

CHAPTER II

THEORETICAL FOUNDATION

This chapter primarily contains the basic theories and principles of translation, vocative language, and dialogues to sustain the research study. All the theories are taken from many reliable sources and references to help the writer to answer the research questions.

2.1. Translation

2.1.1. Definition of Translation

Some experts and sources have defined translation into many definitions and meanings. Some of which are as follow:

Etymologically, Oxford Dictionary states that translation is putting something written or spoken, into a different language. While in Miriam Webster dictionary, translation is changing from one state form to another, to turn into one's own or another language

A well-known expert in translation, Newmark (1988:5) states that translation is rendering the meaning of a text into another language in the way that the author intended the text. He also says that, “translation is a craft consisting in the attempt to replace a written messages, and/or statement in one language by the same message and/or statement in another language” (1981:7).

In other hand, Larson (1991) proposes translation as a process based on the theory that is possible to abstract the meaning of a text from its form and reproduce that meaning with the very different form of a second language.

Seleskovitch (1994:2) says that translation converts a written text into another written text and it is equally circumscribed within a written text.

Bassnett (1991:13) indicates that translation involves the transfer of the meaning contained in one set of language signs into another set of language signs through competent use of the dictionary and grammar. Another opinion according to Nida and Taber (Taufan, 2006) is that translation consists in reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style.

Brislin (1976: 1) says that translation can be used for various kinds of language include the unusual language as he states below:

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

The conclusion of those definitions is that translation is a process of rendering the meaning and the message in a written text of one language (SL) into another language (TL) based on particular theories and aids to reproduce both meaning and form of the source text into acceptable and comprehensible consideration in the receptor’s language.

The distinctions among languages significantly differ. Pedagogically, translation helps people to recognize those differences of other languages, whether from the vocabulary, grammar, language style, etc. Therefore, it is not only help to recognizing but also defining the weaknesses and strength of the target language.

“Translation helps us to understand better influence of the one language on the other, and to correct errors of habit that creep in unnoticed. And because translation involves contrast, it enables us to explore the potential of both language- the strength and weaknesses.” (Emilia, Emi. 1999. *Interpreting: Hasil Peneitian*. IKIP Bandung).

The barrier of communication that caused by language distinction can be solved by translation. As cited on internet, one of the troublesome problems of translation is the disparity among languages. Translation is one way to help people to understand the texts, which are written in other language. The purpose of translation is mainly to reproduce various kinds of text in another language and thus making them available to wider readers.

Translator is the one who have linguistic ability of both languages; source and target language. The main task of translator is to convey the meaning and content of a source language text into a target language text, which is appropriate and fit to the receptors' culture and habit.

Bassnett (1991:54) suggests five principles of translator, which are; (1) The translator must be fully understand the sense and meaning of the original author, although he is at liberty to clarify obscurities, (2) The translator should have perfect knowledge of both SL and TL, (3) The translator should avoid word-for-word renderings, (4) The translator should use forms of speech in common

use, (5) The translator should choose and order words appropriately to produce the correct tone.

Translator must translate words or sentences appropriately according to the culture and language style of the receptor and communication context, even words which have no equivalence in the target language. Therefore, translator must be the one who know the similarities and differences, and both strength and weaknesses of both language.

2.1.2. Types of Translation

There are two kinds of translation proposed by Larson (1984). First kind is form-based translation. It tries to follow the form of the source languages and also known as literal translation. Second kind is meaning-based translation. It tries to communicate the meaning of the source language in the natural form of the target language.

Bassnett (1991:14) quotes the types of translation according to Roman Jakobson. There are three types of translation, which are (1) Intralingual translation or rewording is an interpretation of verbal signs by means of other signs in the same language, (2) Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language, and (3) Intersemiotic translation or transmutation is an interpretation of verbal sign by means of sign of non-verbal signs system

2.1.3. The Process of Translation

Translation contains a process to render the meaning of a source language text into the target language in order to convey the intention of the author. Process

means series of actions carried out in order to do or achieve something. The translation process consists of several steps to do by the translator in rendering the source language into acceptable and comprehensible target language.

