation in target language be partially if not fully identified. The contrast between two languages involved in the translation, the cultural discrepancies, and the nature of meaning of each word make the translation process difficult. The use of different register, style, and targeted reader seem also to have role in influencing the naturalness of translation.

**Key words:** Translation, novel, naturalness, cultural differences

### **INTRODUCTION**

Research in translation is a relatively new trend in academic work even though the practice of translation itself was done far back in the beginning of text availability of bible (Levy, 2011). On the other side, interpreting practice, which still is considered as part of translation, developed side by side with the text translation (Diriker, 2008). Translation developed then more following the development of text and text engineering. Within this human imagination and creativity went with the creation of stories for entertainment as well as to induce others' thought and opinion either in politic, socio-cultural, economic, environmental, religious, and literary matters through phases as in theatrical and cinematic creative works (Poyatos, 2008). At the early time of literary work creating, text-per-text translation were conducted very little. Only such those that are considered masterpiece as Aristotle's, Shakespeare's, works may be translated into many other languages. This is probably due to the problem of duplicating during the publishing and wide-spreading of the (literary) works. Nowadays technology makes everything effortless.

Translating written media, novel for instance, however, is not always easily and excitingly completed in terms of "success story" and "best seller". Each type and genre requires different techniques. Translating novels is one type that needs techniques and a lot of works. Novel translation can be included in literary translation. Its underlying idea is that the translator ideally maintains the equity and proximity of the original author and the readership. Thus, in terms of quality of messages in text, the most important thing in translation is to produce the same message of the work. Furthermore, "the translation should be reproducing in the target language (TL) reader the same emotional and psychological reaction produced in the original source language (SL) reader. If the SL reader felt horror or curiosity or amusement, so should the TL reader" (Landers, 2001). Thus, to produce the closest equivalence in novel translation is of the important matters of the works. If the translation work has the closest equivalence of the original message and, at the same time, is familiar to the reader of the translation, it means that the translator is already successful in transferring what the writer delivers in the original works.

As novels are mostly served to entertain, the translations of the text should be understandable in all aspects of culture, terms to be used, and also the naturalness of the language. One cannot enjoy reading the story if the text translated is messed up with unsuitable word or lost-of-context-words just because of a very literal translation. In relation to this, this paper tries to present an analytical study on the naturalness of translation of literary works, in this case, English-published novel into Indonesian.

This paper will not cover the whole part of naturalness aspect which may consist of hundreds of measurements. The correctness and naturalness may be based on the theories later with only a few of the possibly large number of recent theories presented by scholars in translation studies. Few are occurring in relation to naturalness and the equivalence in the level of *text*. The most questionable problems to answer are how *natural* the language used in the translation is and in case of direct translation, how *equivalent* the translation is to the original text.

The object of the study is the translation of Anna Frank's *The Diary of a Young Girl* into Indonesian by Dina Begum published by atria in 2013 under the title *Dear Kitty*. This autobiography of Anne Frank was published by Contact Publishing in Netherlands under the title *Her Achterhuis* in Dutch in 1947 and published in English in 1952.

## RESEARCH METHOD AND PROCEDURE

As (Sommer, 1980) described that dozens of research methodologies had been proposed by many scholars in their own public works, but not all of them are useful for all kinds of researches. In the lower level, Sommer mentioned that there are at least four different basic techniques often used for collecting data. One of them is observation. This technique of observation or sometimes called searching is one of the data taking methods of scientific research which is suitable for scientists or researchers in any field of social sciences, especially in countries where the scientists can not develop their researches because of financial problem. This method includes the technique of note taking on the already available written texts.

Note taking during the reading of the novel and the translation is thoroughly carried out in separate time. The notes were collected in one single bunch of notes considered as the research corpus from which selected data were taken out for analysis. The data, then, were categorized into main and supporting data to answer the problems or to explain new possible claim in relation to the topic of the research. All quoted notes from the novel from which data were derived are presented in two columns side by side where English is in one side and the other is Indonesian.

In analyzing the data, the propositions in the original text were captured and taken into context of the original expecting to get the message delivered by the author. Then, the propositions of the translation should be comprehended thoroughly to see if it is perfectly equivalent to the original. If both proposition of the original and that of the translation are exactly the same and did not undergo any changes, the translation is considered worthy. Furthermore, the language or sentence construction of the worthy translation is examined and scrutinized to see whether it meets the requirements of naturalness of the language of readership. The rest of the actions taken for the perfect analysis is to see the idiomatic level of the translation. In this step, the message in translation should meet the original message in the equivalence of effect on the readers.

