

JURNAL

BAHASA, SASTRA, DAN STUDI AMERIKA

Maret 2014

**Vol. XIX
No. 22**

**Halaman
1636 - 1749**

**ISSN
1410 - 5411**

JURNAL

BAHASA, SASTRA, DAN STUDI AMERIKA

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JURNAL BAHASA, SASTRA DAN STUDI AMERIKA

diterbitkan dua kali setahun pada bulan Maret dan September. Secara umum, jurnal ini berusaha memuat paper mengenai kajian linguistik, penerjemahan, kesusastraan, dan kajian wilayah Amerika.

Untuk itu, kami mengundang para penulis dari perguruan tinggi lain untuk berpartisipasi dalam tukar-menukar informasi. Dengan demikian, jurnal ini dapat menjadi media yang baik untuk saling melengkapi ilmu pengetahuan kita.

PREFACE

This year's editions are fully dedicated to English Department students. This first edition published on March consists of ten articles written by our students of Linguistics, Translation, and American Studies mainstream. The first four articles discuss issues on Linguistics, the next four articles discuss issues on Translation, and the last two articles are about issues on American Studies.

Two articles discussing issues on Linguistics apply pragmatic approach and the other two apply socio-pragmatic and Systemic Functional Linguistics approach. The first article discusses the differences between command expressions uttered by male and female characters in the American TV-series entitled *Brothers and Sisters*: Season 1, Episode 1-12 and explains how male and female characters use Politeness strategies and the speakers' reason in relation to the speakers' gender when they use such particular strategies in expressing the command expressions. The second article intends to describe the topics of compliment, the functions of compliment, and the responses of the compliment expressed by the characters in the film entitled *Letters to Juliet*. The third article attempts to discuss the types of apology strategy uttered by the characters, the factors that determine the choice of apology strategy used by the characters, and the functions of apology strategy in the film entitled *Tooth Fairy*. The writer of the fourth article analyzes the interpersonal meaning of presidential campaign speeches delivered by Barack Obama and Hillary Clinton in New Hampshire Primary on January 8, 2008 and discusses the speakers' reason in relation to the speakers' gender when they employ certain communication strategies in their interpersonal interaction.

The first article coming from Translation mainstream focuses on the analysis of techniques and quality of translation of direct speech in the utterances in bilingual children comic entitled *Pinocchio*. The aims are to find out the translation techniques and quality of direct speech translation in terms of accuracy, acceptability, and readability. The second article studies the translation techniques and quality of public signs translation in terms of its accuracy, acceptability and readability. The third article focuses on the translation techniques and quality of nominal group's premodifiers in *The First Four Years* novel by Laura Ingalls Wilder and its Indonesian translation *Empat Tahun Pertama* by Djokolelono and aims at finding out the function of nominal group's premodifiers, the translation techniques employed by the translator in translating the premodifiers, and the quality (accuracy and acceptability) of the translation of premodifiers. Applying Mona Baker's theory on idiom translation, the last article aims at comparing the translation of idioms in the movie entitled *The Avengers* found in its official subtitle and the most downloaded subtitle taken from www.subscene.com in terms of the translation quality and of the techniques of translation used by the translation.

The first article written by a student of American Studies mainstream aims at finding the importance of and exact forms of the unhealthy 1930s Chicago Black Belt socio-cultural conditions in triggering African-American delinquency represented by Richard Wright's *Native Son*'s main character, Bigger Thomas. The research provides analysis of an African-American who becomes a chronic delinquent because of his interaction with unhealthy 1930s socio-cultural conditions of the segregated Chicago South Side neighborhood known as Black Belt. The second article tries to explain how a movie entitled *Argo* constructs the Orient and what motivates the Orient construction in the movie.

All papers are, of course, subject for further discussion. Therefore, academic inputs and suggestions are expected from the readers. It is then expected that the papers give contribution to improve our academic atmosphere, both internally and externally.

Board of Editors

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**The Analysis of Command Expressions
Employed by Male and Female Characters
in an American TV-Series Entitled “Brothers and Sisters”
Season 1 Episode 1-12
(Socio-pragmatic Approach)**

Kennia Wikanditha

Abstract

This paper is conducted to describe the differences between command expressions uttered by male and female characters in the American TV-series entitled Brothers and Sisters: Season 1, Episode 1-12. It is also carried out to explain how male and female characters use Politeness strategies. Moreover, this paper is done to find out the speakers' reason in relation to the speakers' gender when they use such particular strategies in expressing the command expressions. It uses socio-pragmatic approach and descriptive qualitative method. The data are classified by the gender of the speaker and then they are grouped based on the politeness strategies proposed by Brown and Levinson. The results show that the female characters in the TV-series are portrayed to be more polite than male characters when expressing their command.