According to Larson (1984:3), the process of translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text; and then, analyzing it in order to determine its meaning and then reconstructing the same meaning using the lexicon and grammatical structure, which are appropriate in the receptor language and its cultural context.

Furthermore, Larson (1984:4) illustrates the stages involved in the process of translation as follow:

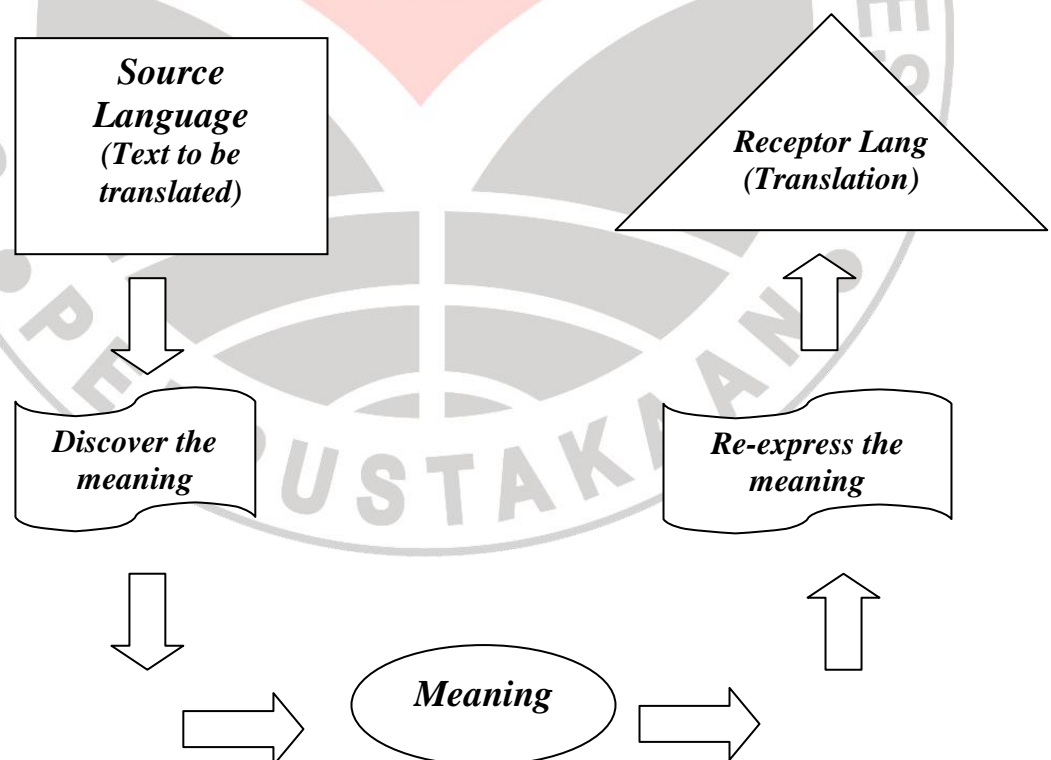


Figure 1: Translation Process illustrated by Larson (1984:4)

In the process of translating a text, there are approaches to do by the translator before starting to translate. Newmark shows us the tentative process of translation, which is according to him the approaches to translating are as he said below:

“... (1) you start translating sentence by sentence, for say first paragraph or chapter to get the feel and the feeling tone of the text, and you deliberately sit back, review the position, and read the rest of the SL text; (2) you read the whole text two or three times, and find the intention, register tone, mark the difficult words and passages and start translating only when you have taken your bearings” (Newmark, 1988:21)

The methods that the translator chooses may depend on his temperament, or the ability of his intuition and powers of analysis. Furthermore, Newmark states that both methods have different characteristics. The first method is more suitable for literary text, while the second is for technical or institutional text.

Nevertheless, there is still the weakness of the first method. It may leave too much revision to do on the early part, and therefore, it will be wasting time. Therefore, the first method is recommended to be used for a relatively easy text, and the second is used for a harder one.

2.1.4. The Theory of Translation

Newmark argues that there is no such thing as a perfect, ideal or ‘correct’ translation, but a satisfactory translation is always possible. To make a satisfactory translation, what the translator needs is the theory of translation.

