

CHAPTER V

CONCLUSSIONS AND SUGGESTIONS

The writer now has completely conducted the analysis to answer the research problems of this study that is to find out the translation strategies used in establishing pragmatic equivalence from Indonesian into English in the drama entitled *The Bottomless Well*, based on the work of Mona Baker (1991). Second, to reveal the translation methods of the drama according to Newmark's eight translation methods (1988). The answers of the research questions have been evaluated in chapter four. The findings and the discussions of the data will be used as the foundation to draw up conclusions below.

5.1 CONCLUSSIONS

Based on the analysis, there are several strategies employed by the translators of the drama in dealing with the establishment of equivalence at pragmatic level based on the work of Baker (1991).

From the findings, it can be seen that the strategies used can be unique in every case, depends on the specific problems found in the text. The examples can be seen in the cases of translating fixed expressions such as idiom, proverb, culture specific concept, lexical cohesion chain with specific topical text and when facing particular cases, for example, in dealing with specific typographic and the deviant structure of the text. The translators tend to paraphrase it by using related and unrelated words.

Accordingly, the translation method applied in those cases is adaptation, not semantic translation. However, outside such cases, they tend to use mainly semantic translation method. In this method, the form of the ST is relatively preserved as well as the content. The translators only have a little opportunity to make any compromise if it is needed in order to maintain the equivalence of the text as well as its coherence.

Based on the analysis of the thirteen texts carried out in this study, in general, the translators appreciate the original text, but at the same time, they also pay attention to the sake of the target audience's enjoyment in comprehending the text. Their translation acts as a bridge to accommodate the intended implicature of the original text and set it out in the target text in which the target audience will be easier to understand it. Wherever there is compromise, it is done to avoid wrong implicatures in the TT that is possibly not expected to happen by the ST.

Several conclusions can be elaborated here concerning the establishment of pragmatic equivalence as follows:

1. In order to establish equivalence at pragmatic level, a translator should work out the implied meaning of a text in order to make its implicature employed in the ST can be accrossed into the TT.
2. Every strategy applied in establishing pragmatic equivalence in the TT, they all have the same purpose that is to avoid unwanted implicature. Unwanted implicature is a wrong implicature in which it is not expected to be occurred by the ST in the TT.

3. In the effort of establishing pragmatic equivalence, whatever compromise done by a translator, the most important thing is he/she has to set the same implicature in their translation, along with the implicature that is worked out in the ST.

Based on the analysis, there are several steps, which seem to be went through by the translators of the drama in establishing pragmatic equivalence:

1. Recognizing the conventional meaning of words/structures/expressions found in the ST.
2. Examining the context of which an utterance takes place.
3. Analyzing the implicature of the text examined by relating it to its context.
4. Drawing the implicature that may employed in the ST.
5. Starting to anticipate the occurrence of employing wrong implicature when starting to carry out the translation.
6. After anticipating such problem, a translator can start to translate the ST into the TT in which the target audience can be relatively easy to comprehend the meaning of the text as well as its implicature.

5.2 Suggestions

Based on the above conclusions, the writer has some suggestions for the translator who wants to translate a drama text and for the readers of this research:

1. In translating a drama text, besides analyzing textually the script of the drama, it is better if the translator cooperates with the author of the original drama, or the

director of the drama or other crews before carrying out his/her task to dig up deeper the all-possible aspects related to the translation. It should be done with the hope that he/she can get optimum context of the drama.

2. It is better if a translator watches the staging and the performance of the original drama so that he/she can understand well the text that is going to be translated.
3. In translating a drama, a translator should work out more the implied meanings of the texts, not only its literal meanings.
4. For the reader(s) who may be interested in conducting a further research related with this study, there are still many aspects than can be investigated. For example, investigating the strategy in dealing with non-equivalence that may happen in drama translation, interviewing a translator in setting out a drama translation, or may be analyzing the language style used by a translator in drama translation, etc.