Keyword: *Command expression, gender, politeness strategies*

1. Introduction

It is said that women are more polite than men in many ways. Women tend to use politeness strategy when they communicate to others; while men are rarely use politeness strategy. Women are more emotional, while men are full of self-assertions. When women are obsessed to maintain their relationship with others, men have a tendency to show off their achievements to other men (Eckert & McConell-Ginet, 2003; Sapiro, 1990; Montgomery, 1995). Thus, it is suggested that the way men and women express their command is different. Command expression is used by a speaker to get someone do something for him or her. To express a command, people have to be aware of others' face wants. In order to avoid friction to the hearer and reduce the size of imposition, a speaker may disguise the command into interrogative form or in declarative form (Holmes, 1992; Chaika, 1982). Social status, the relationship between speaker and hearer, the different power between speaker and hearer, and the gender of the speaker are the factors which can influence the different strategies used by the speaker when expressing command. This paper examines the use of politeness strategy in males' and females' characters in the TV-series entitled “Brothers and Sisters” Season 1 Episode 1-12 when they express their command to the listeners. “Brothers and Sisters” is an American TV-series whom its story focuses on the life of the Walkers family. The family matter is the center of the TV-series.

2. Discussion

There are 22 data found in the TV-series containing command expressions, 9 data are uttered by male characters and 13 data are uttered by female characters. Male and female characters in the TV-series use politeness strategies from Brown and Levinson (1987), the strategies are bald on record, positive politeness, negative politeness, and off record. There is a table showing the use of politeness strategies found in males’ and females’ command expressions.

2.1 Men’s and Women’s politeness strategies

Table 2.1 The Data Containing Command Expression

Politeness Strategy	Gender of The Speaker	Data no.	Number of Data
Bald-on Record	Male	1, 9, 10, 11, 13, 14, 15, 16, 17	9
Bald-on Record	Female	12, 18, 21	3
Positive Politeness	Female	2, 5, 7	3
Negative Politeness	Female	3, 4, 6, 19, 20	5
Off Record	Female	8, 22	2
Total			22

From table 2.1, it is stated that all male characters use bald on record strategy when they express their command, while the strategies used by female characters vary. When expressing their command, women tend to use ‘softer’ strategies, they are positive politeness, negative politeness, and off record strategy. The absence of male’s command expression in these three strategies indicates that men are, indeed, task-oriented rather than emotionally-oriented. The male characters in the TV-series use bald-on record strategy because, according to them, the listener’s action to accomplish the command is more important than to bound emotional-based relationship with the listener.

Eckert and McConell-Ginet (2003: 125) have explained that “Women, therefore, unlike men, are frequently obsessed with being the perfect spouse, the perfect parent, the perfect friend,” Thus, this statement can explain the phenomena of the use of positive politeness strategy, negative politeness strategy, and off record strategy by female characters in the TV-series. For instance, the first command is uttered by Sarah, and the second command is expressed by Tommy. They are in the same situation, informal. And the listener of their commands is the same, the waiter of the bar. The waiter is the subordinate, while Sarah and Tommy are superiors.

The command which is performed by Sarah is then followed by the command which is performed by Tommy. Sarah expresses her command by saying, **“Three beers, please?”** On the other hand, when expressing his

command, Tommy says “**Three bourbons too.**” The commands are expressed in the same strategy; bald on record strategy. Yet, the way Tommy and Sarah express their commands is different. Sarah smiles to the waiter when she commands the waiter and she attaches ‘**Please**’ at the end of her command while Tommy does not use non-verbal action and he does not attach please at the end of his command. In expressing her command, Sarah talks in high rising intonation (HRT) while Tommy uses falling/final intonation. The HRT and please attachment in Sarah’s command are then seen as the way to weaken her command and to make it sounds polite although she speaks to a subordinate. On the other hand, the use of falling/final intonation is depicted as Tommy’s way to show his self-centered side to the waiter. In the end, it can be pointed out that through some actions, Sarah wants to be seen as a polite person while Tommy wants to be seen as someone who talks directly and full of self-assertion. To sum up, although the male and female characters in the TV-series use bald-on record strategy in expressing the command, they use different way. Female characters have a tendency to add ‘please’ in her command, while male characters never add ‘please’ in the command.

2.2 The Use of HRT in The Command Expressions

HRT (High Rising Terminal) is a term that is created by Penelope Eckert. The term refers to the use of rising intonation on someone’s utterance. Eckert and McConell-Ginet (2003) have stated that the use of HRT is usually to weaken the utterance (p. 174). HRT is used when the speaker has no intention to close the conversation or she (or he) has no self confidence to decide some things. The HRT is then seen as the way the speaker shows his (or her) lack of self-assertiveness. In contrast, the use of final/falling intonation is somehow seen more intimidating than the use of HRT in a sentence. When people use falling/final intonation, means that the speakers are very confident with their sentences and their decision. By using falling/final intonation, the speaker does not open any possibility for the listener to respond to the sentence.

Table 2.2 The Use of HRT (High Rising Terminal)

Character	The Use of HRT			
	Datum no.		Number of Data	
	Yes	No	Yes	No
Male	10, 11	1, 9, 13, 14, 15, 16, 17	2	7
Female	3,4, 6, 12, 19, 20, 21, 22	2, 5, 7, 8, 18	8	5

From the table, it shows that female characters in the TV-series use more HRT (High Rising Terminal) than the male characters. There are 8 data

found which contain HRT in females' command expressions and 2 data which contain HRT in males' command expressions. On the other hand, in females' command expressions, there are 5 data which do not contain HRT, whereas there are 7 data found in males' command expressions. The use of HRT by both male and female characters is interpreted differently, according to some factors that influence the speaker's condition such as the context of the situation, the position of the speaker, and the relationship between the speaker and the listener.