Translation theory is the body of knowledge about translating, extending from the general principles to guidelines, suggestions and hints. As Newmark says

that “...theory of translating is to be of service to the translator. It is designed to be continuous link between translation theory and the practice...” (1988: 19)

In other hand, Bassnet (1991:37) says that “the purpose of translation theory, then, is to reach an understanding of the processes undertaken in the act of translation and, not, as is commonly misunderstood, to provide a set of norms for effecting the perfect translation.”

Newmark (1988:9) also says that firstly, the function of translation theory is to identify and define the translation problem because he thinks that no problem, there will be no translation theory. Secondly, it indicates all the factors that have to be taken into account in solving the problem; and third, it recommends the most suitable translation procedure, and the appropriate translation.

2.1.5. Methods of Translation

There are eight methods of translation proposed by Newmark. He differentiates those methods into two part based on the focus. The first part is the methods which are more focus on the source language, and the second part is the methods which are more focus on the target language.

The first part of translation method which are close to the source language consist of word-for word translation, literal translation, faithful translation, and semantic translation. The second part which are close to the target language consist of adaptation, free translation, idiomatic translation, and communicative translation. Further explanations are as below:

The first method is word-for-word translation. It can be analyzed by examining the structure of the sentence. Usually, the SL words are translated singly by its common meaning in the TL words. The translated words are placed right below the SL words and therefore, it is often out of context. The main use of word-for-word translation is to understand the mechanics of the source language.

The second is literal translation. It is almost similar with word-for-word translation, but the constructions of the SL are converted to the nearest TL construction to make it more grammatical and meaningful to the receptors. However, the lexical words are still translated singly.

The third method is faithful translation method. It tries to reproduce the precise contextual meaning of the SL even though there are grammatical constraints in the TL. It attempts to be completely faithful to the intentions and the text-realization of the source language writer.

The fourth method is semantic translation. It takes more account of the aesthetic value of the source language text and puts more emphasis on meaning to reduce assonance, word play or repetition jars. The distinction between faithful and semantic translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception and allow for the translator's intuitive empathy with the original.

The fifth is adaptation. It is used primarily for comedies, plays, and poetry. The culture becomes the main consideration of this method. The cultural words of the SL are converted to the cultural words of the TL. Thus, this is the 'freest form' of translation.

The sixth method is free translation. It reproduces the meaning without considering the grammar or the form of the SL. Moreover, free translation often conveys the messages which do not exist on the source text. The main point of this method is that the main information is not reduced.

The seventh is idiomatic translation method. It tries to reproduce the messages of the original by using colloquialisms and idioms of the TL because those do not available in the original.

The last method is communicative translation. It reproduces the exact contextual meaning of the SL text in which the readers can comprehend and accept both content and language precisely. It is the most communicative because the translation is appropriate with the language culture and norm of the TL.

2.1.6. Procedures of Translation

Translator has to consider not only the translation of whole text, but also the translation of smaller unit of language. Therefore, translator also has to master the procedures of translation, which are used to translate the parts of text such as words, phrase, or sentence.

There are 18 procedures in translation proposed by Newmark in his book, *A Textbook of Translation* which are:

1. Literal

Literal translation is the basic translation procedure (Newmark, 1988:70). It converts the grammatical construction of the SL words or sentence to the nearest target equivalency where the lexical words are translated individually and

out of context. It also produces one word to one word, group to group, collocation to collocation, clause to clause, and sentence to sentence.

2. Transference

Transference can be called as loan word transcription because it is transferring a SL word directly to a TL word without changing any lexical unit. Transference occurs when the TL does not have a lexicalized correspondence, or for stylistic or rhetorical reason. The following are normally translated with transference procedure; proper name, names of people, geographical and topographical, names of periodicals and newspaper; titles of as yet untranslated literary works, plays, films, names of institutions; addresses, etc.

3. Naturalization

This procedure adapts the SL word first to be adjusted into the normal pronunciation and morphology of the TL. (e.g. *kualifikasi* is adapted from *qualification*, and *akuntan* is adapted from *accountant*.)

4. Cultural Equivalent

This procedure replaces a situation of the SL by an analogous situation of the TL. It occurs when communicative situations are difficult to understand in the culture of TL and when the situation of the SL does not exist in the TL.

