

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter provides the result of the research study and further interpretation and explanation in relation to the research problem. As mentioned in the previous chapter, this research tends to figure out what translation methods and procedures employed by the translator in translating the vocative dialogues in the novel *“To Kill a Mockingbird”*. Therefore, this chapter presents the number of each method and procedure found in the vocative dialogues translation.

4.1. Findings

4.1.1. The Data

This novel consists of 31 chapters, and the vocatives dialogues found are 393 dialogues. Here is the table that provides 100 dialogues as the data of this research:

Table 4.1
The Research Data found in novel “To Kill a Mockingbird”

No.	Chapter	Dialogue Number			
		1	2	-	-
1.	One	1	2	-	-
2.	Two	17	21	23	
3.	Three	38	39	-	-
4.	Four	40	44	45	
5.	Five	48	49	51	
6.	Six	59	62	64	67
7.	Seven	73	80	88	
8.	Eight	93	96	97	
9.	Nine	99	98	100	-
10.	Ten	105	106	111	
11.	Eleven	114	119	120	
12.	Twelve	125	130	138	
13.	Thirteen	142	144	145	
14.	Fourteen	153	155	167	
15.	Fiveteen	170	177	181	
16.	Sixteen	186	187	188	
17.	Seventeen	193	196	207	208

18.	Eighteen	209	213	215	216
19.	Nineteen	226	227	228	
20.	Twenty	230	231	232	
21.	Twenty-one	236	244	245	246
22.	Twenty-Two	249	250	266	
23.	Twenty-three	269	276	281	
24.	Twenty-four	288	291	293	294
25.	Twenty-five	298	310	311	312
26.	Twenty-six	316	318	319	
27.	Twenty- seven	325	327	330	
28.	Twenty-eight	334	335	338	
29.	Twenty-nine	344	356	363	366
30.	Thirty	367	369	374	375
31.	Thirty-one	376	381	390	393

The following are the complete information and findings of the research:

4.1.2. The Translation Method

In order to find out what methods employed by the translator in translating the vocative dialogues, the data were analyzed by using the translation methods proposed by Newmark, which are Word for word translation, Literal translation, Faithful translation, Semantic translation, Adaptation, Free translation, Idiomatic translation, and Communicative translation.

Out of 100 dialogues of the research, the researcher noted that the translation methods, which are used in translating the vocative dialogues, are: 64% communicative translation, 12% semantic translation, 11% word-for-word translation, 6% literal translation, 6% faithful translation, and 1% idiomatic translation.

The table below shows the total number of translation methods that are found in all samples:

Table 4.2
The Total Translation Methods used in Translating the Vocative Dialogues

No	Methods of Translation	Quantity	Percentage
1.	Communicative	64	64%
2.	Semantic	12	12%
3.	Word-for-word	11	11%
4.	Literal	6	6%
5.	Faithful	6	6%
6.	Idiomatic	1	1%
Total		100	100%

It describes that the translation method that is frequently used by the translator in translating the vocative dialogues in the novel “To Kill a Mockingbird” is communicative method with 64%. It seems the most comprehensive method in translation which is in Newmark (1988) said that communicative method should communicate the content and the message of the original text appropriately to the receptor’s style and habit of language.

Here are the further findings of each translation method of vocative dialogues in the novel “*To Kill a Mockingbird*” by Harperr Lee:

4.1.2.1. Communicative Translation

As mentioned in Chapter 2 that communicative translation method is the method which is mostly used by the translator in translating the vocative dialogues. Newmark (1988:47) defines that communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Having analyzed the data, the researcher found 64 dialogues of 100 samples which are translated by using a communicative method.

As the example of communicative translation in vocative dialogues, look at dialogue number 64. The sentence *“You may leave us now...Please have the transcription on my desk by the end of the day”* is translated *“Kalian boleh pergi sekarang...Letakkan transkripnya di mejaku sore nanti,”* The translator employed a communicative method in translating that vocative dialogue in order to reinforce the sense of mandatory sentence. The SL meaning is rendered acceptably and comprehensively in order to make the sentence become natural mandatory in the TL. The translator initiates to reduce the word *“Please”* as the decorous word in mandatory sentence to show the gap between the speaker and the addressee (Newmark 1988:47).

Dialogue number 114 which is *“Scout, please stay with me. Stay close and warn me of any danger”* is translated *“Scout, tolong jangan tinggalkan aku. Tetap dekat dan peringatkan aku kalau ada bahaya.”* The translator used a communicative method to translate this sentence. It can be seen by the replacement of *“...Please stay with me...”* by *“...tolong jangan tinggalkan aku...”* The translator reproduced the sentence into his own version but the mandatory of vocative dialogue still remains and those acceptable to the readership. For the continuation, if it was translated literally, *“...and warn me of any danger”* would be *“...dan peringatkan aku dari bahaya”*. The replacement of the word *“of”* by *“kalau”* is more communicative than *“dari”*. Thus, the translator employed the most appropriate method in translating this vocative dialogue (Newmark 1988:47).

Dialogue number 181 is also translated by communicative method (Newmark 1988:47). The SL *“Jem, go with her, if you would be so kind.”* is translated into TL *“Jem, kalau kau tidak keberatan, tolong pergilah bersamanya.”* There is an exchange

of clauses position done by the translator to make it more respectful because the speaker and the addressee have the same social status. The researcher thinks that in Indonesian culture, it is better not to give a command directly. Therefore, “...*If you would be so kind...*” is translated before the command “...*go with her...*”. The decorous contents also can be identified by the additional word “*tolong*”, where it doesn’t exist in the SL. Thus, the researcher thinks that the translator has succeeded to make the communicative sentence without leaving the contextual background of the characters.

Dialogue number 276, which is “*Tell your brother to calm down or I’ll disable him.*” Is translated into TL “*Beritahu kakamu agar tenang, kalau tidak dia akan kulumpuhkan*” by using a communicative method (Newmark 1988:47). The translator reproduces the sentence in such a way that the menace sense within the command can be conveyed acceptably and communicatively. The replacement of word “*or*” (*atau*) by “*Kalau tidak*” emphasize that the meaning is command containing threatening sense. The usage of “*kalau tidak*” in Indonesian threatening sentence is more acceptable than “*atau*” and therefore the translation is not become “...*atau dia akan kulumpuhkan*”.

The SL of dialogue number 370, which is “...*Help yourself to anything you need from my house--*” is translated “...*Ambil sendiri apa saja yang kalian butuhkan dari rumahku--*”. By Newmark (1988:47) surely, this sentence cannot be translated by the other translation method except the communicative one. The verb “*Take/Ambil*” is the best replacement of the word “*help/tolong*” because it is a more comprehensive word to make the sentence more contextual. If it was translated “*tolong dirimu sendiri...*”, the vocative sentence would be less effective and meaningless.

The other dialogues using the communicative method are shown in the appendix.

4.1.2.2. Semantic Method

Semantic method is the second method beneath the communicative method that was mostly used by the translator in translating vocative dialogues. The Semantic method emphasizes on meaning when the source language is difficult to understand in the target language. It takes more account on the aesthetic value of the original to make it more comprehensive. Five of twelve vocative dialogues using semantic method by Newmark (1988:47) are explained below:

Dialogue number 33; “*Then, tell me what you can. Don’t keep me in the dark*” is translated; “*Kalau begitu, ceritakan apa yang bisa kalian ceritakan. Jangan membiarkanku tetap tidak tahu apa-apa*”. The author uses proverb in his vocative dialogue (*Dont keep me in the dark*), which is impossible translated by the other translation method except semantic by Newmark (1988:47). In this matter, translator has employed the most appropriate method, which is semantic. Semantic tends to be more specific and include more meanings for one nuance of meaning. Then, the translator considers the aesthetic value, the context of the sentence and the communication situation to get the exact meaning. Therefore, he defines that the real meaning of the sentence is “*Jangan membiarkanku tetap tidak tahu apa-apa.*”.

