# THE TRANSLATION METHODS USED IN AN INDONESIAN FOLKTALE "PUTRI LOPIAN"

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## ABSTRACT

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This study was conducted by applying descriptive qualitative method. The source of data was taken from the folklore book and interviews with the translator of the folktale *Putri Lopian*  The technique for analyzing the data is descriptive qualitative research. The results of this research showed that there were 9% sentences by literal translation, 10 sentences by semantic translation, 5% sentences by adaptation translation, 31% sentences by free translation, 1% sentence by idiomatic translation and 10% sentences by communicative translation. The total number of sentences from  the data consisted of 76% sentences. It was found there were seven out of eight types of traslation methods Literal, Faithful, Semantic, Adaptation, Free, Idiomatic and Communicative uses based on the text in the Folktale. The reason why the translator used free translation as the dominant method was that he did not follow any theories or approaches of translation when he was translating the text, he thought that the audience was a child. so that he arranged the language to be easy to understand.

Keywords: Translation Methods, The Folktale Book

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## INTRODUCTION

### *Background of the Study*

Language is a sign system to identify things in the world according to the society and it is also needed for human being to exchange information, goods and services that are meaningful which is used as a means of communication. Without a language people will find difficulties to communicate and express their ideas, thought and wishes (Yudha, 2013:3). By language we can express and deliver our thoughts to other people in written or spoken form which provides formal or informal situations.

Newmark (1988:28) translation is rendering the meaning of the text into another language, in the way that the author intended the text to be. Hence, in many types of text (legal, administrative, dialect, local, culture) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. There are many diffrences between Source Language (SL) and Target Language (TL) such as the structures of the source and the target languages, text, the culture and style. Larson (1984:13) states that translation is basically a transfer of meaning from the source language to the receptor (target) language.

Translation is a general term that refers to the removal of refrections and ideas from the source language (SL) and the target language (TL). Translation is the process of transferring message or meaning from one language (source langusge) to others (target language). According to bell (2005:13) Translation is the replacement of a representation of a text in a second language. The purpose of translation activity explained by Taber (in Shifa, 2013:5) is to make a message originally within one language available to people who have the knowledge of his first language.

In the process of translation, the translator must be carefully identifying the source language into the target language when she or he tries to transfer the message. The translator must realize things between source language and target language, consequently he or she has to find its equivalent in target language that is suitable and has the same sense in source language. But another

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problem in translation process faced by the translator is when she or he finds the equivalent in the target language can eventually cause the inaccurate, unacceptable or unreadable translation.

Translation and culture are interrelated and so, translating without taking into account both the source culture and the target language culture will possibly create a lot of misunderstanding. That is why in order to avoid such mistakes effective translation method is indeed necessary especially in the work of literature that is related to culture. In particular, translating folktale which is believed to reflect the deepest aspect of the culture that produces it requires a careful consideration of culture. The changes of reduction, addition and modifications from the intrinsic element of the folktale is often unavoidable in translating Indonesian folktale. To discover what changes are made from indonesia Folktale, we can do a comparison (analysis) from the Indonesian version and English version. The challenges found in translating folktale has made it interesting for the researcher to find out the method of translation used in *Putri Lopian.*

This research focuses on the techniques of translation that can be seen through the translation techniques  realized on the text.

Molina and Albir (2002 : 499) define that translation techniques allow the people to decribe the actual steps which are taken by the translators in each textual micro unit and obtain clear data of the general methodological option chosen.

In this case, the reseacher choose a folktale from Tapanuli Tengah  entitled *Putri Lopian* as the object of  the analysis. This story is a local literary work that tells about history and culture in Tapanuli Tengah in the previous time. This literary work was first printed in 2016 in Indonesia, which was translated by Yoferi and publised in  Balai Bahasa, North Sumatera.

In this research the researcher will use Newmark's theory about translation technique. According to Newmark (1988:45) there are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic translation and communicative translation.