5. Functional Equivalent

It translates cultural words with non-cultural words. It might be the most accurate way of translating since it analyzes cultural component and 'deculturize' the cultural words by giving a short explanation of cultural word.

6. Descriptive Equivalent

This procedure is used when a word in the SL need to be described in the TL to make an obvious description. Usually, this procedure is applied to translate cultural word (e.g *Samurai* is described as ‘the Japanese aristocracy from the eleventh to the nineteenth century’).

7. Synonymy

This procedure tries to replace the equivalent of the SL words by other words that have the same meaning. It occurs when exact equivalent of the SL may or may not exist in the TL.

8. Through-translation

This procedure is usually the literal translation of common collocations, names of organizations, the components of compounds, and phrase. The SL is directly taken into the TL where the SL expression structure is transferred in a literal translation.

9. Shifts or Transposition

Shifts or transposition 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. For examples: the change from singular to plural (e.g ‘the fish’ = *ikan-ikan itu*), and in the position of the adjective (e.g ‘beautiful woman’= *wanita yang cantik*).

10. Modulation

According to Vinay and Dalbernet as cited on Newmark (1988:88), Modulation is a term to define a variation through a change of viewpoint and

category of thought, since the shift of structure involves a change that related to the shift of meaning. It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL since the SL and the TL may appear dissimilar in terms of perspective.

For instance: positive for double negative (e.g It is not impossible that = adalah mungkin bahwa...), and active for passive (e.g I will submit the report tomorrow = laporan itu akan saya sampaikan besok).

11. Recognized Translation

This procedure occurs when the translator normally uses the official or the generally accepted translation of any institutional term.

12. Translation Label

This procedure can be done through literal translation. It is a provisional translation and usually the translation of a new institutional term which should be made in inverted commas, which can later be discreetly withdrawn.

13. Compensation

It occurs when the translation of sentence is not completed yet in the TL and therefore it is supplemented by complement words as additional information.

14. Componential Analysis

This procedure is used to dispart a lexical unit into its sense components. It means “to compare an SL word with a TL word which has similar meaning but it is not an obvious one-to-one equivalent by demonstrating their common and the differing sense component “. (Newmark, 1988:84)

15. Reduction and Expansion

Reduction procedure suppresses elements in the TL so that it becomes briefer. It reduces the words which are not too important. The translator usually omit those words as long it is acceptable, more comprehensive, and it does not reduce the message of the original.

Expansion uses more words in translating the words of TL. It means to reinforce the sense of the SL because its correspondence cannot be explained in brief.

16. Paraphrase

This procedure is an amplification or explanation of the meaning of a segment of a text. 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.

17. Couplet

Couplet combines two of the translation procedures above for dealing with single problem. They are particularly common for cultural words. For example: Silverqueen is translated coklat batangan Silverqueen.

18. Notes, Addition, and Glosses

A translator may have to add information to tell the readers about particular terms. It occurs when the translator supplies additional information in the form of footnotes, endnotes, glossaries at the end of the text or within the text. For example: Venezia = name of a city in Italy.

2.1.7. The Characteristics of a Good Translation

As mentioned before that there will be no perfect translation, but a satisfactory translation will always be. Therefore, the translator should be familiar with three aspects; the source language, the target language and the subject matter (Vallejo in Carolinna, 2007)

Talking about satisfactory translation will be closer to the characteristics of good translation as defined by many prominent experts of translation field.

According to translation history, Tytler (1791) as quoted by Bassnett (1991:63) sets up three basic principles of a good translation; (1) The translation should give a complete transcript of the idea of the original work, (2) The style and manner of writing should be of the same character with that of the original, and (3) The translation should have all the ease of the original composition.

While, Larson (1984:6) defines the best translation is (1) the one which uses the normal language forms of the receptor language, (2) communicates as much as possible, to the receptor language the same meaning that was understood by the speakers of the source language, and (3) maintains the dynamics of the original source language text.

