CHAPTER I

INTRODUCTION

1.1 The Background of the Study

Literary translation is translation of literary works such as short stories, novels, poems, plays, and et cetera. It has special characteristics as literary works different from non-literary works. According to Hodges (2011), it is a translation which not only need changing words from a language to another but also needs particular manners to express the texts in target language as sense which is contained by source language text. Landers (2001) states that all facets of the work, ideally are reproduced in such a manner as to create in the TL reader the same emotional and psychological effect experienced by the original SL reader.

Cultural aspects in literary translation are inseparable matters for medium of translation which the use of language is affected by culture since langauge is product of culture. Lotman (1978) states that 'no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of natural language'. Newmark (1988) defines culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression. In addition, Nida (1964) argues that words are fundamentally symbols for features of the culture.

In term of transferring meaning in translation, Nida and Taber (1969) states that translating consists of reproducing in the receptor language the closest natural equivalent of the source language massage, first in terms of meaning and

secondly in terms of style. The concept of closest natural equivalence is rooted in Nida's concept of dynamic equivalent. His celebrated example is the translation of "Lamb of God" into the Eskimo language. Here "lamb" symbolizes innocence, especially in the context of scrafice. In fact, Eskimo culture does not know "lamb". Thus, the word does not symbolize anything. Instead of "Lamb of God", he prefers "Seal of God" to transfer the message. Here Nida talks about cultural aspects. It palys an important role in human life, culture, therefore, should be considered.

Adapting Nida, Newmark (1988) categorizes culturally loaded words and phrases into some typical examples of (1) Ecology: flora, fauna, winds, plains, hills: 'tundra', 'plateau', selva (tropical rain forest), savanna; (2) Material culture (artefacts): food, clothes, houses and towns, transport; (3) Social Culture: workand leisure (4) Organizations, customs, activities, concept; (5) Gestures and habits.

In the study of culturally loaded words and phrases, there are numerous studies that have described and raised many issues on the different procedures in their way in translating the culturally loaded words and phrases. Rizki Gunawan (2011) who observed the translation strategy of cultural words in laskar pelangi. The result of his finding was the cultural loaded words were dominantly translated by applying domesticating; and the use of cultural equivalent, functional equivalent, descriptive equivalent, reduction are the realization of domesticating.

Dyka Santi Des Anditya (2014) in her thesis discussed translation techniques and equivalence in the Indonesian translation of ASEAN charter. She found that the whole text was translated using referential, translational, distributional and ideational methods.

Nurul Istiqamah (2015) discussed the translation of culturally bound words in Frozen script. She found that the translator mostly used cultural equivalent strategy in translating the culturally bound words.

From the research findings of some studies above, it could be seen that culturally loaded words and phrases from different languages are translated by using different strategies to be held the equivalence of meaning and understable to the reader. Analyzing the opposite, the researcher would analyze translation procedures from English culturally loaded words and phrases into Indonesia used by the translator. The researcher wanted to know if there any other strategy beside those strategies above found when translating culturally loaded words and phrases from English into Indonesian. Culturally loaded words and phrases in *Frankeinstein,* which was translated into Bahasa Indonesia by Anton Adiwiyoto, was analyzed.

Novel is one of the texts that full of cultural meaning. However, translating novel is different from translating the other form of texts. When translating novel, the translators have to master three aspects, they are linguistic aspect, cultural aspect, and the excellence of storytelling.

A large number of novels have been translated into Bahasa Indonesia, these books can be a very effective means to introduce the culture and values into

Indonesian as part of cultural exchange. One of those few books that become international books is an English novel entitled *Frankenstein or the Modern Prometheus* which was written by the English author Mary Wollstonecraft Shelly and originally published in 1818 and its Indonesian version which was translated by Anton Adiwiyoto and published in 1977 with the same title. In this thesis, the researcher chooses *Frankeinsten or the Modern Prometheus.* This novel is one of the famous science novel ever in the world. *Frankeinstein* is one of the most interesting novel that gives influences to the reader. This novel has been translated into many languages in the world including Bahasa Indonesia. After its publication, Shelly's *Frankenstein* attained a classic status, becoming one of the best-known 19th century literatures. The novel was adapted to film in 1931. This novel also contains many terms of cultural aspect, which recognizes readers to England, the author's background culture.