## REVIEW OF LITERATURE
### A. Theoretical Framework

Theoritical framework of this study provides basic information aimed at making concepts and term clear as applied in this study.

### 1. Language

According to William A. Haviland, language is a system of sounds that when combined according to certain rules pose meanings can be captured by all the people who speak the language. According to Plato, language is essentially a statement of one's mind by means onomata (name objects or something) and rhemata (speech), which is a reflection of the idea of someone in the flow of air through the mounth.

According to Cambridge University Press, language is integrally interwined with our nations of who we are on both the personal and the broader,

societal levels. When we use language, we communicate our individual thoughts, as well as the cultural beliefs and practice of the communicaties of which we are a part: our families, social group, and other associations.

### 2. Translation

Translation is as skills and arts. Translation as arts since the translator used the feelings in translating without having to follow the rules that have been set in translating. Translation as a skills, because the translator have the ability to translate, still using rules that have been set in translation.

According to Newmark (1988:28) translation is rendering the meaning of the text into another language in the way that the author intended the text. it means, the meaning of the author's aim when it is translated. Hence in many types of text (legal, administrative, dialect, local, culture) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible.

There are many differences between Sources Language (SL) and Target Language (TL) like the structure of the source and the target language / text, the culture and style and the other quotation from Bell (1991:12-13) says that translation is the abstract concept which encompases both the process of translating and the product of that process.

### 3. The Process of Translating

According to Newmark (1988:19) a translator must comprehend something very clearly. In translation nothing is purely objective or subjective : there are no cast-iron rules. Everything is more or less precise and there is no absolute translation. There are two approaches to translating, the first paragraph or chapter is read to get the sense of the text, the feeling or tone, and then the translator deliberately sits back, reviews the content, and read the source language text. Second, read the whole of text two or three times, find the intention, register, tone, mark the difficult words passages and start translating, when you have taken your bearing. The translator may think the first more suitable for literary and the second for a technical or an institutional text. The second technique, usually preferable, can be mechanical. It means a translational text analysis is useful as a point of reference but is does not inhibit the free play of intuition. Alternatively, the first approach may be preferable for a relatively easy text and the second is for the difficult one.

There are levels of the processes of translation. Newmark (1988:22) asserts the processes of translation operate in four levels :

a. The textual level: the base level when the text is translated. This the level of literal translation of the source language into the target language. The level of translation should to be eliminated, but t also acts as a corrective or paraphrase and paper-down of synonyms. Basically, the translator transposes the source language grammar (clause and groups) into their 'ready' target language equivalents and he translates the lexical units into the sense that appears immedietly appropriate in the context of the sentence.

b. The referential level: in this level the translators have to be able to summarize in crude lay terms, simplify at the risk of over-simplification, pierce the jargon and penetrate the fog of words. Thus, the translation provides some hints of a compromise between the text and the facts. He has to supplement the linguistic level, the text level with the referential level, the factual level with the necessary, additionaly, information from this level of reality, the facts of the matter. The referential level is when the translator mentally sorts out the text which is built up.

c. The cohesive level:the cohesive level follows both the stucture and the moods of the text, the structure through the connective words (conjungtions, enumerations, reiteration, definite article, general words, referential synonims, punctuation marks) linking the sentence usually proceeding from known information (theme) to new information (rheme).
Thus, the stucture follows the train of thoughs, it involves that there is sequence of time, space and logic in the text. The second factor in the cohesive level in mood, this can be show as dialectical factor moving between positive and negative, emotive and neutral. This cohesive level is a regular. It sequres coherence and adjusts emphasis.

d. The level of naturalness: normally, the translator can only reach this level by temporarily disenganging from the source language text, by reading his own translation as though original text existed. Thus, in translation any type of text he has to sense naturalness. Usually, for the purpose of reproducing, sometimes for the purpose of deviating from naturalness. He has to bear in mind that the level of naturalness of natural usage is grammatical as well as lexical (i.e. the most frequent syntactic structures, idioms and words that are like to be appropriate found in that kind of context) and through appropriate sentence connectives, may axtend to the entire text. Naturalness is easily defined as not to be concreted Natural usage comprises a variety of idioms or styles or registers determined primarily by the setting of the text, where it is typically published or found, secondary by the author, topic and readership, all of whom are usually dependent of the setting.