In addition, Eric Denoun (2004) characterizes that the ideal translation should be accurate, natural, and communicative. Accurate means that the translation tries to reproduce the meaning of the source language into the target language as exactly as possible; natural means the translation that uses the natural forms of the target language appropriately; and communicative means it express

all aspects of the meaning in a way that is readily understandable to the intended receptor. It is the main primary requirement for a translation

Therefore, Larson (1984:49) states that a translation should be evaluated in order to measure the level of accuracy, clarity, and naturalness. Furthermore, he explain an accurate translation is a translation that communicates the same meaning as the source language; a clear translation can be fulfilled if the receptor language for whom the translation is intended, understand it clearly; and a natural translation is a translation which is easy to read and natural in the receptor language grammar and style.

Good translations are those that are not like a translation anymore but like the original text that have been understandable by the receptor. Newmark says that translating into receptor's language of habitual use is the only way to translate naturally, accurately, and with maximum effectiveness.

2.2. Dialogue

2.2.1. Definition and Types of Dialogue

Etymologically, the word "*Dialogue*" derives from Latin, which are *Dia* and *Logos*. *Dia* means two or across, and *logos* means speech or discourse. So, it can be concluded that dialogue is speech or discourse between or through two people or more.

According to Oxford Learner's Dictionary, dialogue is conversation or talk in a play or in real life. There are more than one people involve in doing the dialogues. It means dialogue is oral interaction between people with different point of view.

Dialogue is one of the communication forms because it is used to interact with people. According to Chiarella (1993) in Maulani (2005), there are two kinds of dialogue based on its form. The first is writing dialogues, which commonly exist in the novel, short story, script of a play, etc. The second one is direct dialogue that often used by people in oral communication in their daily interaction or in the drama or film.

Elizabeth Rose (2003) says that dialogues can make or break up the story. She also states that dialogues helps reader not to get bored when reading a novel because dialogue functions to fasten the reading process. Furthermore, she argues, too much narration in a novel will slow down the pace of the story.

“First off, don’t be afraid to use dialogue. After all, what would a story be that had only narration? Pretty boring, right? The editors will be looking for those white spaces on the pages that only dialogue provides. Without dialogue, I think a reader would be too intimidated to even pick up the novel and start reading. Face it – today most readers want a fast read. Who has the time to spend months reading one book? Narration slows down the pace of story, dialogue gets things moving. If your story starts to sag in the middle – why not add a bit more dialogue and speed things up?”

The writing dialogue in the novel functions to advance the story and to flesh out the characters while providing a break from straight exposition. Information or message of the novel can be described not only through the narration or description, but also through dialogues of the characters.

Furthermore, as cited in <http://ardawriters.blogspot.com/2008/07/elements-of-writing-novel.html>, there are four main purposes of dialogues in novel; (1) to depict the information about the characters or background of the story, (2) to increase the tension of a scene or an occurrence, (3) to let the story keep flowing,

(4) to express motivation, emotion, improvement, and perspective of each character.

Tom Chiarella lists four types of written dialogue, which are as follow:

1. Directed Dialogue

It begins with a general statement by one character which leads to a description or overview of other character. For instance, the first character might say “Hi, how are you?” prompting the second character to describe his current condition.

2. Interpolated Dialogue

The focus is solely on one character. Interpolated dialogue is primarily used when the character has something important or particularly revealing to say.

3. Misdirected Dialogue

The movement shifts between characters in this type of dialogue is at random. It is characterized by rapid subject changes and the characters are generally focused on different topics. For example, the first character might be inviting the second character to go to the party while he keeps talking about his love story.

4. Modulated Dialogue

It uses the narrative commentary and the scene details to expand the dialogue. Each line of dialogue is a point of entry for the author to give additional details. For example, when a character comments about their

surroundings, the author might include more detail scene before continuing with the dialogue.

Dialogue can preserve the sense of the story and provide what the readers need to know such as the information about the story. Dialogue also helps to live the story so that the reader will not getting bored and it introduces the culture of where the novel comes from because dialogue implicitly shows the language style and habit of particular society.

