

CHAPTER 1

INTRODUCTION

1.1. Background of *HAWTHORNE* Translation

Translation is the transmittal of written text from one language into another. Although the terms translation and interpretation are often used interchangeably, by strict definition, translation refers to the written language, and interpretation to the spoken word. Translation is the action of interpretation of the meaning of a text, and subsequent production of an equivalent text, also called a translation, that communicates the same message in another language. The text to be translated is called the source text, and the language it is to be translated into is called the target language; the final product is sometimes called the "target text."

The novel is a form of literary works in prose that has intrinsic and extrinsic elements. While according to Sumarjo (in Santosa and Wahyuningtyas, 2010: 47), "Novel" is defined as "novel is a product of society. Novel is the community because the novel is formed by members of the public based on urgings emotional or rational in society ". Meanwhile, according to *Kamus Besar Indonesia* 1996 (in Siswanto 2008: 141), "Novel" is defined as "a long essay prose, contains a series of stories of one's life with those around him to accentuate the character and nature of the offender. The problems discussed are not as complex as romance. usually novel tells the events at a particular time. the language used is more similar to everyday language. However, the cultivation of the intrinsic elements are still incomplete, as the theme, plot, setting, style, character and characterization value. With the record, which emphasized aspects certain of the intrinsic elements ".

Firstly, the reason I chose this novel is because I am interested in the story because the story on this book is about real life and is able to give encouragement also tell the reader how

to become a good writer tireless also does not know despair, and I also like to read the novel so I think I can learn a little from this novel because in this novel also notified the ways to be successful.

This novel tells about life of a man named Hawthorne, a writer who lived simply to become a successful person and was known by all of world on his books. He produced, in quantity, but little. His works consist of four novels and the fragment of another, five volumes of short tales, a collection of sketches, and a couple of story book for children. And yet some account of the man and the writer is well worth giving. This novel is very good to read for novel lovers because here contained a lot of struggle and hard work from the writer. Its literary incidents are not numerous. difficulty in translating this novel is there are many sentences that must be replaced means to make it more understandable to the reader. And a lot of literary language contained so difficult to translate.

1.2 Purpose of Translating *HAWTHORNE*

The purposes of this translation are :

1. To fulfill assignment of graduation of D3 English Departement Program
2. To increase knowledge, methods, know about processes, and steps of translation from this book.
3. To help some people who interest this novel and Indonesian readers can understand the content of this book in Indonesian version

1.3 Significance of Translating *HAWTHORNE*

This translation has many benefits, namely for translators and for the reader, because there are a variety of literature and learn a sentence or word, in the presence of a novel translate then we can learn a foreign language for example, we can learn the words or phrases in English and memorized.

1.4 Theory of Translation

According to Larson (1984: 15) translation is classified into two main types, namely *form-based translation* and *meaning-based translation*. Forms-based translation attempts to follow the form of the source language (SL) and it is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation. A literal translation sounds like nonsense and has little communication value (Larson, 1984: 15). The literal translation can be understood if the general grammatical form of the two languages is similar. Larson (1984: 16) says that idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically. This is his/her goal.

According to Newmark (1988b) as for the process of translation, it is often dangerous to translate more a sentence or two before reading the first two or three paragraphs, unless a quick glance through convinces you that the text is going to present few problems. In fact, the more difficult - linguistically, culturally, 'referentially' (i.e., in subject matter) - the text is, the more preliminary work I advise you to do before you start translating a sentence, simply on the ground that one misjudged hunch about a key-word in a text - say, *humoral* in *le bilan humoral* (a fluid balance check-up) or *Laetitia* in *l'actrice, une nouvelle Laetitia* (a Roman actress or an asteroid) – may force you to try to put a wrong construction on a whole paragraph, wasting a lot of time before (if ever) you pull up and realise you are being foolish. This is another way of looking at the word versus sentence conflict that is always coming up. Translate by sentences wherever you can (and always as literally or as closely as you can) whenever you *can* see the wood for the trees or get the general sense, and *then* make sure you have accounted for (which

is not the same as translated) each word in the SL text. There are plenty of words, like modal particles, jargon-words or grammatically-bound words, which for good reasons you may decide not to translate.

The central problem of translating has always been whether to translate literally or freely. The argument has been going on since at least the first century BC. Up to the beginning of the nineteenth century, many writers favoured some kind of 'free' translation: the spirit, not the letter; the sense not the words; the message rather than the form; the matter not the manner. This was the often revolutionary slogan of writers who wanted the truth to be read and understood - Tyndale and Dolet were burned at the stake, Wycliff's works were banned. Then at the turn of the nineteenth century, when the study of cultural anthropology suggested that the linguistic barriers were insuperable and that language was entirely the product of culture, the view that translation was impossible gained some currency, and with it that, if attempted at all, it must be as literal as possible. This view culminated in the statements of the extreme 'literalists' Walter Benjamin and Vladimir Nabokov.

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The argument was theoretical: the purpose of the translation, the nature of the readership, the type of text, was not discussed. Too often, writer, translator and reader were implicitly identified with each other. Now the context has changed, but the basic problem remains.

I put it in the form of a flattened V diagram:



1.5.1 THE METHODS

1.5.1.1 Word-for-word translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pretranslation process.

Example

SL : I will go to Salem tomorrow

TL : Saya akan pergi ke Salem besok

1.5.1.2 Literal translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

Example

SL : There is a very American quality

TL : Disini benar-benar kualitas Amerika

1.5.1.3 Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer.

Example

SL : We do not even live at our house!

TL : Kita bahkan tidak tinggal di rumah kami sendiri!

1.5.1.4 Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents - *une nonne repassant un*

corporal may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. 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 to 100% fidelity and allows for the translator's intuitive empathy with the original.

Example

SL : He is a book-worm

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

1.5.1.5 Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

Example

SL : The ocean hath its silent caves, deep, quite and alone

TL : Laut diam yang tak terpakai, sangat dalam, tenang dan sendirian

1.5.1.6 Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all.

Example

SL : How they live on what he makes?

TL : Bagaimana mereka dapat hidup dengan penghasilannya?

1.5.1.7 Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Authorities as diverse as Seleskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation.)

Example

SL : I think I have been happier this Christmas

TL : Aku pikir aku lebih bahagia pada natal ini

1.5.1.8 Communicative translation

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.

Example

SL : Here I sit in my old accustomed chamber

TL : Disini aku duduk di kamar tua seperti biasa