In datum 10 and 11, the male characters in the TV-series use HRT because they are frustrated and angry toward the listeners and the surroundings. For instance, in datum 10, Kevin uses HRT towards Scotty because he is angry at Scotty for not rooting for him at the debate between the Walker. Kevin uses HRT to show to Scotty that he is annoyed by Scotty. He tries to intimidate Scotty by raising his intonation.

Female characters of the TV-series use HRT to reduce the size of imposition of their commands (when the command expressed in a good situation), and they use HRT when they are angry and upset. The paperer takes datum 12 as the example. There are two commands happen in the datum. The first command is uttered by Sarah, and the second command is expressed by Tommy. They are in the same situation, informal. And the listener of their commands is the same, the waiter of the bar. The waiter is the subordinate, while Sarah and Tommy are superiors. Sarah expresses her command by saying, **"Three beers, please?"** On the other hand, when expressing his command, Tommy says **"Three bourbons too."** Sarah talks in high rising intonation (HRT) while Tommy uses falling/final intonation. The use of HRT in Sarah's command is then seen as the way to weaken her command and to make it sounds polite although she speaks to a subordinate. On the other hand, the use of falling/final intonation is depicted as Tommy's way to show his self-centered side to the waiter. In the end, it can be pointed out that through some actions, Sarah wants to be seen as a polite person while Tommy wants to be seen as someone who talks directly and full of self-assertion.

Men in this TV-series rarely use HRT in expressing their command because they are depicted to be full of self-assertion than the women in this TV-series. Males' character use mostly final/falling intonation when they command the listeners. It is because they are depicted to have the authority to command. Most of the male speakers are superiors. For instance, in datum 01 William expresses his command using falling/final intonation to Kitty and Nora because he is the superior among the family members. William tends to intimidate Nora and Kitty through those acts as he believes that combining the command and the non-verbal actions will reduce the risk of being rejected by the listeners and it can minimize the risk of being misinterpreted by Nora and Kitty. In datum 18, the female judge uses falling/final intonation to command the participants because she has the highest authority in the courtroom. The use of falling/final intonation is depicted as the judge's way to show her self-centered side to the participants. In the end, it can be pointed out that through some actions; the

judge wants to be seen as a polite yet a person who has self-assertion in the same time.

To sum up, the interpretations of HRT vary because there are many factors that influence the use of HRT. Not only gender itself, the different context of situation and the different relationship between the speaker and the listener will lead to different interpretation of HRT by both male and female characters. However, in this TV-series, women use more HRT because they are depicted to be more careful and full of self-consideration when they command others.

3. Conclusion

Based on the result of the analysis, both male and female characters of the TV-series entitled *Brothers and Sisters: Season 1, Episode 1-12* perform non-verbal actions when they express their command to the listener. However, there is slight difference between women and men in this TV-series in expressing the command.

The depiction of the female characters in this TV-series fits with the general stereotype about women. Women in this TV-series express their command more polite than men. It is proved from the absence of males' positive politeness, negative politeness, and off record strategy in their command expressions. Their purpose in commanding someone is not a mere command, they apparently have hidden purpose. It can be seen from the way female characters use positive politeness strategy in expressing their command. There is an emotional reason behind the use of such particular strategy when it comes to female commanders. Women apparently have high awareness about others' feeling and their own images. The use of please in female's command is seen as a polite way to command someone and it can be used to gain a positive point from the listener.

Male characters use Bald on record strategy in all their command expressions because they aim to express the command efficiently. Some of them use this strategy to force the imposition of the command as being stern and firm is seen as the way male characters in this TV-series maintain and get the power over the listeners. The evidence proves that male characters in this TV-series are depicted to fit the stereotype that men are generally task-oriented people and they are all a short-sentence commander. Moreover, Eckert and McConell-Ginet (2003) have explained that men and boys have a tendency to use more direct prohibitions. Men in this TV-series use bald on record strategy to the listeners regardless the listeners' genders. They perform the command without any redressive as what they want is that their command can be accomplished as quick as possible by the hearer.

In the end, women and men in this TV-series are depicted to be different. It can be seen from the way they express their command and their strategies to express the command. In the movies and TV-series in most American channels, the producers still use the stereotypes of women and men

because most of American viewers expect to see something what they want. Indeed, in America, women are still seen as the number 2 citizens and men are still the superiors.

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An Analysis of Compliments and their Responses in the Film Entitled *Letters To Juliet* (A Pragmatics Approach)

Chatarina Wahyu Titi Murti

Abstract

Compliment is an expression which deals with taking account of the feeling of other people and making them comfortable. Compliment is typically a positive comment given to someone else. This compliment is intended to make the hearers feel good. This research is conducted to describe the topics of compliment, the functions of compliment and the responses of the compliment expressed by the characters in the film entitled Letters to Juliet. It uses pragmatics approach and descriptive qualitative method. The data were analyzed with wolfson's theory of the topic and the function of compliment. Herbert's theory was used to analyze the compliment responses uttered by the addressee. The results show that the characters deliver a compliment to make the addressee feels good.