The judgments of naturalness depend very much on the requirements of naturalness (that the translation reads naturally, makes sense, conveys the spirit and manner of the original, has a natural and easy form of expression, produces similar response, performs reality and norms, meets the client specification, and culturally bounds to the readership) presented by some scholars of translation such as Nida (2000), Venuti (2000), Larson (1998), Koller (Munday, 2001), Newmark (1988), Hatim (2001), Bassnett (1990), and Levy (2011). As emphasized by Snell-Hornby (2006) that domestication is only other name of naturalization, the acceptability should be one part of the concept that should be applied in this case. Explicit-implicit may also be the concept to measure to naturalness (Kamenicka, 2007). Contrastive analysis also may help finding the true and acceptable translation (Fisiak, 1981). Some possible claims presented in this paper may not be to judge the work of the translator. The theories applied in the analysis are for academic-purpose-development of translation theory and practice.

## FINDING AND DISCUSSION

For the reason of such kind of conference paper that limit the space and in other side due to the immense amount of work data involved during the collecting and the analyzing of the data, it is hard to decide which part should be presented here. The following is expected to suffice all requirements of naturalness.

THURSDAY, NOVEMBER 5, 1942

Dear Kitty,

The British have finally scored a few successes in Africa and Stalingrad hasn't fallen yet, so the men are happy and we had coffee and tea this morning. For the rest, nothing special to report.

This week I've been reading a lot and doing little work. That's the way things ought to be. That's surely the road to success.

Mother and I are getting along better lately, but we're never close. Father's not very open about his feelings, but he's the same sweetheart he's always been. We lit the stove a few days ago and the entire room is still filled with smoke. I prefer central heating, and I'm probably not the only one. Margot's a stinker (there's no other word for it), a constant source of irritation, morning, noon and night.

Anne Frank

Kamis, 5 November 1942

Kitty yang baik,

Minggu ini aku banyak membaca dan hanya sedikit bekerja. Mungkin memang sudah seharusnya begitu. Itu jalan menuju sukses.

Ibu dan aku cukup akrab belakangan ini. Namun kami tidak akrab. Ayah tidak terbuka tentang perasaan-perasaannya, tapi dia selalu menjadi kekasih hatiku seperti biasa. Margot memang pengacau (tak ada kata lain yang lebih tepat). Dia selalu menjadi sumber kejengkelan – pagi, siang, dan malam.

Temammu, Anne

## 1. Text structure

Special construction expressed in spoken language is understandable with the help of situation in which the expression produced. The construction of expression in letter to a close friend or in this case to the diary is also normal and much easier to understand. The omission of the first paragraph telling the pointless situation of that day seems to make the flow of the story run smoothly without any interruption of the world war news. Although that part (the first grey highlighted) may be imperative for the English version, it looks, to some reasons, as social formalities in Indonesian with the pointing evidence 'nothing special to report' at the end of the paragraph. The second omission (the second grey highlighted), however, is set on purpose for the unknown reason, or is posited to separate the two situation of *respecting father* and *putting Margot into disrepute*. Thus, the separating idea needs to be omitted.

In some cases, this may be identified as neglecting one point of information. However, as long as the point is expressed as completely and utterly enough as necessary, meaningful and intelligible, it can be called natural in discourse. The key term of this is that the omission 'makes sense', even though this claim is still debatable.

## 2. Meaning and sense

The *literal-free* dichotomy of translation developed into more complex one in other term of *word-for-word* and *sense-for-sense* as what is described to begin at the pre-linguistics period. Debate of 'which is the best to use' was still going on until the theory of what was proposing the triad of *free*, *literal* and *faithful* translation. The latest seems to refer to be in between the two poles. This term firstly relates to fidelity of the translator in concern of being faithful and having veracity. The two main poles, however, comes into the parallel level of use. In some text and occasion, *literal* is considered being good, and in other occasions and types of language, *free* is primarily suitable and satisfactorily acceptable. To question which of the two poles is natural is the matter of familiar and normal construction or expression in the ear of (target) language native speaker.