Dialogue number 62; “*Hold nothing back*” is translated semantically; “*Jangan menyembunyikan apapun*”. It would be very meaningless and incomprehensive if it was translated by the other methods because the sentence contains particular meaning and vocative sense within. So, the translator employs

semantic method to recreate the precise contextual meaning in order the target reader can comprehend and accept both form and sense. It considered to Newmark (1988) methods.

The SL of dialogue number 51: *“Take your time, sir,”* is translated *“Tidak perlu tergesa-gesa, sir,”* in semantic method. In literal *“Ambil waktu anda, Sir,”* is absolutely meaningless and incomprehensive. In Indonesian, the sentence means to ensure the addressee that he has so many times to do something. Thus, the translator emphasizes to Newmark (1988) method on the already-acceptable meaning to the Indonesian reader.

Dialogue number 281: *“Don’t alarm yourself, Judge.”* is semantically translated *“Jangan terkejut, Hakim.”* The word *“Alarm”* will remind Indonesian society to something producing sound, which function to warn. Surely, it does not relate to the dialogue above. The translator uses the other word (*terkejut*) which affects the same meaning to make it more comprehensive to the Indonesian reader.

Dialogue number 288; *“On your feet, please”* is translated *“Silakan berdiri”*. Reader of the TL would not understand if it was translated *“Silakan dikaki anda.”* The action relates to the part of body, which is feet or foot, is stand up. Therefore, the precise meaning is that the speaker asks the addressee to stand up.

The other dialogues using the Semantic method are shown in the appendix.

4.1.2.3. Word for word Translation

This method converts SL grammar and word order as well as the primary meaning of SL grammar and words. The SL words are translated singly by their most common meaning and those are placed right below the SL (Newmark 1988:47).

By seeing the table of all vocative dialogues using word-for-word method below, it can be easily seen that the word order is the same as the original. Those 11 dialogues are short sentences and the words are all simple and familiar. Their grammatical construction is the same as the target languages and thus, word-for-word method is acceptable and comprehensive enough to the target reader.

The percentage of this method amounts to 11 %. It means out of 100 samples, there are 11 dialogues which translated by word for word method. Here is the list of all dialogues using word-for-word method:

*Table 4.3
Word-for-word Method Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1.	"Sshh, darling, drink this."	"Ssh...sayang, minum ini!"
2.	"Hush, Dear. Don't worry..."	"Hus, sayang, jangan khawatir..."
3.	"...oh, Lyra, Lyra, don't go, don't leave me..."	"...oh, Lyra, Lyra, jangan pergi, jangan tinggalkan aku..."
4.	"You should show more respect."	"Kau seharusnya menunjukkan sikap hormat."
5.	"Hush, dear, don't fret,"	"Hus, Sayang, jangan rewel,"
6.	"Now ride again."	"Sekarang naik lagi,"
7.	"Shh, don't look..."	"Sst, jangan melihat..."
8.	"Yes. We must talk together..."	"Ya. Kita harus bicara..."
9.	"Oh, jem, forgive us..."	"Oh, jem, maafkan kami..."

10	“Well, well, listen now, Will...”	“Well, well, dengar sekarang, Will...”
11.	“...Don’t worry.”	“...Jangan khawatir.”

4.1.2.4. Literal Translation

Literal translation method includes in the methods which are close to the source language. The grammatical structure of the SL is converted to the nearest TL grammar and the words are translated singly with the most common meaning (Newmark1988:47).

Overall, Literal translation is almost the same as word-for-word, but the difference is that Literal allows the changes of grammatical construction from SL to TL. For further explanation, the researcher clarifies some of vocative dialogues using Newmark method.

For the examples using literal method by Newmark (1988:47) are Dialogue number 40; “*Yes, Child, be quick, be quick.*” is translated “*Ya, Nak, cepatlah, cepatlah.*” If it was word-for-word translation, it would be “*Ya, Nak, jadi cepat, jadi cepat.*” The word “*be*” in the sentence is to indicate that something has to be done in a quick way. In Indonesian, that word is not necessary to be translated since by using suffix *-lah* the sentence still comprehensible as vocative dialogue.

Dialogue number 48; “*Lay him in the guard room!*” is translated “*Baringkan ia di ruang jaga!*” There is transposition of noun phrase, *the guard room*. In Indonesian, primary noun is placed first, and the complement comes next. The primary noun, in this noun phrase, is room (*Ruang*) and the complement is guard (*Jaga*). So, there is exchange of position to make it acceptable and understandable by the reader.

Dialogue number 88; “...*You must agree to sell them fuel. You must agree...*” is translated “...*Kau harus setuju menjual bahan bakar kepada mereka. Kau harus setuju...*”. In a glance, it seems as word-for-word translation. What makes different is the position of object and complement. Newmark says, the complement (to whom the fuel is sold) is mentioned before object (what is being sold) and it is acceptable and grammatical. Yet, in the TL/Indonesian, it is more acceptable and grammatical if the object precedes the complement, as in the translated version; “*menjual bahan bakar kepada mereka...*” not if it was word-for-word translation “...*menjual kepada mereka bahan bakar...*”.

There are 6 literal method found in the translation of vocative dialogues as shown by the table below:

*Table 4.4
Literal Method Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1.	“Yes, Child. be quick, be quick,”	“Ya, Nak. Cepatlah, cepatlah,”
2.	“Lay him in the guard room!”	“Baringkan ia di ruang jaga!”
3.	“... You must agree to sell them fuel. You must agree...”	“...Kau harus setuju menjual bahan baker kepada mereka. Kau harus setuju...”
4.	“No, no, Lyra, no, go away. Let’s go back, <i>please!</i> ”	“Tidak, tidak, Lyra, tidak, pergi. Ayo kita kembali, <i>please!</i> ”
5.	<i>Now you can help me prepare the rope.</i>	<i>Sekarang kau bisa membantuku menyiapkan tali.</i>
6.	“...Call him now, Marisa, my love.”	“...Panggil ia sekarang, Marisa, kekasihku.”

4.1.2.5. Faithful Translation

Faithful translation has a high commitment for the translated version to adhere to the original language. It attempts to reproduce the same contextual meaning of the original within the constraints of the TL grammatical structures (Newmark1988:47).

Larson says that faithfulness, also called fidelity, which is the extent to which the translation accurately renders the meaning of the source text, without adding to it or subtracting from it, and without intensifying or weakening any part of the meaning.

The researcher found that there are 6 % of 100 samples dialogues which are translated by faithful method by Newmark (1988). The translator adheres to the exact meaning of the SL so that there is grammatical constraint of TL. As in Dialogue number 96; “*You take, go on.*” is translated “*...Ambil, pergi.*” It is vocative dialogue which tends to make addressee do two actions all at once. But the translator adheres to the exact meaning, so, he just translates the main verb “*take*” and “*go*” without considering that it is not grammatical in the TL. As a vocative function, it is less communicative because it affects confusion to the addressee, whether he is commanded to take or to go. The researcher recommends the translated version should be “*..Ambil, lalu pergilah.*” Therefore, the addressee understand that the first thing he should do is to *take* and then to *go*.

Another example is Dialogue number 119; “*Wake her up. Do it now.*” is translated “*Bangunkan dia. Sekarang.*” There are two sentences in the dialogue which are separated by one full stop. The translator keeps the two sentences separated by one full stop so that the translated version becomes less effective. The researcher recommends that full stop is not necessary for this dialogue. It would be better if it becomes one sentence “*Bangunkan dia sekarang.*” It considered to Newmark (1988) method

Dialogue number 193 “*You must leave the knife. If you won’t leave the knife, you must talk to each other here.*” is translated “*Kalian harus meninggalkan pisaunya. Kalau tidak mau meninggalkan pisaunya, kalian harus berbicara disini.*”.