Natural usage, then must be distinguished from 'ordinary language'. He has to pay attention to word order, common structures, cognate words, the approprateness of gerund, infinitive, verb, nouns, lexis and other 'obvious' areas of interference. Naturalness is not something that he waits to acquire by instinct. He works toward it by small prograssive stages, working from the most common to the less common features, like anything else retionally, even if you never quite attains it. There is no universal naturalness.

Naturalness depends on the relationship between the researcher and the topic or situation. What is natural is one situation may unnatural in another, but everyone has a natural language where spoken and informal written language more or less coincide.

The unit of translating usually is translated sentence by sentence, running the risk of not paying enough attention to the sentence-joins. If the translation of a sentence has no problem, it is based firmly on literal translation, plus virtually

automatic and spontanious transpositions and shifts changes in word order. The problem comes when he wonders how to make sense of a difficult sentence. Usually he only has trouble with grammar in a long complicated sentence, often weighed down by a series of word-groups depending on the verb-nouns.

The translation lexis is a part of the process in translating. The chief difficulties in translating are lexical, not grammatical. The difficulties with words are of two kinds, they are :

a. It is difficult to understand them.
b. It is hard to translate.

If the translator can not translate a word, it may be because it is possible that possible meanings are not known to him, because meaning is determined by unusual collocation or a reference elsewhere in the text. He has to bear in mind that many common nouns have four types of meaning. They are physical or material, figurative, technical and colloquial.

The other process is the translation of proper names. The translator should not lose sight of the linguistic problems of the texts. He must let him mind play over the various type of reference or your own memories. Newmark does not deny neurolinguistic, psychological process in translation. Newmark (1988:36) points that the translator cannot schematize proper names. They are unconcious (part of imagination). People should remember that while english keeps the first names of foreign persons unchanged, French and Italian sometimes arbitrarily translate names, even if they are living people.

The last process is revision. During the final revision stage of translating, he constantly tries his version in the interest of elegance and force, at the same time allowing some redundancy to facilitate reading and ensuring that no substantial sense component is lost. Translator must always try to be accurate. They have no license to change words that have plain one-to-one translation just because he thinks they should be better than the original. The fact that he is subjected as a translator, there are so many forces and tensions does not excuse for plain inaccurancy. Revision is also a technique that he acquires by practising.

### 4. Methods of Translation

Newmark (1988:12) argues that a general theory cannot propose a single method, but must be concerned with the full range of text types and their corresponding translation criteria as well a major variables involved. Translation types are types used in translating process in rendering the meaning based on each translator's intention in translating a translation work. While translation methods relate to whole texts, translation procedures are used for sentence and the smaller units of language. Translation types are applied to identifiable text categories, Each perspective consists of four translation methods. The first perspective provides word-for-word translation, literal translation, faithful translation, and semantic translation, while the second perspective provides, adaptation translation, free translation, idiomatic translation, and communicative translation.

Those methods describes in V diagram below (Newmark; 1988:45).

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| Source Language Emphasis | | Target Language Emphasis |
|---|---|---|
| Word-for-word | Adaptation | |
| Literal | | Free |
| Faithful | | Idiomatic |
| Semantic | | Communicative |

translator may face the linguistic, literary, aesthetic and socio-cultural problems. The linguistic problems are the collocation and obscuration. The aesthetic and literary problems are related with poetic structure, while the socio-cultural problems include metaphorical expressions and sound arise when the translator translates expressions containing the four major cultural categories such ideas, ecology, behaviour, and products.