Keywords: *Pragmatics, Topic of Compliment, Compliment function, Compliment Responses*

1. Introduction

Language is one of the most important things in the social lives. People usually use language as a media for communication. Sapir in Fasold describes that language is a guide to social reality. Language can be used to keep relationship among or between individual(s), since there is nobody who is getting hurt because of the use of the language in interaction (1996:50). They use a language which appropriates with the context of situation in which they talk about. In the communication, language serves a variety of ways of saying things, addressing and greeting others, describing things, and paying compliments.

Compliment is one of good ways for the speaker to prevent misunderstanding between interlocutors. A linguistic philosopher, Austin, discussed the concept of speech act and expanded by Searle. A compliment is considered as a spontaneous expression of approval or admiration toward one's work, appearance, acquisition, or taste recognized as positive worth. Moreover, Holmes defines a compliment as a speech act which explicitly or implicitly attributes credit to someone other than the speaker. Usually, the person addresses for some good (possession, character, skill, etc) and it is positively valued by the speaker and the hearer (2003:177). In the case of giving compliments, Wolfson points out that what members of particular culture groups thank or apologize for, or compliment on, usually reflects values because, in performing these speech acts, people often implicitly assess the

behavior, possession, accomplishments, character or appearance of others (Wolfson and Judd, 1983). The right choice of compliments enables the participants to establish closer relationship and to show their intentions well. The way people give a compliment is different; it depends on the context of situation. The relationship between the speakers also affects the choice of compliments. The majority of compliments are usually given to people who are at the same age and status. For those who come from higher status tend to give compliments based on the ability or appearance.

The researcher chose this film because this film is interesting and also there are many compliments employed by the characters. Thus, the researcher will analyze all the compliments and their responses through the conversations in the film.

This paper has four parts, at the first part, the background of study explained. The second part is the literatures relevant to the analysis are reviewed. The third part is the research methodology. The findings are discussed and summarized in the last part.

2. Literature Review

Levinson defines that Pragmatics is the study of relations between language and context that are basic to an account of language understanding (Levinson, 1983: 21). The term language understanding is used in the way favored by workers in artificial intelligence to draw attention to the fact that understanding an utterance involves a great deal more than knowing the meaning of the words uttered and the grammatical relations among them.

Pragmatics is the study of ability of language users to pair sentences with the context in which they would be appropriate (Levinson, 1983: 24). Therefore, to understand pragmatics meaning of the speaker, one should consider the principles of language used by the speaker. In understanding and interpreting the meaning of an utterance, we must pay attention to the context or situation in surroundings. If people take no notice to the context and situation, the intended meaning of utterance may be different from their interpretation.

A compliment plays important role in most speech communities. This compliment is intended to make the hearers feel good. Compliment as speech act, is classified as expressive expression (Yule, 1996: 53). Wolfson divides the topics of compliment into two major categories, namely appearance and ability (Wolfson and Judd, 1983: 90). The topic of appearance refers to the outer look of appearance or performance of the compliment addressee. It is divided into two types, they are personal appearance and possession. The type of topic of compliment on personal appearance usually deals with apparel. The type of topic of compliment on possession usually deals with the material possession. Topic of ability is quite different to the topic of appearance. It is not talking about the physical look but someone's capability in certain occasion. Compliments concerning on ability are divided into two types: those, which are general, and those which refer to a specific-act well done. The general ability

includes categorical reference to skill, talent, personal quality, and taste. Specific act ability contains all compliments which are specific-act in a certain situation.

Compliments may play different role in different occasion in the interaction. Wolfson (1983) defines eight functions of compliment. They are, compliment may serve to increase solidarity, to create or maintain rapport, to express admiration or approval, to express positive evaluation, to express encouragement, to strengthen or to replace other speech act formula, to soften criticism, and to modify sarcasm. The speaker from higher status tends to make a compliment concerning some activities or piece of works of others who are in the lower position. It frequently functions as encouragements.

A compliment response means “a very common phrase that people say after another person has praised them for ability, possession, appearance, or anything that is valuable for social or economic reason.” For example, when a person says you look so pretty, people may say *thank you*, *you don't have to say that* or *no I don't, you're just being nice*. These examples are taken from: (<http://www.carla.umn.edu/speechacts/sppragmatics/compliments/compliment.home.html>). Herbert in McKay and Hornberger (1996: 334) classifies the responses of compliment into 12 types. They are Appreciation token, Comment acceptance, Praise Upgrade, Comment history, Reassignment, Return, Scale Down, Question (Query or challenge), Disagreement, Qualification, No Acknowledgment, and Request Interpretation.

3. Methodology

The type of this research is a qualitative research which employs a descriptive method. This research is qualitative because the data are in the form of words and sentences. Furthermore, in a descriptive method, the research focuses on the activities such as collecting data, classifying data, analyzing data and drawing conclusion of the data.

In conducting this research, the researcher takes the film entitled *Letters to Juliet* and the script of this film as the source of data. The data of this research are taken from dialogues containing compliments, verbal and non verbal acts of compliments response. The verbal acts are taken from the dialogues which are expressed by characters in that film. The non verbal acts are the body language, facial expression, smile, eye contact, and touching expressed by the characters in that film. Total sampling technique is used in this research.