It can be obviously seen that there are repetition of words “...*meninggalkan pisaunya...*” But the translator keeps it comes twice so that the sentence becomes longer and unnecessary. The researcher recommends that it should be reduced so that it will become “*Kalian harus meninggalkan pisaunya. Kalau tidak, kalian harus bicara disini.*”

Dialogue number 325 “*You cut through there*” is translated faithfully “*Kau buka jendela disana*”. The action done by the addressee then is to cut through the window because the speaker orders him to. However, if it is seen from the construction as the vocative dialogue, this sentence does not show that it is command, but tends to be informative. It seems the speaker tells the addressee that the one who cut through the window is *you* whereas the actual meaning is the speaker commands the addressee to cut through the window. It is worth for the translator to reconstruct the sentence to become “*Bukalah jendela disana*”. Even though the word *You* is reduced, but it does not matter because the situation is the speaker directly speak to the addressee.

Dialogue number 363 “*Can you cut through?*” was translated “*Kau bisa membuka jendela?*”. The researcher thinks that it is faithful translation even though at glance, it seems no problem in the translation. In Indonesian, the formula of making question is not initiated by the subject, but by the question words or the predicate. In this case, the translator put the subject first (*kau*) and the predicate (*bisa*) next. Therefore, the researcher suggests the translation of this dialogue should be “*Apakah kau bisa membuka jendela?*” or “*Bisakah kau membuka jendela?*” because those are tends to be vocative and more grammatical.

Dialogue number 375; *Tell them stories* is translated *Bercerita pada mereka*. In the novel, it is not spoken dialogue but written dialogue. The speaker orders the addressee to tell someone about the story of something. But the translation does not seem as vocative dialogue and it becomes meaningless. The researcher suggests the translation should be *Berceritalah pada mereka* or *Ceritakanlah pada mereka*. The addition of suffix *-lah* will illuminate that the dialogue is vocative.

Here is the list of all dialogues using Faithful Translation:

Table 4.5
Faithful Method Found in the Translation of Vocative Dialogues

No	Source Language	Target Language
1.	“You take, go on.”	“...Ambil, pergi.”
2.	“Wake her up. Do it now.”	“Bangunkan dia. Sekarang.”
3.	“You must leave the knife. If you won’t leave the knife, you must talk to each other here.”	“Kalian harus meninggalkan pisaunya. Kalau tidak mau meninggalkan pisaunya, kalian harus berbicara disini.”
4.	“...You cut through there.”	“...Kau buka jendela di sana.”
5.	“Can you cut through?”	“Kau bisa membuka jendela?”
6.	<i>Tell them stories.</i>	<i>Bercerita pada mereka</i>

4.1.2.6. Idiomatic Translation

Newmark (1988:47) say, Idiomatic translation tries to reproduce the meaning of the SL but tends to modify the nuance of meaning by using colloquialisms and idiom. It is used when idiomatic expressions do not exist in the original language.

The dialogue using this method is dialogue number 138 “*I need to talk to Lyra in private,*” which was translated “*Aku perlu bicara empat mata dengan Lyra...*”. Translator modified the meaning by using TL idiom to make it more communicative and natural to the target reader. The idiom “*empat mata*” is used to represent “*In private*” because they have the same meaning.

This method places the lowest distribution in the translation of vocative dialogues. The percentage amounts to 1% and here is the dialogue:

*Table 4.6
Idiomatic Method Found in the Translation of Vocative Dialogues*

No	Source Language	Target Language
1.	“I need to talk to Lyra in <u>private</u> .”	“Aku perlu bicara <u>empat mata</u> dengan Lyra...”

4.1.3. Translation Procedures

The procedures of translation used to analyze the vocative dialogues in the novel “To Kill a Mockingbird” is which proposed by Peter Newmark, as one of the experts of translation. There are 18 procedures of translation, which are: Literal, Transference, Naturalization, Cultural Equivalent, Functional Equivalent, Descriptive Equivalent, Synonymy, Through Translation, Shift or Transposition, Modulation, Recognized translation, Translation Label, Compensation, Componential Analysis, Reduction and Expansion, Paraphrase, Couplet, and Notes, Addition, and Glosses

Having analyzed the data, the researcher found that there are 12 procedures used in translating the vocative dialogues. The table below shows the complete information of translation procedures distribution:

Table 4.7
Total Translation Procedures Used in translating Vocative Dialogues

No.	Translation Procedures	Quantity	Percentage
1.	Paraphrase	25	25 %
2.	Synonymy	18	18%
3.	Reduction	14	14%
4.	Shift or transposition	10	10%
5.	Expansion	8	8%
6.	Naturalization	6	6%
7.	Transference	4	4%
8.	Cultural equivalent	4	4%
9.	Literal	4	4%
10.	Modulation	3	3%
11.	Through translation	2	2%
12.	Couplets	2	2%
Total		100	100 %

The table shows that the vocative dialogues in the novel “To Kill a Mockingbird” are mostly translated by using Paraphrase. This procedure tries to reproduce the words by using the translator’s own words, which is usually longer than the original. However, the point is the translator’s sentence conveys the same meaning with the author’s intention.

Here are the discovery and further explanation of each translation procedure:

4.1.3.1. Paraphrase

Paraphrase is the result of amplifying the original by replacing a word from the SL with a group of words that has the equivalent sense. The translation is usually longer than the source language. Paraphrase can be called as the translator’s own words to re-express the meaning of the SL (Newmark1988:70).

As the example look at Dialogue number 1; “*tell your father that this must be a secret...So, hush! Tell your father, and no one else.*” is translated “*...beritahu ayahmu, ini harus menjadi rahasia...jadi, jangan ribut! Beritahu ayahmu tapi jangan orang lain*”. Reseracher concerns more on the sign *...So, Hush!* That the translator

reproduces it as “*Jadi, jangan ribut*”. He reformulates the word *Hush* become two words, *Jangan ribut*. *Hush* means a sign for the addressee to stop talking or not to make noise. The translator prefers to paraphrase it because in Indonesian, it is not acceptable to use *Hush* in the middle of speech. It is acceptable when it appears first as in the sentence “*Hush, jangan ribut!*” (Newmark 1988:70)

Dialogue number 39 “*Go well*” is translated “*Pergilah dengan selamat*”. There is some additional words in this dialogue to make it more meaningful, which are the addition of suffix *-lah* and the word *dengan*. The word *well* was not translated *dengan baik* as its common meaning. Therefore, the translator replaced the word with *dengan selamat* to adjust with the context, its related to Newmark (1988:70) procedure because newmark say This procedure tries to reproduce the words by using the translator’s own words.

Dialogue number 49; “*Let me know the moment you hear anymore,*” is translated “*Beritahu aku begitu kau mendapat kabar lagi.*” The underlined word is translated by paraphrase procedure because the SL is only one word, which is *Hear* (*Mendengar*), but the TL becomes two words, which is *Mendapat kabar* to adjust with the context and to get the real meaning. The researcher thinks that the translator has employed the appropriate procedure and words choices because it sounds more natural and communicative for the TL reader (Newmark 1988).

Dialogue number 155; “*Hold the edge in line!*” is translated “*Tahan bilah pisaunya agar tetap lurus!*”. The translator amplified that the underlined word *in line* means *agar tetap lurus* because it cannot be translated literally *di garis*. It has to be explained to make the meaning obvious for the target reader. So, the translator comprehension is necessary to help the reader get the contextual meaning.

Dialogue number 293 “*Search nearby....Find it and kill it!*” is translated “*Cari di sekitar tempat ini...Temukan dan bunuh makhluk itu.*” There is no exact equivalent for the word *nearby*, so that the translator should amplify it in some words *di sekitar tempat ini*. Thus, the sentence becomes longer than the original. Nevertheless, the dialogue keeps comprehensive and communicative for the target reader.