The process of translating literary works is sometimes more difficult than translating other types of texts, because literary works have aesthetic, specific and expressive values the expressive function shall put forwards the writer's thought (or the process of thought), emotion, etc. While the aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. Therefore the translator should try at her or his best to transfer these specific values from the source language into the target language.

6. **Literature**

Literature is a term used to describe written and sometimes spoken material. Literature most commonly refers to works of creative imagination, including poetry, drama, prose and some songs. Literature represents the culture and tradition of a language or people.

Eagelton (2008:1) says that literature can be defined as imaginative writing in the sense of fiction, writing which is not true. Literature is a form of human expression. Not only everything is expressed in words of literature, but also in the organization and it is written down is counted as literature. Those writings are primarily informative, technical, sholarly and journalistic.

7. **Prose**

According to Zarin Koob as cited by Iranmanesh 2012 says that prose is written word which is near to an ordinary, colloquial and oral speech and lack of a literary explanation. For example, the prose of several inscriptions which is in a form of language and literary explanation in them that indicates that aim of creating a work in the form of persian prose is not clear.

Prose is equvalent of the spoken language. It is written in words, phrases, sentences, paragraphs and chapters. It utilizes puctuition, grammar and vocabulary to develop the messege. Prose is devided into two, there are fiction and nonfiction. If the action and the conversation for the others, the result would be prose. Fiction includes novel, mystery, detective, romance, short stories and historical fiction.

Nonfiction writing includes essays, authobiograpies, speeches, journal and articles. The goal in nonfiction prose is to be real on the science, factual news and history.

## 8. Folktale

Folktale has many definitions, because everyone experiences and lives folktale differently. It is often difficult to confine the diversity and fluidity of folktale into a set and rigid definition. Dundes (1965:19) states that folktale is crucial to a knowledge of human experience. He observed it, because as autobiographical ethnography, it permits a view from the inside-out rather than from the outside-in. The advantages of folktale is that it conveys what people think in their own words and actions, and what they say or sing in folktale expresses what they might not be able to in everyday conversation. The folktale stories is to realize cultural values and morals.

## RESEARCH METHODOLOGY

The study of this research is descriptive qualitative method. In the handbook of qualitative research, Denzin and Lincoln (2005) describe qualitative research as involving an interpretive naturalistic approach to the world. This means the qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them Narbuko and Achmad (1997:4) also states that a descriptive method is a research method which tries to give the solution of a problem based on the data.

So that, descriptive qualitative studies generally are characterized by simultaneous data collection and analysis. It is an approach that is very useful when writer to know, regarding events, who were involved, what was involved, and where did things take place

The object of this study is the method of translation in the folklore book entitled *Putri Lopian* from Indonesian into English. It was translated by Yolferi. This is the first printed on 2016 ISBN 978-602-9172-24-9, it was published in Balai Bahasa, North Sumatera. The writer focus on analyzing the method used by the translator in translating the folktale.

## RESEARCH FINDINGS AND DISCUSSIONS

*Research findings*
1. The results of the analysis show that there are seven types of methods used in translating the folktale of *Putri Lopian* From Indonesian into English. The methods are literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation, communicative translation. the writer didn't use any word for word translation.

2. The use of translation method in the folktale *Putri Lopian* is from Indonesian into English. The researcher had collected, analyzed and categorized the translation method used in the folktale of *Putri Lopian* from Indonesian into English. The translation method were described, provided an examples and the reason into the specific translation method.

*Discussion*

There are 8 methods of translation by Peter Newmark, they are word for word for word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation. This research deal with the use of translation method based on Peter Newmark's theory in (1988) in the folktale *Putri Lopian* from Indonesian into English. Based on the findings, in the folktale *Putri Lopian* the translator used more free translation method compared to the other eight methods. It has implication that the translator tends to use free translation method in translating without the manner, or the content without the form of original. The translator avoid the use of word for word translation method as implication that translator did not want to deliver the meaning from source language in the formal way that translate the sentence word for word or did not try to fit the culture of the folklore itself. For the next researcher who plans to have a research with related or further research about translation method, it is suggested to have more references of literary works. It is better for the next researcher to analyze the other object. For example, literary translation of books, articles, stories, prose and drama that requires a creative and flexible approach.