David Bohm (1927:246) sets out two basic conditions for dialogue; Firstly, participants must suspend their assumption. “What is essential here is the presence of the spirit of dialogue, which is in short, the ability to hold many points of view in suspension, a long with primary interest in the creation of common meaning” (Bohm and Peat, 1987:247); and secondly, participants must view each other as colleagues and peers. Dialogue occurs when people appreciate that they are involved in a mutual quest for understanding and insight. “Dialogue is essentially a conversation between equals” (Bohm et.al, 1991)

Chiarella emphasizes that “in fiction, dialogue has to use quotation mark and then it has to go somewhere because it is leading us, pulling us, through the story” (1990:246)

2.3. Vocative Language

Edward Sapir, as cited in Bassnett (1991), claims that language is a guide to social reality and that human beings are at the mercy of the language that has become the medium of expression for their society.

Language is a means of communication because by which people can express and communicate their intention, feeling, and thought. People use language for a number of purposes. The function of language as retrieved on [http://philosophyLanguageis more than communication.htm](http://philosophyLanguageismorethancommunication.htm), are as listed below:

The first is informative language function. It is essentially the communication of information. Informative language is concerned more on any topic of knowledge. This function of language is used in description, narration, exposition, and other discourse which provide the detail of something

The second is expressive language function. It reports feelings or attitudes of the writer (or speaker), or of the subject, or evokes feelings in the reader (or listener). Expressive language is the expression of attitude or feelings towards object and phenomena. Two main aspects of this function are generally noted: (1) to evoke certain feelings and (2) to express feelings. Poetry is one of the best examples, but much of, perhaps most of, ordinary language discourse is the expression of emotions, feelings or attitudes.

The third is vocative or directive language function. It is language used for the purpose of causing (or preventing) overt actions. Vocative language appeals the readers experience, feelings, sensitivity, and knowledge in order to induce him to react in a specific way. This function is most commonly found in commands, direction, suggestion, persuasion, and requests. For example: "Close the windows."

The following table contains the obvious example and comparison among three function of language in the form of dialogue:

Table 2.1: Example and comparison among three function of language in the dialogue form

Usual Function	Informative	Expressive	Vocative
Sentence type			
Assertion/ <i>Declarative</i>	“The room is cool.”	“I had a nice time.”	“I would like some coffee.”
Question/ Interrogative	“But isn’t this room 222 A?”	“Isn’t that great?”	“Don’t you want to help me?”
Command / Imperative	“Read pages 1-10 for the test”	“Have a nice day.”	“Shut the windows.”
Exclamation/ Exclamatory	“The universe is bounded.”	“I’m really glad!”	“It’s late!”

Deanna Scott, as retrieved online at http://www.geocities.com/deannascott_uncp/grammarguide.html, defines vocative as a noun or a noun phrase that is used to directly address a person. Thus, they are often used in commands, and they help to clarify to whom the sentence is directed. Commonly, vocatives are used in speaking situations. By using vocatives, the speaker ensures that the reader is listening. It keeps the listener's attention. When the listener is actively listening, it becomes much easier for the speaker to convey his message and influence the thought and conduct of his audience.

Therefore, the meaning of vocative dialogue is conversations written in the novel that functions to causing or preventing overt action or to pursuing the characters to do something.

2.4. Novel

2.4.1. Definition of Novel

A website cites that the word *novel* came into use during the Renaissance (14th century to 17th century), when Italian writer Giovanni Boccaccio applied the term *novella* to the short prose narratives in his *Il decamerone* (1353; *Ten Day's Work*). When his tales were translated, the term *novel* passed into the English language. The word *novella* is now used in English to refer to short novels.

In Wikipedia Free encyclopedia, novel is defined as a made up story with characters and plot, and long enough to fill one or more volumes. Another electronic encyclopedia defines novel as a sustained work of prose fiction a volume or more in length.

Tarigan (1985:52) states that the definition of novel is a work of narrative fiction of some length, nearly in prose, and bearing a close resemblance to daily life psychology, environment, and time scale. While Sudjiman in Meilan (2005) explain that novel is a fiction which presents characters and sequences of events in organized settings.

It can be concluded that novel is a kind of narrative literary which has specification in length and consist of characters, events, and theme as the element within.

Most novels involve many characters and tell a complex story by placing the characters in a number of different situations. Because novels are long—generally 200 pages or more—novelists can tell more richly detailed tales than briefer literary forms such as the short story.