In this research, there are 25% paraphrases found in the translation in the vocative dialogues, and the other dialogues using Paraphrases are shown in appendix.

4.1.3.2. Synonymy

This procedure uses a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist (Newmark 1988:70). In this research, most of synonymy found is the replacement of word that may have the different literal meaning but have the same function to contextualize the whole meaning.

As the example using the Newmark procedure look at Dialogue number 80; “*You must stay the night in my house...*” is translated “*Kau harus menginap dirumahku malam ini...*”. The translator replaces *stay the night* with *menginap* because it has the same sense and the same meaning. Newmark thinks that the translator has chosen the most appropriate word choice because *stay the night* means *to spend all night long* . In Indonesia the action which spends the night in another person’s home called *menginap*.

Other example look at Dialogue number 93 “*Let me see the knife*” is translated “*Coba kulihat pisaunya*”. The translator modifies the dialogue by replacing the word *Let (Biar)* with *Try (Coba)*. Newmark says that it is used to make the

sentence not too literal so he tries to use *Coba*, in the translation. The usage of that replacement sounds more natural for the reader since the spoken conversations rarely use *Biar kulihat*.

Dialogue number 144 “*Come out and do it honestly. Don’t spy on us.*” is translated with synonymy procedure for the underlined word, so it becomes “*Keluarlah dan lakukan terang-terangan. Jangan memata-matai kami.*” The word *Honest or Honestly* in Indonesian means *Jujur* or *not telling lie*. But the context of this dialogue is not about untruth, but about the action which was done undisguisedly. Therefore, the translator chose *Terang-terangan* in translating *honestly* because it is more contextual and has the same sense and meaning (Newmark 1988:70).

Dialogue number 232; “*...tell him I love him the best of everything in the land of the living or the dead...*” is translated “*...beritahu ia bahwa aku paling menyayanginya dari segala sesuatu di dunia kehidupan atau kematian...*”. The compared words in this dialogue are Land (Pulau/daratan) and World (Dunia). Of course, literally those have different meaning. Indonesian recognizes *land* is as part of the world. However, the reinforcing sense is that land exists on the world. The researcher thinks that the purpose of the translator in choosing the word *Dunia* is for the aesthetic value to exaggerate the expression of loving someone and to make it more poetical.

In this research, there are 18% Synonymy procedure found in the translation in the vocative dialogues, and the other dialogues using Synonymy procedure are shown in appendix.

4.1.3.3. Reduction

Reduction can be called as the omission of words. It suppresses elements in the TL so that it becomes briefer (Newmark 1988:84). The word omitted is those which have no important meaning in the TL and can be reduced without changing any contextual meaning.

Dialogue number 97; “Now go your ways, Hunt, feed, and live. Don’t make a war...” is translated “...sekarang pergilah. Berburu, makan, dan hiduplah. Jangan berperang...”. The underlined word *your ways* were reduced by the translator because it has no particular meaning that affect the whole meaning. To make the dialogue become effective sentence, he omitted that noun phrase. The translation output is still comprehensible and communicative to the readers (Newmark 1988:84).

Other example using Reduction procedure look at Dialogue number 111; “I need you to keep watch for me and tell me the moment she comes near...” is translated “Aku membutuhkanmu untuk berjaga-jaga, dan memberitahu begitu wanita itu mendekat--...”. The translator reduced the word *for me* that functions as complement. The researcher thinks that the translator omits those words because it does not necessary to mention who the surveillance is for. Newmark (1988:84) says by reducing the words *for me*, the dialogue remains comprehensible.

Dialogue number 145 “You should show more respect.” is translated “Kau seharusnya menunjukkan sikap hormat.” The reduced word in this dialogue is the word *more*, which means the quantity of something. *Respect* is one of uncountable noun. Less or more, it will never be known how much the quantity exactly is. Therefore, this word become unnecessary and allows to be reduced because it affects nothing to the dialogue.

Dialogue number 187, *Mary come here and join me* is translated *Mary, kemarilah* without translating the words *and join me*. Coming closer to someone has the same meaning with join with someone. Those words have the same purpose, which is to be with someone who calls the addressee. So, one word in Indonesian “*Kemarilah*” has represented those two actions.

Dialogue number 405, “*Yes. We must talk together...*” is translated “*Ya. Kita harus bicara...*”. Translator decides to omit the word “*together*” because without which the sentence can be more communicative than “*Ya. Kita harus bicara bersama-sama.*” The omitted word has no particular meaning and will not add or subtract any part of the meaning if it is reduced.

This procedure places the second series of translation procedures that mostly used by the translator. The table below is the total Reduction Procedures found in appendix.

4.1.3.4. *Shift or Transposition*

This procedure is a translation which involves a change in the SL grammar to TL grammar. The change is required when a specific structure of the SL does not exist in the TL (Newmark 1988:84). Most of transposition found in this research is the shift of word order and part of speech.

There is transposition in dialogue number 73; “*You must try to keep quiet now...Jem, I need you to help me to lyra...*” which is translated “*Kau harus berusaha diam sekarang...Jem, aku butuh bantuanmu untuk menemukan Lyra.*” Newmark (1988:84) identifies that the SL verb “*to help*” is translated into TL noun phrase “*bantuanmu*”. It means to adjust with the verb “*Need*” because it would sound

uncommunicative if the translator kept use “*membantu*” (*aku butuh kau membantuku untuk menemukan Lyra*). Unless, the translator replaces the predicate “*Need*” with “*Want/ask*”, so that it becomes “*aku ingin/minta kau membantuku untuk menemukan Lyra.*”

Transposition also occurs when the equivalence of specific grammatical construction of SL does not exist in the TL so that there is transposition of word order. As in Dialogue number 130; “*You got to tell me everything*” is translated “*Kau harus menceritakan semuanya padaku*”. There is transposition of the complement “*me*”, where in the TL grammar, it is acceptable and grammatical to use the verb “*tell*” followed by pronoun of person “*me/you/her/him/them*”. Whilst, in Indonesian, the verb/predicate is always followed by object and complement appears next. Therefore, this sentence is translated “*Kau harus menceritakan semuanya padaku*.” not “*Kau harus menceritakan padaku semuanya*” even though it is comprehensible but not grammatical. Newmark(1988:84) Procedure

Dialogue number 142 “*Do as I tell you now and rest. Save the energy for the walking.*” is translated “*Patuhi perintahku sekarang dan istirahatlah. Simpan energimu untuk berjalan.*”. This is the reverse of dialogue 73, where the transposition or shift occurs from SL Noun to TL verb. Translator considers that which needs energy is *to walk (Berjalan)*, not the *walking (Perjalanan)*. This is the appropriate procedure and better word choice since it would be more comprehensive for the target reader instead of maintain translated with *perjalanan*.

Dialogue number 311; “*...You and Lyra can go out now for a brief rest...But then you must come back into the dark with me and Mr. Scoresby...*” is translated “*...Kau dan Lyra bisa keluar sekarang untuk istirahat sejenak... Tapi lalu kalian*

harus kembali ke kegelapan bersamaku dan Mr. Scoresby...". The researcher puts more attention the transposition of SL Noun Phrase into TL verb adverb. It occurs because there is no the appropriate equivalence for the noun phrase in TL words, except change it into verb plus adverb. Translator cannot keep the noun phrase become *istirahat yang singkat* because it sounds less acceptable. The translator has made the right decision to change it with *istirahat/beristirahat sejenak*, so that the dialogue becomes more communicative.