In obtaining the maximum result of the research, the researcher tries to explain each step of the descriptive research in accuracy and detail (Surakhmad, 1994: 140). They are, replying the film entitled *Letters to Juliet* as the source data for several times, Searching and copying the transcript of the film entitled *Letters to Juliet* from the internet on <http://subscene.com/subtitles/letters-to-juliet/english/360191>, comparing the transcript of the movie to the dialogues of the characters in the movie, editing the transcript of the movie to the dialogues

of the characters in the film by adding or deleting words or sentences, finding the dialogues containing compliments expression and compliment responses in the film and matching the dialogues with the transcript of the film, Taking all dialogues containing compliment expressions as the data of the research, classifying the data based on the types of topic of compliment, identifying the data based on the compliment responses, and giving codes on each classified datum.

In this research, the steps of analyzing data are classifying the types of topic of compliment employed by characters in the dialogues of the film entitled *Letters to Juliet* based on Wolfson's classification, describing the context of culture based on the theory of context in which the compliment and compliment responses occur, analyzing and interpreting the function of each compliment based on Wolfson's criteria of the function of compliment, analyzing the compliment responses based on Herbert's theory of compliment responses, and drawing conclusion from the data analysis and giving suggestions.

4. Results

There are 21 data found in the *Letters to Juliet* film containing compliment expressions. From the total data, there are two types of topics of compliments based on Wolfson's theory employed by the characters, they are the topic of appearance and the topic of ability. There are two topics of compliments which are employed by the character in the film entitled *Letters to Juliet*. They are the topic of appearance and the topic of ability. Each topic is divided into two types. The topic of appearance is divided into personal appearance and possession. The topic of ability is divided into two types. They are general ability and specific-act ability. There are twenty one data found in this research. There are two data of the topic of compliment on personal appearance. The speaker in the topic of personal appearance gives compliment dealing with the addressee's apparel or physical appearance. Two data employ on the addressee's material possession. Eight data belong to general ability. The general ability usually deals with the addressee's skill, talent and personal qualities. There are nine data employing the specific-act ability. Specific-act ability contains all compliments which are specific act in certain situation.

In this research, the researcher uses Wolfson's classification of the compliments function. Each topic of compliment has its own function. The function of compliments are used to increase solidarity (6 data), to express admiration and/or approval (6 data), to express positive evaluation (3 data), as encouragement (2 data), to replace speech act formula (2 data), as sarcasm (1 data), and to soften criticism (1 data). From the eight compliment function, there is one compliment function cannot be found on the data of this research. It is the function of compliment to create or maintain the rapport.

The addressees respond the compliment in various ways. The kinds of compliment response which are employed by the characters are appreciation token, comment acceptance, comment history, question and no

acknowledgment. The appreciation token includes verbal and nonverbal acceptance. Three data belong to the verbal acceptance. The verbal acceptance is usually expressed with the utterance *thank you*. Most of the responses which are used by the addressee are nonverbal acceptance. The addressees respond the compliment by smiling. There are three data belonging to the comment acceptance. The addressee accepts the compliment by offering a relevant comment on the complimented topic. One datum belongs to the comment history. In this type of the response, the addressee offers a comment related to the history of the complimented object. One datum responds the compliment by giving the question. The addressee delivers the question as the response of the compliment to ask the sincerity of the compliment. No acknowledgment is the last type of the compliment response. There are two data belonging to this type of compliment response. No acknowledgment means that the addressee does not give response on the compliment.

5. Discussion

Based on the findings, it is found that compliment which is uttered by the characters in the film entitled *Letters to Juliet* belongs to the topic of general ability. It is because the speaker tends to give compliment on the addressee's ability rather than the addressee's appearance. This research studies the type of topic of compliment based on Wolfson classification. Based on Wolfson classification there are two types of topic of compliments. They are the topic of appearance and the topic of ability. The topic of appearance is divided into personal appearance and possession. In the topic of personal appearance the speaker gives compliment to the addressee because of the outer look. In this research found that the speaker delivers the compliment to the addressee because the addressee looks beautiful. The adjective *beautiful* is used by the speaker to strengthen the compliment. Based on the data analysis, the characters employ direct compliment in the conversation. In the topic of possession, the speaker compliments the addressee's possession on something. In This research, the speaker gives a compliment on the addressee's love story. The speaker thinks that the addressee's love story is one of the romantic stories the speaker ever heard. In this research, the type of topic of compliment which is mostly found is the topic of ability. The topic of ability is divided into general ability and specific-act ability. General ability deals with the personal quality, skill and talent. The researcher found eight data which contain the compliment on skill, talent and personal quality. The speaker usually uses the adjective *great* and *good* to deliver the compliment to the addressee. The use of the adjectives *great* and *good* is to show that the speaker pays attention to the addressee and the speaker admires the addressee's ability in doing something. The topic of specific-act ability contains all compliments which are specific-act in a certain situation. The speaker tends to deliver compliment to the addressee because of some specific-act the addressee done in a certain situation. The compliment is used to reflect the speaker's positive feeling to the addressee.