The novel tells a story more than an episode, not the same as the short story. In a novel, the writer has the freedom to develop plot, characters, and theme slowly. The novelist can also surround the main plot with subplots that flesh out the tale. Unlike short stories, most novels have numerous shifts in time, place, and focus of interest.

2.4.2. Elements of Novel

In the novel, there are several things to be considered to create a fictional world that seems real to the reader. One of those is the elements that build a novel.

Novelist has to include the elements of novel if he or she wants to make a good one. Many experts have defined the elements of novel, its definition and its explanation. These are the conclusion of several opinion cited in websites towards the elements of novel.

The first element is setting. Setting is the background in which the story takes place. There are several aspects in setting;

- (a) *Place*: This is the geographical location of the story. Since novels are lengthy, the story may move from one place to another. When asked to describe the setting, you may give the general geographical location (e.g., in a novel which takes place in numerous locations around Italy, you may mention only the country) or you may describe several specific locations,

(b) *Time*: First, this refers to the period of history, if the story is set in the past. If the story could happen now or at some recent unspecified time, we say that it is "contemporary." If it is a science fiction story, it may be set in the future. When describing setting, be as specific as the author is. Novels usually span a much longer period of time than short stories. When describing the setting of a portion of the novel, you may be able to specify the season, month, and even time of day.

(c) *Climate/Weather*: This is an aspect of setting which is often forgotten, but it can be important to the novel. If the story begins in the midst of a hurricane, it is significant to the story.

(d) *Lifestyle*: This refers to the daily life of the characters. If a story takes place in a particular historical period, the lifestyle of the characters (e.g., whether they are poor farmers or residents of the court) is part of the setting.

The second element is plot. The plot of a novel is the narrative and thematic development of the story. It arises out of the conflict in the story, which builds to a climax. The plot should be plausible, but there can still be room for the element of surprise. Starting a plot, there must be a conflict between characters in the novel, or between characters and their environment. Then, the climax of the conflict means the highest point of interest; the moment when the conflict is most intense; the time when the consequences of a character's actions become inevitable; when all the main points of the plot merge. The pace of the novel slows with denouement. Denouement is when all the little mysteries in the plot are revealed and all the loose ends are tidied up.

The third element is theme. Theme is the central idea of the novel. Theme can also be defined as the underlying meaning of the story or the author's purpose in writing because without purpose, the story will be trivial. It can be revealed through the several of characters when confronting obstacles and resolving conflict in pursuit of their goal. The theme also gives the story focus, unity, and impact.

The fourth is characterization. Characters in a novel are the vehicles by which the author conveys to the reader his / her view of the world. The vehicle means the tool which extends the purpose of novel to the reader. Usually, characters in the novel are human or ordinary people, but sometimes the other things such as animals, robots, monsters, etc. Characters move through the plots and it helps to advance the plot. The reader usually follows the actions of one main character throughout the novel. This character is referred to as the protagonist. The force with which the protagonist is in conflict is called the antagonist. In particular case, the antagonist would be another internal force within the protagonist, e.g., self-doubt.

The fifth is point of view. Point of view is who tells the story. This can be done in several ways. In first person, the character is speaking in the "I" voice. Second person uses the "you" voice, though it is rarely used. Third person can be handled in various ways because it is the most common use of point of view. There are two kinds of third person; (1) Third person limited is point of view in which the narrator can only go inside the head of the character telling the story. It requires the character to be in every scene which must be told through their eyes,

(2) Third person omniscient is point of view of different characters for different scenes. It gives the author the most freedom to tell the story and put the author as the authority of the story itself.

The sixth element is conflict. Conflict is the struggle between opposing forces in the story. Conflict provides interest and suspense. There are various types of conflict, which can usually be categorized as one of the following: (a) A character struggling against nature, (b) a struggle between two or more characters, (c) a struggle between the main character and some aspect of society, (d) a struggle of opposing forces within one character. Most novelists draw the reader in by having the novel's conflict develop over time. The reader sees the situation that provokes the conflict, the development of the conflict from episode to episode, and then the climax and the resolution of the conflict.

The seventh or the last element is dialogue. Dialogue is the conversation between two or more characters. The functions of dialogues is to give background information, convey characterization, advance the story, and convey the time and place of the story. It is better to make each character has different style of speaking such as speech patterns, word usage, and accent.