There is also transposition caused by the difference of grammar as in the dialogue number 360; “...*Only you have to promise something, too.*” which is translated “...*Hanya saja kalian juga harus berjanji padaku.*” The word “*too/juga*’ appears in the end of the SL sentence, while it appears in the middle in the TL. The word “*Too*” in the grammar of SL always comes last, while in Indonesian the word “*juga*”, it appears commonly and acceptably in the middle. Sometimes, there is word “*juga*” which appears in the end of Indonesian sentence. However, to make it more grammatical, the translator has precisely decided to translate “*Too*” become “*juga*” and place it in the middle of sentence.

There are 10% Transposition found in the translation of vocative dialogues. The table below shows the complete information about it.

Table 4.8

Shift or Transposition Procedure Found in the Translation of Vocative Dialogues

No.	Source Language	Target Language
1	“Lay him in the <u>guard room</u> ,”	“Baringkan ia di <u>ruang jaga!</u> ”
2	“You must try to keep quiet now... Balthamos, I need you <u>to help</u> me to lyra...”	“Kau harus berusaha diam sekarang... Balthamos, aku butuh <u>bantuanmu</u> untuk menemukan Lyra.”
3	“...you must agree <u>to sell them fuel</u>you must agree...”	“...kalian harus setuju untuk <u>menjual bahan bakar kepada</u> mereka!...kalian harus

		setuju...”
4	“You got to tell <u>me</u> everything”	“Kau harus menceritakan semuanya <u>padaku</u> .”
5	“Do as I tell you now and rest. Save the energy for <u>the walking</u> .”	“Patuhi perintahku sekarang dan istirahatlah. Simpan energimu untuk <u>berjalan</u> .”
6	“...you must tell us what your intentions are... You must let me have it... And now you tell us <u>where you are going</u> ...”	“...Kalian harus memberitahu kami apa niat kalian... Kalian harus mengizinkan aku menggunakannya... Sekarang katakan <u>kemana tujuan kalian</u> ...”
7	“...You and Lyra can go out now for <u>a brief rest</u> ... But then you must come back into the dark with me and Mr. Scoresby...”	“...Kau dan Lyra bisa keluar sekarang untuk <u>istirahat sejenak</u> ... Tapi lalu kalian harus kembali ke kegelapan bersamaku dan Mr. Scoresby...”
8	“...correct me if I’m summarizing <u>wrongly</u> , Mr. Basilides...”	“...Perbaiki jika aku <u>keliru</u> dalam menyimpulkan, Mr. Basilides...”
9	<u>Tell them stories</u> .	<u>Bercerita pada mereka</u>
10	“...Only you have to promise something, <u>too</u> .”	“...Hanya saja kalian <u>juga</u> harus berjanji padaku.”

4.1.3.5. Expansion

Expansion is the opposite of Reduction procedure. It uses more words in the TL in order to reinforce the sense of SL word because its correspondence may not be expressed in brief. Expansion is usually the addition of word or some words (Newmark 1988:84).

There is Expansion procedure using Newmark (1988:84) look at dialogue number 17 uses expansion procedure. The SL of it, “*We’ll stay in Ci’gazze for the night and come through in the morning,*” is translated “*Kita tinggal di Ci’gazze malam ini dan kembali kesini besok pagi*”. The underlined word in the TL is not actually exist in the SL text. Translator decides to expand the meaning by adding the word “*kesini*” in order not to cause confusion to the reader. The addition word “*kesini*” helps to illuminate that the characters comeback (*kembali*) to where they are at the moment, not to their home as always the word “*comeback*” belongs to. So, the

researcher thinks that the expansion of meaning by adding the addition word is necessarily needed.

Expansion procedure also occurred in dialogue number 67; “*Courage, Scout,*”, which is translated “*Harus berani, Scout.*” Without the addition word “*harus*”, the dialogue sounds informative, that the speaker tells the addressee about courage, not persuading the addressee to be courage. Because it means to be vocative, the translator initiates to expand the meaning by adding the word “*harus*” because contextually, the speaker convinces the addressee to be couraged. This is a great decision since it has made the sentence more natural and vocative.

Dialogue number 363; “*Can you cut through?*” is translated “*Kau bisa membuka jendela?*” with the expansion procedure. The addition of object “*Jendela*” makes the dialogue more obvious that the things should be cut through is *the window*. If the translator did not add the word, the reader might be confused because there was no object to be cut through. So, translator complements the sentence by adding the object, *the window/jendela* in TL.

Dialogue number 366 also contains the expansion procedure in translating “*...look, they're coming this way.*” become “*...lihat, mereka maju menuju kemari.*”. There is addition “*maju*” in the TL, which contextually illuminates a group of people come forward to where the speakers are. Newmark (1988) thinks that the addition word, “*maju*”, is not necessary because without which, the reader will still understand the context or the situation of the story. The dialogue is become “*Lihat, mereka menuju kemari.*” Without being added by the word “*maju*” the reader will imagine themselves that people come to a place with walking forward, not backward. However, overall the translator version is still acceptable.

Dialogue number 280 “*We must leave it open for them! We must!*” is translated “*Kita harus membiarkannya tetap terbuka bagi mereka! Harus!*”. There is the expansion of meaning by adding the word “*tetap*” in the TL, by which the situational meaning becomes obvious. If the translator did not add the word “*tetap*”, the readers’ imagination towards the object--which is *the window*--would be a closed window when the speaker is talking. Yet, the word “*tetap*” informs the reader that the window was already opened when the speaker is talking. So, this expansion is necessary to help reader to imagine appropriately the situational context.

The amount of this procedure is 8%. The table below informs the distribution of Expansion procedure in the translation of vocative dialogues:

*Table 4.9
Expansion Procedure Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1	“We’ll stay in Ci’gazze world for the night and come through in the morning.”	“Kita tinggal di dunia Ci’gazze malam ini dan kembali <u>kesini</u> besok pagi”
2	“Courage, Dr. Cooper,”	“ <u>Harus</u> berani, Dr. Cooper,”
3	“...Come through with us if you must...”	“...Ikuti kami kalau kalian <u>merasa</u> harus...”
4	“...You cut through there.”	“...Kau buka <u>jendela</u> di sana.”
5	“Can you cut through?”	“Kau bisa membuka <u>jendela</u> ?”
6	“...look, they’re coming this way.”	“...lihat, mereka <u>maju</u> menuju kemari.”
7	“We must leave it open for them! We must!”	“Kita harus membiarkannya <u>tetap</u> terbuka bagi mereka! Harus!”
8	“But you should not spend your time waiting.”	“Tapi kau seharusnya tidak menghabiskan waktu <u>dengan</u> menunggu.”

4.1.3.6. Naturalization

Naturalization adapts a SL word to be changed into TL normal pronunciation. It involves a change in morphology of SL into TL (Newmark 1988:70). For the example are:

In the dialogue number 44, 207, and 298, the translator transformed the word “Hush” into “Hus” because there is no pronunciation of ‘Sh’ in Indonesian words, and it is also unusual for Indonesian tongue to pronounce ‘Sh’. Therefore, the morphology of *Sh* was converted into ‘s’ sound to make it natural for Indonesian.

Dialogue number 64, “*You may leave us now...Please have the transcription on my desk by the end of the day.*” is translated “*Kalian boleh pergi sekarang...Letakkan transkripnya di mejaku sore nanti,*”. There is a change of morphology in the word “*Transcription*” which is become “*Transkrip*”. Indonesian recognize *Transkrip* as a copy of document. Translator uses *Transkrip* because it has been acceptable and already comprehensible for the Indonesian reader. The written form of the word is adapted from the phonetic of the Indonesian pronunciation.

Dialogue number 269 consists of the word *Father* which is translated *Pater*; “*Take me to Father MacPhail. And do it now!*” (“*...Antarkan aku menemui Pater MacPhail. Sekarang!*”). In Indonesian, the phonetic of sound *th* is extremely hard pronounced. There is no *th* sound in Indonesian words, so the translator adapts the phonetic into the nearest Indonesian common pronunciation. Actually, the use of *Pater* is uncommon in Indonesian. The researcher recommends *Bapa* to replace the word because the character is a clergyman of a church.