The process of translating, however, is not as easy and simple as people think. Thus, being a good translator is hard job. There are many problems faced. The difficulties are in finding equivalent words/ phrases in target language to obtain the closest equivalence of source language's cultural content The translator, of course, should be able to overcome the language and culture system difference. As this study focuses on the translation product, the researcher analyzes and clarifies what procedures decided on this translated novel. Related to the cultural background, following are the examples of its translation:

SL: and her motions were lighter than **the chamois** of the hills
(*Frankeinstein* original version, page 33 line 22)

TL: *dan gerakannya lebih lincah dari pada* ***kambing gunung***

(*Frankeinstein* Indonesian Version, page 16 line 22)

From the example above, it could be seen that the translator chooses kambing as the most equivalent meaning for chamois. The term chamois, based on the Oxford Dictionary Learner's Dictionary, is animal like a small deer that lives in the mountains of Europe. Chamois was rather difficult to be translated because it is only exist in Europe. By following the sentences, it could be known that the little girl whom met by Frankeinstein seemed ligheter than a small deer which was called chamois.

The translator assumed that kambing was the most appropriate analogy for chamois because the little girl could move as fast as a mountain goat did. A mountain goat, was characteristically always running fast. Most Indonesian people had shared this experience. Thus, the culturally loaded word was translated easily by applying cultural equivalent procedure. The next founded data was below:

SL: Men appear to me as ***monsters*** thirsting for each other's blood
(*Frankeinstein* original version, page 33 line 22)

TL: *Manusia kelihatan sebagai* ***serigala*** *yang ingin saling memakan sesamanya*
(*Frankeinstein* Indonesian Version, page 16 line 22)

From example above, the source language was translated into target language by applying discursive creation. The word *monsters* was translated into *Serigala* in TL. The word *monster* is talking about the imaginary creature. *Monster* is a large, ugly and frightening creature, especially an imaginary one (Oxford Advanced Learner's Dictionary). It made the translation work slightly diffferent with author's idea. The translator did not put imaginary creature for his translation, but he changed with *serigala*. *Serigala* adalah binatang mamalia

karnivora (www.wikipedia.org), so *serigala* is an animal. The meaning *serigala* doesn't have any correlation with the word *monster* in source language (SL) which the author wants to deliver her idea. It made unpredictable out of context because the source language (SL) told us about frightening creature, whereas in the target language (TL) told us about an animal. Thus, the culturally loaded word was translated easily by the translator using discursive creation procedure. So, the purpose of using discursive creation is to establish a temporary equivalence that is totally unpredictable out of context in the source text above.

This facts indicated that there was another strategy used by the translator when translating English culturally loaded words and phrases into Bahasa Indonesia besides applying Newmark's procedures. Because of the background of the study, the researcher wanted to know how the translator translated the culturally loaded words or phrases in this novel in cathcing the delivery of cultural message.

1.2 The Problems of Study

Based on the description of the background of the study stated above, the problems of the study are formulated as following:

1. What are the categories of culturally loaded words and phrases in *Frankeinstein*?
2. How are the culturally loaded words and phares in *Frankeinstein* translated into Indonesian?

1.3 The Objectives of the Study

The objectives of this study are to answer the three research questions, as formulated above. To be more specific, the objectives of the study are:

1. To describe the categories of culturally loaded words and phrases in *Frankenstein*.
2. To describe how the culturally loaded words and phrases in *Frankeinstein* are translated into Indonesian.

1.4 The Scope of the Study

Scope of the research is needed to give a focus to this research. This study focused on the culturally loaded words and phrases found in *Frankeinstein* novel English version and its Indonesian translation version. The researcher used culturally loaded words and phrases theory proposed by Newmark.

1.5 The Significances of the study

The findings of the study are expected to be relevant and significant theoretically and practically.

1. Theoretical Significance

   Theoretically, this study can enrich the knowledge about the culturally loaded words and phrases in any literary translation.

2. Practical Significances

   Practically, the usefulness of findings is described as the following:

1) By knowing the culturally loaded words and phrases and procedures, it is expected that the translator will find the right way in translating the culturally loaded words or phrases in English novels into Bahasa Indonesia or conversely.
2) This study could be reference for the next researchers in analyzing Indonesian translation of literary works especially which is derived from English works.
3) This study will be significant for informing the translators from other social fields which have relationship with linguistics about the role of translation in a novel.
4) This study can contribute information and insight to applied linguistic practitioners, translators and students of translation courses and any others readers who are interested in studying translation especially in culturally loaded words and phrases.