Compliments may play different role in different occasion in the interaction. Wolfson (1983) defines eight functions of compliment. They are compliment may serve to increase solidarity, to create or maintain rapport, to express admiration or approval, to express positive evaluation, to express encouragement, to strengthen or to replace other speech act formula, to soften criticism, and to modify sarcasm. Not all of the compliment function found in this research. The compliment function used to create or maintain the rapport is not found in this research. The compliment function which is mostly found is compliment as the expression of admiration and/or approval. The characters mostly employ the compliment function as the expression of admiration and/or approval because compliment usually deals with the spontaneous expression. The speaker delivers the feeling through the compliment. The expression of admiration and/or approval usually linked with the spontaneity. The speaker tends to give a compliment as the expression of admiration and/or approval because of the addressee's outer look and ability. The function of compliment to increase or to express solidarity is also found in this research. The speaker uses compliment as one of a good way to keep a good relationship with the addressee. The compliment used by the speaker to prevent misunderstanding with the addressee. In this research compliment function to express positive evaluation is delivered by the speaker who has higher position than the addressee. This compliment is used to evaluate what the addressee has done. Compliment may function as encouragement. In this research the speaker delivers the compliment to the addressee to motivate the addressee to keep on a good work.

Herbert in McKay and Hornberger (1996: 334) classifies the responses of compliment into 12 types. From the twelve types of compliment responses, there are five types of the compliment responses employed by the addressees in responding the compliments. The analysis of the response of the compliment needs to be considered because the addressee will respond to the compliment after it is delivered by the speaker. From the five types of compliment responses found in this research, appreciation token is the compliment response used by the addressee mostly. The appreciation token is divided into verbal and non verbal acceptance. The verbal acceptance usually uses the word *thank you* as the acceptance of the compliment. The verbal acceptance is the polite way to respond the compliment uttered by the speaker. The verbal acceptance is used by the addressees to show their attention toward the speaker's compliment. In the form of non verbal acceptance, the speaker shows the appreciation token by smiling. Smiling is a kind of positive facial expression to show approval. Smiling is also an acceptance that reduces the force of acceptance which seems to suggest self-praise.

In the *Letters to Juliet* film, it is found that types of topic of compliment, the function of compliment and the compliment response are used when the characters deliver compliment to the addressee. There are two types of topic of compliment based on Wolfson classification applied by the characters in expressing compliment, namely topic of appearance and topic of ability. The

compliment function based on Wolfson classification is also found in this research. From eight classification of compliment functions, there are seven classification of compliment function found in this research. In the compliment response, it is clear that Herbert's theory applied by the characters to respond the compliment uttered by the speaker.

6. Conclusion

Based on data analysis, the four topics of compliment, personal appearance, possession, general ability and specific act ability serve many functions in accordance with Wolfson's criteria of the compliment function. The most dominant compliment expressions uttered by the characters in the film *Letters to Juliet* belong the topic of general ability. The speakers deliver the compliment toward the addressees based on their skill, talent and personal quality. Wolfson (1983) defines eight possible functions of compliment. It is also found that the compliment used as the expression of admiration and/approval takes the highest percentage. In the compliment response, the addressee tends to use the appreciation token as the response of the compliment. From twelve types of compliment responses there are five types of compliment responses found in this research.

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The Analysis of Apologizing Expressions Uttered by the Characters in the Film Entitled “Tooth Fairy” (Pragmatics Approach)

Nurani Ayuningtias

Abstract

This research discusses the types of apology strategy uttered by the characters, the factors that determine the choice of apology strategy used by the characters, and the functions of apology strategy in the film entitled “Tooth Fairy”. The research uses pragmatics approach. It is a descriptive research which takes total sampling technique. The data are taken from the dialogues containing apology expressions uttered by the characters in the film. The data are classified based on Trosborg’s theory of apology strategy and Fraser’s theory in describing the factors that determine the choice of apology strategy, and in describing the functions of apology strategy. The findings of the research show that there are seven types of apology strategy, namely expression of regret, request for forgiveness, explicit explanation, expression of self deficiency, expressing concern for hearer, offer of repair and explicit acknowledgement. The results also show that apology strategies are influenced by some factors, namely nature of infraction, the severity of the infraction, the situation in which the infraction occurred, and the relative familiarity between the participants. It is found that there are four functions of apology strategy. The functions are maintaining the harmony between the characters, restoring interactional balance, reducing the strained situation, and reducing/preventing the anger.

Keywords: Pragmatics, Speech Act, Apology

1. Introduction

Human interact with the other through communication in their daily life. Through communication, they talk and share their opinions, ideas, and thoughts. People do not only express their feeling and thoughts but also keep social relationship among others, such as to make request, to make an offer, to make an apology, and etc through communication. Communication is related to language. People communicate with the others through language in their society. Language is one of the most important elements in our life as a meaning of communication that connects people from different culture and backgrounds.

According to Trudgill (1992), language is not simply a meaning of communicating information about the weather or any other subject. It is also a very important meaning of establishing and maintaining relationship with the others, people deliver messages or information in their community. Through communication they maintain the relationship among family, friends , and society. Language can be used to make expressions, to give opinions, to greet

the others, to make compliments, to make apology, etc or language may be also used to hurt the others to express dislike and to accuse others.