Dialogue number 291 “*Tell me the sergeant is...*” is translated “*Katakan dimana sersan itu...*”. The word *sergeant* is transformed morphologically into

Indonesian acceptable word and pronunciation, *Sersan*. It is recognizable and pronounceable by Indonesian since it has its own meaning and it is more familiar.

There are 6 % Naturalization in the translation of vocative dialogues, which are shown in the table below:

Table 4.10
Naturalization Procedure Found in the Translation of Vocative Dialogues

No.	Source Language	Target Language
1	“ <u>Hush</u> , Dear. Don’t worry...”	“ <u>Hus</u> , sayang, jangan khawatir...”
2	“You may leave us now... Please have the <u>transcription</u> on my desk by the end of the day.”	“Kalian boleh pergi sekarang... Letakkan <u>transkripnya</u> di mejaku sore nanti,”
3	“ <u>Hush</u> , dear, don’t fret,”	“ <u>Hus</u> , Sayang, jangan rewel,”
4	“Take me to <u>Father</u> MacPhail. And do it now!”	“...Antarkan aku menemui <u>Pater</u> MacPhail. Sekarang!”
5	“Tell me the <u>sergeant</u> is...”	“Katakan dimana <u>sersan</u> itu...”
6	“ <u>Hush</u> . Let’s fly to a place where we can talk,”	“ <u>Hus</u> . Ayo kita terbang ke tempat kita bisa bercakap-cakap,”

4.1.3.7. Transference

Transference is a direct transfer of SL and it involves no change in morphology. It occurs because the TL does not have any correspondence or it might be for a stylistic reason (Newmark 1988:70). See this following example:

Transference procedure applied in dialogue number 2; “*Sshh, darling, drink this.*” (“*Sshh...sayang, minum ini!*”). The word “Sshh” means to ask people or person to stop talking or not to make noise. In Indonesian, this sign is either exist and it has the same function as in English. Therefore, the translator applies the appropriate procedure, which is transferring the word and its original morphology.

Translator also applies Transference procedure to translate the word *Please* in Dialogue number 215, “*No, no, Lyra, no, go away. Let’s go back, please!*” (“*Tidak, tidak, Lyra, tidak, pergi. Ayo kita kembali, please!*”). The researcher believes that the reason for keeping this word original is for stylistic because it is said by Pantalaimon -an animal which becomes Lyra’s couple-- to a child named Lyra. It might be translated properly with “*kumohon*” if it was said to an honorable or an older person. In this context, the translator decision is acceptable because it maintains reader’s comprehension.

Dialogue number 329; “*Please don’t waste time. Take me to the Regent at once...*” is translated “*Tolong jangan membuang-buang waktu. Antarkan aku menemui Regent sekarang juga...*”. The underlined word, which is transferred originally by the translator, is the highest courtesy appellation owned by the evil angel. In Indonesian literal translation, the term *Regent* is a chief of regency. Yet, it is not fit to the context of the story even though there is a similarity, which is the chief of something. In brief, there is no exact equivalence in the context. In order to make a great and decorous sense of character, translator keeps the word original, *Regent*.

Dialogue number 334; “*Well, well, listen now, Will...*” is translated with transference procedure for the word “well”, as in its translation “*Well, well, dengar sekarang, Will...*”. This dialogue is spoken by a girl named Mary to a boy named Will. They have the same age and the relationship between them is as a friend. Considering those things, translator decides to keep the word “*well*” originally for stylistic reason. Instead, they live in a town where the teenager’s lifestyle has to be considered as well. In Indonesian teenager’s language habit, especially town’s teens, the word “*well*” is already acceptable and comprehensible.

The total amount of this procedure is 4%, which are shown in the table below:

Table 4.11
Transference Procedure Found in the Translation of Vocative Dialogues

No.	Source Language	Target Language
1	“ <u>Sshh</u> , darling, drink this.”	“ <u>Sshh</u> ...sayang, minum ini!”
2	“No, no, Lyra, no, go away. Let’s go back, <u>please</u> !”	“Tidak, tidak, Lyra, tidak, pergi. Ayo kita kembali, <u>please</u> !”
3	“Please don’t waste time. Take me to the <u>Regent</u> at once...”	“Tolong jangan membuang-buang waktu. Antarkan aku menemui <u>Regent</u> sekarang juga...”
4	“ <u>Well, well</u> , listen now, Will...”	“ <u>Well, well</u> , dengar sekarang, Will...”

4.1.3.8. Cultural Equivalent

This procedure substitutes cultural word of the SL into the TL culture. It occurs because the situation of the SL cannot be comprehended by the target reader, so the replacement of situation or words is necessary (Newmark 1988:70).

There is a cultural equivalent found in dialogue number 40; “Yes, child? Be quick, be quick,”, which is translated “Ya, Nak? Cepatlah, cepatlah,”. This dialogue is spoken by an old man to a child named Ama. It relates to the culture of how to treat a child. The use of “*Nak*” to translate Child is the most appropriate word choice since “*Nak*” has been acceptable and comprehensive meaning in the Indonesian narrative. The word *Nak* refers to a child as the expression of friendly appellation in Indonesian culture.

In dialogue number 319, there was a word “*People*” which is translated “*Anak buah*”. In literal procedure, it is not the correct translation for the context of the story, which means “*Orang*” (Plural). Considering the context, translator has chosen “*Anak Buah*” to keep the intention of the author. That word is the best replacement since the “*Anak Buah*” represents the word “*People*” in the SL. It belongs to a group of people

who are commanded by a leader. To ease the comprehension of the target reader, the translator uses the word "*Anak buah*", Indonesian idiom which has been accepted as Indonesian culture word.

Dialogue number 336; "*Shh, don't look...*" is translated "*Sst, jangan melihat*". Researcher thinks that there is different habit of people in Indonesian and English in using this word. It relates to speaking culture, where Indonesian rarely use "*Sshh*" to make people stop talking, instead of "*Sst*". Therefore, this is the precise replacement since culture becomes one of the main considerations in translation.

Cultural equivalent is also found in dialogue number 386 for the word "*Head mistress*". Translator has translated it as "*kepala sekolah*" because the meaning in the context is the same as "*kepala sekolah*" in Indonesian. It relates to the terms culture, in which the term to define a person leads a school in Indonesia is called *Kepala Sekolah*, and in countries which speaks English is *Head Mistress*. It does not necessary to translate it with other procedures since cultural equivalent makes the translation become more comprehensive for the reader.

Cultural equivalent found in the translation of vocative dialogues amounts to 4 % as shown in the table:

*Table 4.12
Cultural Equivalent Procedure Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1	"Yes, <u>child</u> ? Be quick, be quick,"	"Ya, <u>Nak</u> ? Cepatlah, cepatlah,"
2	"... send your <u>people</u> out at once to search in every direction for the girl and the boy	"... Madam Oxentiel, kirimkan <u>anak buahmu</u> untuk mencari gadis dan anak laki-laki itu, ..."
3	" <u>Shh</u> , don't look..."	" <u>Sst</u> , jangan melihat..."
4	"...think about it for a while... I'd like you to come and meet the <u>head mistress</u> ..."	"...Pikirkan dulu baik-baik... Aku ingin kau kesana menemui <u>kepala sekolah</u> ..."

4.1.3.9. Literal

Literal procedure converts the grammatical construction of the SL words or sentence to the nearest target equivalency where the lexical words are translated individually (Newmark 1988:70). It also produces one word to one word, group to group, collocation to collocation, clause to clause, and sentence to sentence.