2.3.3. Genre of the Novel

Novel is classified into several genres. Genre has close relationship with the theme of the novel because both of them relates to the main story. A novel might belong to more than one genre, depends on theme.

Genres of the novel are as follow:

1. Social novel. It focuses on the behavior of characters and how the characters' actions reflect or contradict the values of their society. The social novel includes two major types: (1) The novel of manners focuses on a small segment of society. In its general form, the novel of manners is concerned with subtle nuances of behavior and standards of correctness, usually in upper-class life. It describes small encounters and use insights from these incidents to make generalizations that apply to humanity as a whole. (2) The chronicle novel paints a broad survey of society as a whole. The chronicle novel takes a broader view than the novel of manners by attempting to bring the scope of a whole civilization into the work. It also uncovers the meanings, principles, and social styles that govern people's lives. The chronicle novel scrutinizes individuals but at the same time offers an analysis of social classes and groups. In both types, the characters' external conflicts and interactions with others are the lifeblood of the story.
2. Psychological novel. Its intent is to reveal its characters' inner selves at a particular time in life. In terms of style, many psychological novels feature interior monologue and stream of consciousness; these are literary techniques that give the reader direct access to the inner thoughts of characters.
3. Education novel. The education novel describes stages in the life of its main character as the individual develops as a person. For example, in *Great Expectations* (1860-1861), English author Charles Dickens describes a boy

named Pip as he grows up and the challenges he faces as he comes to terms with his own actions. *The Mill on the Floss* (1860) by English novelist George Eliot deals with a young girl and the consequences of her passions. Maggie Tulliver, although a character of intelligence and determination, is ultimately defeated by both the repressive society of her time and her own unwise impulses.

4. Philosophical Novel. Novels in which intellectual exploration is the main purpose are sometimes called philosophical novels. These works aim to confront the so-called eternal questions about freedom, humanity's place in the universe, and the value of human effort. In philosophical novels, characters are sometimes used to voice ideas and viewpoints, and they are as much spokespeople for theories and positions as they are independent figures. However, the philosophical novel differs from purely philosophical works because it embodies concepts in human personality and directs attention to the characters who hold opinions rather than just to the positions themselves.
5. Popular novel. It is novel whose primary intention is to entertain. They are accessible to a wide range of people and are usually written to achieve commercial success by providing readers with a good story. There are many different types of popular novels, including Westerns, detective stories, spy novels, science-fiction tales, fantasy novels, horror novels, romances, and historical novels.

6. Western novel. Western novels are set in the American West and feature cowboys and Native Americans. These books feature cattle rustlers, stage and train robbers, and gunfights.
7. Detective novel. Detective stories and mystery stories typically involve convoluted plots, so that the reader remains as puzzled as the characters within the story.
8. Science fiction novel. Science-fiction novels are books based on actual or imagined scientific discoveries. Some common subjects for science fiction include space travel, time travel, the discovery of other intelligent beings in space, and the creation of self-aware robots.
9. Fantasy novel. Fantasy novels deal with magical and supernatural characters and events. Many fantasy works are written in a lyrical or witty style, and some appeal especially to children.
10. Horror novel. Horror novels, also called occult novels, usually deal with a battle between supernatural forces of good and forces of evil. They are typically darker than fantasy novels and aimed more at adult readers.
11. Romance novel. Romance novels are stories of love. This genre is the most common genre of novel that can be easily found in bookstore.
12. Historical novel. The historical novel places its characters in a past time. The novelist attempts to portray that era realistically in both fact and spirit.
13. Experimental novel. An experimental novel can be defined as a work in which the author places great importance on innovations in style and technique. Experimental novels can be challenging to read because they represent reality

in unusual ways, but they also demonstrate one of the novel's greatest strengths—its ability to encompass an almost endless variety of approaches.

To conclude, the overall intention of novel and the translation is mainly to satisfy the reader, whether it is to entertain or to help comprehending another language. Translating dialogues in the novel will be the aid for the most authors to expand their opus to the entire world, to entertain the reader, and it will be the aid for people to enjoy reading.