Sometimes in daily life, people injure and hurt the other spontaneously. Because of this activity, they ask apology for their faults. Apology is usually employed to express regret for a mistake or a fault with admission of guilt or fault. Apologizing act is a kind of expressive speech acts. Searle in Huang (2007:107) states that an expressive speech act is a kind of speech acts that express psychological attitude or state in the speaker such as joy, sorrow, like/dislike. It means that apologizing is a way to express their faults or wrong. It is a kind of psychological expression where people can express what they think and what they feel. People need to apply certain strategies of apology. These strategies will help them to reach the goal of apologizing acts and maintain the relationship between the participants. The differences of apologizing acts are related to the behaviour that may also cause differences strategy or apology. Apology can be stated directly or indirectly related to the strategy used by the offender. The words "I'm sorry" is usually used by people for expressing apology. This word can not change the fault already done by the offender, but at least can restore the relationship between the offender and the offended.

Hence, the researcher is interested to analyze apology expressions in the film "Tooth Fairy" and to find out the factors in choosing apology strategy, then to find out the function of apology strategy to describe the relationship between the participants.

This paper has four parts; at the first part, the background of study is explained. Then the literatures relevant to the analysis are reviewed. Next, the research methodology is presented, and the last, the findings are discussed and summarized.

2. Literature Review

Thomas (1995:22) defines pragmatics as meaning in interaction. He claims that to interpret speaker's meaning, it involves the negotiation of meaning between speaker and hearer, the context of utterance (physical, social, and linguistic) and the meaning potential of an utterance. It is because meaning in interaction is not something which is inherent in the words alone, nor is produced by the speaker or the hearer alone, but it relates to context and meaning potential of an utterance. Levinson (1983:24) states that pragmatics is the study of language use, but now the definition of pragmatics is more complex. Pragmatics is considered as a study of linguistic meaning which related to context.

In producing language, people not only try to understand the meaning of words but also try to know what speakers want to convey (Yule, 1996:127). It means that the hearers have to know what the speakers want although it is not said or written. Leech (1983:13) comes up with the concept of context. He states that context deals with the relevant aspects of the physical or social

setting of an utterance. Recognizing the context of situation is highly essential to understand the intended meaning of the speaker in a conversation because the same sentence may refer to different meaning if it occurs in different context.

According to Fraser (1981), an apology may be preformed just in case two basic conditions are met. First, the speaker acknowledges responsibility for having performed some acts and second, the speaker conveys regret for the offense which comes about as a result of the commission of the act. Trosborg (1995) classifies the apology strategies into four major categories. The first category is evasive strategy. It is closely related to the strategy in which the apologizer fails to take on responsibility. This category is divided into three strategies, they are minimizing, querying preconditions, and blaming someone. The second is indirect apology, this strategy is called for when the apologizer chooses to take on responsibility, then he/she can do implicitly and explicitly strategy of apology with varying degrees of self blame. Indirect apology is divided into two groups, they are acknowledge of responsibility and explanation or account. Meanwhile, the third category is direct apology. This strategy of apology let the apologizers express their apology explicitly. It is divided into three strategies, namely expression of regret, offer of apology and request for forgiveness. The last is remedial support. In remedial support, additional support may be offered, either in the form of verbal expression of concern or promises with regard to future behaviour or remedy of the offence. There are three remedial support strategies. They are expressing concern for hearer, promise of forbearance, and offer of repair.

The choice of strategy which is used in expressing apology cannot be separated from the social factors. The social factors have influenced in performing a certain apologizing act. Fraser (1981) states four factors which influence the choice of strategy apology. The first is the nature of infraction. It is a kind of physical injury or other damage like insulting or teasing someone else. Then, the severity of the infraction. This factor shows the seriousness of the offense. It means that the more serious offense is the more complex of the choices of apology strategy. The third one is the situation in which the infraction occurred. The factor is related to the formality situation in which the offense takes place. The choice of apology in formal situation will be different from the choice in the intimate situation. Furthermore, the other factor is the relative familiarity between the characters. This factor describes how the relationship between the participants whether they have close relationship or not.

Furthermore, concerning with the choice of apology strategy that is used by the characters, there are four functions of apology strategy. The first function is maintaining the harmony between the characters. That is the function of apology strategy to maintain the relationship well between the characters. Then, the function is followed by restoring interactional balance with the offended. This function of apology strategy is to repair the mistake of the apologizer. The other function is reducing the strained situation. It is the function of apology strategy to make the condition better than the previous

condition. While, reducing or preventing the anger is the function to decrease the anger

3. Methodology

The type of this research is a qualitative research which employs a descriptive method. The source of data in this research is a comedy film entitled *Tooth Fairy*. The data are taken from the dialogues containing apology expressions uttered by the characters in the film. Total sampling technique is used in this research.

The steps of collecting data are watching the film, finding the english subtitle, replying the film for several times, matching the dialogues and the utterances in the film with the script from the internet, transcribing the dialogues which contains of apology expressions, identifying the data based on the types of apology strategy, identifying the data based on the factors which determine the choice of apology strategy, identifying the function of apology strategy. It is important to give a code on each classified datum in order to make the analysis of the data.

In this research, the steps of analyzing data are analyzing each type of apology strategy based on Trosborg's theory uttered by the characters in the film *Tooth Fairy*, analyzing the factors which determine the choice of apology strategy based on Fraser's theory, analyzing the function of apology strategy and drawing conclusion from the data analysis and giving suggestion.