There are four dialogues which all the words translated by literal procedure. Dialogue number 125 “...oh, Jame, Jame, don’t go, don’t leave me...” is translated “...oh, Jame, Jame, jangan pergi, jangan tinggalkan aku...”. It is translated literally because all the words involved in the dialogue are simple words and contains simple meaning.

The other dialogues, which are dialogue number 226, 250, and 310, either uses Literal procedure because the words are sufficiently comprehensive and communicative translated by their common meaning. Besides the words, the grammatical construction of SL is simple as well so translator did not make any alteration.

There are 4% Literal procedure found and it is exhibited in the table below:

*Table 4.13
Literal Procedure Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1	“...oh, Jame, Jame, don’t go, don’t leave me...”	“...oh, Jame, Jame, jangan pergi, jangan tinggalkan aku...”
2	<i>Now you can help me prepare the rope.</i>	<i>Sekarang kau bisa membantuku menyiapkan tali.</i>
3	“...Don’t worry.”	“...Jangan khawatir.”
4	“Oh, Lyra, forgive us...”	“Oh, Lyra, maafkan kami...”

4.1.3.10. Modulation

This procedure is the variations of view point, perspective, and category of thought. It consists of; positive for double negative (and vice versa), abstract for concrete, cause for effect, one part for another, reversal of terms, active for passive (Newmark 1988:88).

Dialogue number 181 “*Lord Roke, go with her, if you would be so kind.*” is translated “*Lord Roke, kalau kau tidak keberatan, tolong pergilah bersamanya.*”. This dialogues contains the sense of polite behavior in the sentence “...*if you would be so kind*” (*Kalau kau tidak keberatan*). Based on Newmark (1988:88) the researcher thinks that there is the difference of viewpoint in deciding in which part the behavioral sentence should be placed. Translator evaluates that the sentence should be placed before the command to reinforce the decorous sense, while the author has placed it after the command.

Dialogue number 276 “*Tell your daemon to calm down or I’ll disable him.*” is translated “*Beritahu daemonmu agar tenang, kalau tidak ia akan kulumpuhkan.*”. Modulation occurs in this dialogue is from active to passive. The second clause *I’ll disable him* tells the reader that *I will disable him*, but the translation becomes *He will be disabled by me (Ia akan kulumpuhkan)*. Although if the translator kept the sentence became “*Aku akan melumpuhkannya*”, it would be still comprehensible, but overall, researcher thinks that this procedure is appropriate because it makes the translation more communicative.

The last dialogue applying Modulation in its lexical unit translation is dialogue number 338; “*Tell me what Lord Asriel is doing and where he is.*” which is translated “*Katakan apa yang dilakukan Lord Asriel, dan dimana ia sekarang?*”. The

underlined is the different of viewpoint from active to passive. The noun clause “...what Lord Asriel is doing” actually means “apa yang sedang Lord Asriel lakukan”. But the translator preferred to translate it become “Apa yang dilakukan Lord Asriel...” which in English “What is done by Lord Asriel...”. Translator prefers the passive sentence than the active one to make the variation in the dialogue. This procedure and the translated version of the dialogue are acceptable because the point is there is no change on meaning, and it is comprehensible to the readership.

The total amount of this procedure is 3% and this is the complete distribution of Modulation:

Table 4.14
Modulation Procedure Found in the Translation of Vocative Dialogues

No.	Source Language	Target Language
1	“Lord Roke, go with her, if you would be so kind.”	“Lord Roke, kalau kau tidak keberatan, tolong pergilah bersamanya.”
2	“Tell your daemon to calm down or I’ll disable him.”	“Beritahu daemonmu agar tenang, kalau tidak <u>ia</u> akan kulumpuhkan.”
3	“Tell me what Lord <u>Asriel is doing</u> and where he is.”	“Katakan apa yang <u>dilakukan</u> Lord Asriel, dan dimana ia sekarang.”

4.1.3.11. Through Translation

It is literal translation of common collocation, names of organization, and components of compounds. Through translation in this translation is mostly used for collocation and names of fictive organization.

The first is dialogue number 298 “Please don’t stop. Please keep going, No-Name.” which is translated “Tolong jangan berhenti. Tolong teruskan, Tanpa-Nama.” The term No-Name is the designation to someone. Translator should keep this term because it is one of the characters in the novel, but he might not keep transfer it

originally because it would sounds odd. The appropriate procedure is Through Translation, which translate it literally, because it may include in collocation. There it goes, the translation become natural and acceptable.

The second is dialogue number 310; “...*We have to build the Republic of Heaven where we are...*” which is translated “...*Kita harus membangun republik surga di tempat kita berada...*”. The underlined is the name of organization in the story. To maintain the fictive sense, through translation is the suitable procedure, by which the name of organization should be translated.

The total number for through translation is 2%, as shown below:

*Table 4.15
Through Translation Procedure Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1	“Please don’t stop. Please keep going, <u>No-Name</u> .”	“Tolong jangan berhenti. Tolong teruskan, <u>Tanpa-Nama</u> .”
2	“... We have to build the <u>Republic of Heaven</u> where we are...”	“... Kita harus membangun <u>republik surga</u> di tempat kita berada...”

4.1.3.12. Couplet

Couplet combines two or more procedures in confronting a single problem (Newmark 1988:88).

Dialogue number 45; “*Be still, Dear—be calm...hush now—drink your tea*” is translated “*Diamlah sayang —tenang—hush—minum tehmu—*”. The first procedure applied is reduction, to reduce the unnecessary word “*Now*” because it affects nothing to the meaning. The second procedure is transference, by which the translator

keep the word “*Hush*” originally. Applying those two procedures is the appropriate way to communicate the meaning, besides to make an effective sentence.

Dialogue number 236; “*scout! scout! Come on now, we’ve got to move.*” is translated “*scout! scout! Ayo, kita harus pergi.*”. The first procedure applied is reduction, to omit the word “*Now*” because if it was still translated, the sentence would be awkward, besides the word is less necessary. The second procedure is synonymy, to get the equivalence of *Come on*. In Indonesia, it has been already acceptable that *Come on* means *Ayo*. Therefore, the whole dialogue becomes more communicative and comprehensive to the Indonesian reader.

The researcher found that there are 2% of procedures which are using couplet. These are the dialogues which use couplet procedure:

*Table 4.16
Couplet Procedure Found in the Translation of Vocative Dialogues*

No.	Source Language	Target Language
1	“Be still, Dear—be calm... <u>hush now</u> —drink your tea”	“Diamlah sayang —tenang— <u>hush</u> —minum tehmu—“
2	“Scout! Scout! <u>Come on now</u> , we’ve got to move.”	“Scout! Scout! Ayo, kita harus pergi.”

4.2. Discussion

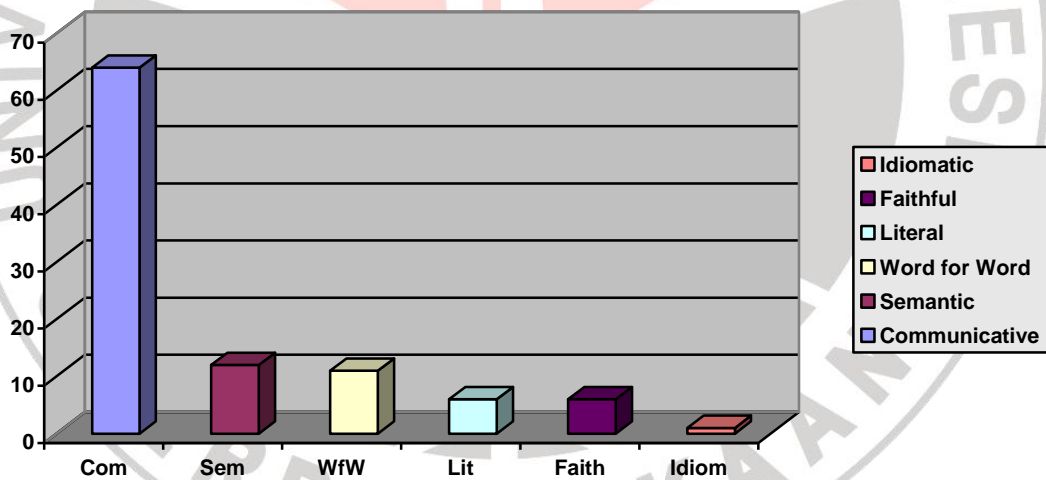
Vocative dialogue is the conversation between characters in written story which aims to cause or prevent the action from the addressee. The example of vocatives is giving direction, persuasion, suggestion, request, order, and command.