## CONCLUSIONS AND SUGGESTIONS

### Conclusions

1. The researcher analyzed the translation method applied by the translator based on the Newmark's theory. The total of the sentences from the data were 76% sentences. The translator only used seven translation methods out of eight translation methods by Newmark's theory in translating the folklore of *Putri Lopian* from Indonesina into English, they are : Literal Translation (9% sentences), Faithful Translation (10% sentences), Semantic Translation (9% sentences), Adaptation Translation (6% sentences), Free Translation (31% sentences), Idiomatic Translation (1% sentence) , Communicative Translation (10% sentences) and Word for Word translation is not used in translating this folkore.

2. It was found that there were seven out of eight types of translation methods (Literal, Faithful, Semantic, Adaptation, Free, Idiomatic and Communicative) were used based on the text in the folktale *Putri Lopian* as follows;

   1) Literal Translation in the sentence number 33, the word *Apalagi* if the translator translated to be **moreover** by using word for word translation then the sentence becomes confusing. so that the translator removes the word *Apalagi.* Even though it is almost the same as word for word

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translation is adjusted to tin the wording that corresponds to the grammatical SL.

2) Faithful Translation in the sentence number 29, The words *beliau sangatlah sedih karena raja Labutuo adalah kerabatnya juga* The translator keeps faith in the translations by using in target language **he was very sad since Labutua king was his relatives.** he didn't improve the structure, add or reduce some other words. This translation is trying as faithfully as possible against SL.

3) Semantic Translation in the sentence number 7, The words *cahaya berseri* in SL is translated into **shone like morning sun** in TL. If the translator translated the words *cahaya berseri* literally, it is **radiant light** but the translator translated this words using his creativity by adding aesthetic value into the TL.

4) Adaptation Translation in the sentence number 24, the translator translated the sentence by converting the culture the SL into Tl. In the sentence the word *marganya* the translator translated it become **family names**. The word *marganya* is the ethnic culture from ethnic Batak people which means **family names**. If the translator use word *marganya* the reader cannot understand the meaning.

3) Free Translation in the sentence number 58, Free translation is rewriting without seeing the original form. Usually a pharaphrase can be shorter or longer than the original. In this sentences it is clear that the translator makes the sentences longer than the original and the meaning of the SL into TL is not interrelated.

6) Idiomatic Translation in the sentence number 32, the language is reiterated but there are irregularities in the meaning nuance and idiom that are not in the source language, but they are commonly used in the target language, The words *Ibu kota kerajaan Lobutua berubah seperti kota mati* is translated into TL **The capital city of Lobutua kingdom was empty like a dead city**. The word **like a dead city** it catagorized as the idiomatic translation method.

7) Communicative Translation in the sentence number 47, The translator translated the source language *"percuma kamu beri tahu "* the translator delivered the meaning and message sentence from the source language to TL into **"it is useless"**.

3. The Free Translation method is dominantly used by the translator. The reason the translator used Free Translation as the most dominant method in translating this folktale is the target language which is children. Therefore, the translator did not use word for word translation. To support thesis findings, in the previous research, in her study, Nasution, N.S. (2017) wrote a thesis entitled Translation Method Used In Indonesia Folklore "Batu Menangis" Translated into English. The dominant type of method in this research is Free Translation. The folklore was also aimed for the Childern terms of translation, It was called audience directed translation. It can be concluded that in translating the folktale it would be

better to use free translation method, so that the readers find it easy to understand the language.

*Suggestions*

1. The students of English Department especially English Literature students to know how to analyze translation methods in literary work such as drama, poetry, song, folklore, novel or act.
2. To know the teacher of the translation subject explanation related to the method can be best used in translating every different kind of text before practising to translate the text. The teacher is also expected to introduce the information of the cultural background of the text that the student will translate.

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