The sentence '*Mother and I are getting along better lately*' as translated into '*Ibu dan aku cukup akrab belakangan ini*' seems to be more or less *free* in some way, but very *literal* in the structure that the concept 'mother and I' normally expressed '*saya dan ibu*' in Indonesian (TL). The translator split one long sentence of the English (SL) into two sentences. This is normal and is called rank shift. The brilliant translation of '*getting along better*' into '*cukup akrab*' is very much related to the *sense-for-sense* with the help of context made by the rest of the sentence (*but we're never close*) that complete the text. Weinrich's slogan 'Words are untranslatable, texts can always be translated' is applied perfectly (Newmark, 1988).

### a. Aestheticism

In most beginning of writing of the diary, Anne began with '*Dear Kitty*' and '*Dearest Kitty*'. This sounds that the writer and the diary are very close. In the translation '*Kitty yang baik*', the closeness reduces, if not peters out. "The translation cannot be the same as the original, but it should make the same impression on the reader. The translator, like the set designer, must take into account the recipient's perspective" (Levy, 2011). Such closeness is more associated as the intimacy of animate creatures. This is probably the reason of the translator to reduce the closeness. The translator actually has 'to preserve not the formal pattern of the text but its semantic and aesthetic values', of course by employing means which may convey these aesthetic values to the reader.

The greeting and the closing are two important things in the structure of letter writing. Both, in the translation (target language), changes for consistency and discursive reasons. From the beginning to the end of the diary, the translator used the same greeting (*Kitty yang baik*) and closing (*Temanmu Anne*) although in the original source the greeting (*sometimes no greeting, Dear Kitty, Dearest Kitty*) and the closing (*Yours Anne, Anne Frank*) are not always the same.

### b. Veracity

*Stinker*, as a slang which is probably the closest use in this context, means a difficult or very unpleasant person or thing (dictionary.com). The translation of the word is '*pengacau*' which is in Indonesian very emotionally affecting the listener/reader to think that the person is very mean. The sense of the two words might not be fully corresponding, but communicatively similar since "the requirement of veracity in translation practice does not entail a naturalistic copy, but the communication of all the substantial attributes of the original to the reader" (Levy, 2011).

### c. Equivalent effect and culture differences

The word '*sweetheart*' or such other expressions as '*love you*', '*miss you*', 'I am going to miss you' in English-speaking country is very common. The same expression in Indonesia would be '*sayang*' but is common to address the younger. A daughter may address her father with the expression but with the addition of the major addressing such as '*papa sayang*'. The expression '*but he's the same sweetheart he's always been*' is translated into '*tapi dia selalu menjadi kekasih hatiku seperti biasa*', and this Indonesia translation in most cases is not natural. The word '*kekasih*' is not always equivalent to the word '*sweetheart*'. Thus, this is not culturally translated as what Nida (2001) defined "a translation in which the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original".

The translation of the expression '*sweetheart*' cannot be the same as the originally corresponding expression of the receptor language, "but it should make the same impression on the reader. ... A mechanical copy would result in frequent failure to understand or misapprehension ..." (Levy, 2011). This failure (if to say so) of translation is much more triggered by the crash of rendering two different culture of West and East, of direct and indirect, and addressing system. The better translation for the word could be '*kesayangan*' which refers to the closeness of each other, '*junjungan*' for respecting the father as head of the family who is responsible for anything might happens to the family, or '*panutan*' to show obedience, although the father seemed to secrete some important information related to the outside situation. This might be corresponds the target-culture appropriate effects of closeness.

## CONCLUSION

By the end of discussing that little data, the inference might be roughly drawn. In some ways, the translation looks natural, especially what is related to the structure of the text in target language. The naturalness is reflected through the sentence construction, information truth, aestheticism, sense, corresponding word, and life-cultural custom, and communicative expression. The structure does not seem odd even the distribution of some components may differ from that in source text. The equivalence in meaning of words could be reached by employing some techniques. Addition, subtraction, and alteration of Nida (1964) have successfully been applied in the translation of terms related to culture. But some possible translations are proposed to make the translation very close to Indonesian.





**Master Program in Linguistics, Diponegoro University  
in Collaboration with  
Balai Bahasa Provinsi Jawa Tengah**

**Jalan Imam Bardjo, S.H. No.5 Semarang  
Telp/Fax +62-24-8448717  
Email: [seminarlinguistics@gmail.com](mailto:seminarlinguistics@gmail.com)  
Website: [www.mli.undip.ac.id/lamas](http://www.mli.undip.ac.id/lamas)**