In this 31 chapter’s novel which tell about two motherless children, Jem and Scout. The researcher found there are 393 vocative dialogues. Having selected the 100

samples, he analyzed the methods and procedures of translation employed by the translator in translating those vocative dialogues.

Translation methods used by the researcher to analyze the data are those proposed by Peter Newmark, which are (1) Word for word translation, (2) Literal translation, (3) Faithful translation, (4) Semantic translation, (5) Adaptation, (6) Free translation, (7) Idiomatic translation, and (8) Communicative translation.

However, the researcher instead of all methods above, noted that translation method which is found in the translation of vocative dialogues are Word-for-word, Literal, Faithful, Semantic, Idiomatic, and communicative. The significant result from the first highest to the second highest, which is Communicative to Semantic method. Here is the chart that shows the total percentage of each method;



*Chart 4.1.
Total Percentage of Each Translation Method Found in the Novel*

Out of 100 samples analyzed, 64 of vocative dialogues are translated by communicative method as listed in appendix. Second highest is semantic which amount to 12 %. It means 12 of them are translated through the implicit meaning within the dialogues. Further data can be seen in appendix. Word-for-word translation

is the method, which close to the grammatical construction of SL. Even though it is considered must be avoided, yet word-for-word method places third highest with the total number 11%. The dialogues translated by this method can be seen in table 4.3.

The translator also employed Literal method in translating vocative dialogues. It is also included in methods which close to the target language. The total amount of this method in this research is 6% and it is shown in table 4.4. Next, Faithful method amounts to 6% of 100 samples. It adheres to the exact meaning of the original without considering the grammatical constraint in the TL. The complete data of this method can be found in table 4.5. The last method found is idiomatic method, where the translator uses the idiom and colloquialisms to convey the contents of the source text. Table 4.8 shows the only one dialogue using this method.

Communicative method is the method which most frequently used by the translator in translating the vocative dialogues in novel “To Kill a Mockingbird” created by Harper Lee. It is the translation method which communicates the messages and the contents of the source text into the most acceptable and comprehensive language of the target reader. Therefore, according to the result, the researcher considers that communicative is the most appropriate method to translate vocative dialogues. Vocative relates to the addressee’s attention because the speakers tend to make tangible action from the listener. According to Scott in a website, vocative aid in the process of communication is by making what is being said more interesting and understandable. Therefore, communicative method can make the instruction in vocative is as communicative as possible.

Furthermore, Newmark (1981:46) states that “In a mainly informative text, the section containing recommendation, instructions, value-judgments etc. may be

translated more communicatively than the descriptive passages.” To conclude, whether it is text type or language function, vocative must be translated communicatively. In other words, the most appropriate method in translating vocative is Communicative method.

Another research question of this research is about the procedures of translation employed by the translator. Translation procedures relates to the smaller lexical unit of language such as words, phrase, clause, and sentence. Newmark’s guideline becomes primary reference for the researcher to analyze the data. Of 18 translation procedures proposed by him, there are 12 procedures found in the translation of vocative dialogues, which are (1) Paraphrase, (2) Synonymy, (3) Reduction, (4) Shift or transposition, (5) Expansion, (6) Naturalization, (7) Transference, (8) Cultural equivalent, (9) Literal, (10) Modulation, (11) Through translation, and (12) Couplet.

Here is the chart showing the total amount of each procedure found in the translation of vocative dialogue:

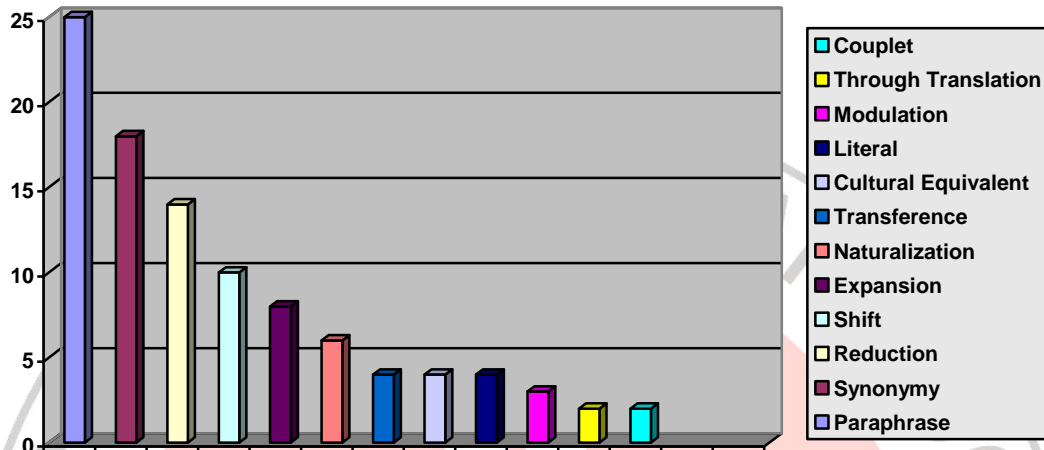


Chart 4.2
Total Percentage of Each Translation Procedure Found in the Novel

Out of 100 samples, paraphrase procedure places the highest rank of translation procedures distribution. Paraphrase is the amplification or the explanation of a segment of a text. Translator makes his own words to explain particular word, phrase, or clause in the text. It occurred because the words contain meaning which cannot be explained in brief. The total percentage is 25% and appendix provides the comprehensive data of this procedure.

Synonymy procedure places the second highest frequently with 18%. It replaces word with another word that appropriate to the context. Those dialogues which use this procedure are listed in appendix.

As shown in appendix, Reduction procedure is under Synonymy with 14%. There are 14 dialogues whose some words are reduced to make them more understandable as vocative dialogue. Transposition appears in table 4.8 under

Reduction procedure with total number 10%, followed by Expansion procedure in table 4.11 with the percentage 8%.

Naturalization procedure amounts to 6%. It changes the SL word to the normal pronunciation of the TL. The dialogues are provided in table 4.9. Transference procedure and Cultural Equivalent procedure share the same percentage, which is 4%. Each data of them can be found in table 4.10 and table 4.11.

Literal procedure has the same percentage as well as the transference and cultural equivalent, which is 4%. Table 4.12 shows the total number and the complete data of Literal procedures. Next, Modulation procedure has percentage to 3%, as shown in table 4.13. Other translation procedure is through translation, which translate the names of organization and collocations literally. Table 4.14 shows the amount of this procedure is 2%. Couplet appears the last, with the total number 2% according to the data in table 4.15.

The research questions of this research have been figured out. The first is the methods employed by the translator in translating the vocative dialogues are communicative method as the most frequently used, followed by semantic method, word-for-word, literal, faithful, and idiomatic. As we understand a translation of the whole text, while procedure relates to the translation of smaller lexical unit such as words, phrase, clause, and sentence. The second question, the translation procedures used by the translator is paraphrase as the procedure which is mostly found in the translation of vocative dialogues because Paraphrase gives freedom to translator to suit the translation into the context. Therefore, this study confirms Newmark's method which says Communicative method may be considered as the best method in translating vocative dialogues.



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