4. Results

There are 18 data found in the *Tooth fairy* film containing apology expressions. From the total data, there are 7 types of apology expressions based on Trosborg's theory uttered by the characters, namely expression of regret, request for forgiveness, explicit explanation, expression of self deficiency, expressing concern for hearer, offer of repair, and explicit acknowledgement.

It is also found that apology expressions are influenced by some factors. Those factors determine the choice of apology strategy. There are 4 factors based on Fraser's theory applied by the characters in expressing their apology, namely the nature of infraction, the severity of the infraction, the situation in which the infraction occurred, and the relative familiarity between the characters. From the four factors, the situation in which the infraction occurred becomes the most influencing factor in choosing the apology strategy.

People have certain function in delivering their apology expression. The functions can be divided into four. They are maintaining the harmony between the characters, restoring interactional balance, reducing the strained situation, and reducing/preventing the anger.

5. Discussion

Based on the findings, it is found that the characters of *Tooth Fairy* film

mostly employ expression of regret in choosing the apology strategy. From the whole data, there are 9 apology expressions that can be classified into expression of regret. It takes the highest portion in expressing apology expression, then it is followed by explicit explanation with 5 data, request for forgiveness with 4 data, and 1 data for expression of self deficiency, expressing concern for hearer, offer of repair, and explicit acknowledgement.

The characters mostly employ expression of regret for asking an apology because this strategy belongs to direct apology. People will say "*sorry*" or "*I'm sorry*" directly and spontaneously after they made mistakes. It is clear that expression of regret is chosen to show the regret of the speaker directly. Then, there are 5 data that can be classified into explicit explanation. The strategy is used by the speaker to mitigate his/her guilty by giving additional explanation explicitly to the hearer. When the speaker says "*I'm sorry, we're running very low on budget*", she utters her apology explicitly and gives an explanation as a wish that the hearer will understand the situation so that he will want to forgive her.

The next apology strategy is request for forgiveness. From the analysis, it is found that there are 4 data for this strategy. This strategy of apology usually uses the words "*forgive me, pardon me, and excuse me*". Another strategy is expression of self deficiency. There is only 1 datum which belongs to expression of self deficiency. Expression of self deficiency is a type of indirect apology in which the speaker feels guilty by saying self deficiency expression. There is no word "*sorry*" in this expression. It can be seen from the example that is taken from the film "*I'd learned my lesson, never buy black market stuff*". From the utterance, it can be concluded that the speaker realizes his mistake and feels guilty, although there is no word "*sorry*" in that utterance.

Sometimes in delivering apology expression, the speaker will express concern for the hearer's condition, this strategy is called expressing concern for hearer. It is only found 1 datum from the film. The speaker utters "*Sorry, do you know nothing about fairy evolution?*" because he wants to know the hearer's knowledge about fairy evolution. In order to repair damage which has been resulted by the speaker, he will offer some kinds of compensatory action as an offer to pay for the damage. That strategy of apology is called offer of repair. There is only 1 datum for this strategy. The last strategy is explicit acknowledgement. In expressing the apology strategy, the speaker will choose some strategies. The strategies are chosen based on some factors, such as situation. The strategies that are used in formal situation will be different from informal situation. Based on Fraser's theory, there are four factors which have an effect to the character's choice of certain apology strategy. They are the nature of infraction with 4 data, the severity of infraction with 2 data, the situation in which the infraction occurred with 9 data, and the relative familiarity between the characters 3 data.

The nature of infraction deals with the social damage done by the apologizer such as hitting one's car or insulting someone. It is also a kind of

physical injury or other damage. Then, there is a factor which is called the severity of the infraction. This factor exists when there is a seriousness of the offense. The seriousness of the offense that is done by the apologizer happens when he makes a serious mistake, for instance decreasing someone's status or mocking someone. The next factor is the situation in which the infraction occurred. It is related to the formality situation in which the offense takes place. The choice of apology strategy in the formal situation will be different from the intimate situation. It is clear that context of situation has a big influence in choosing the apology strategy. Because of that, the situation in which the infraction occurred has the highest position in influencing the choice of apology strategy. The last factor is the relative familiarity between the characters. It shows the relationship between the offender and the offended whether they have close relationship or not. Meanwhile, concerning with the choice of apology strategy that is used by the characters, there are four functions of apology acts, including maintaining the harmony between the characters with 7 data, restoring interactional balance with the offended with 5 data, reducing the strained situation with 3 data, and reducing or preventing the anger with 3 data. The results show that maintaining the harmony between the characters becomes the most influencing factor in choosing the apology strategy.

6. Conclusion

Based on the result of the analysis, there are seven types of apology expressions based on Trosborg's theory employed by the characters in *Tooth Fairy* film, namely expression of regret, request for forgiveness, explicit explanation, expression of self deficiency, expressing concern for hearer, offer of repair, and explicit acknowledgement. The most dominant apology expressions uttered by the characters in *27 Dresses* film are expression of regret. It takes the highest portion with 9 data.

In choosing the apology strategy, there are factors that determine the choice of apology strategy. According to Fraser, there are four factors found in the film. The factors are the nature of infraction, the severity of the infraction, the situation in which the infraction occurred, and the relative familiarity between the characters. Here, the situation in which the infraction occurred gives more influences in choosing the apology strategy. Whereas, concerning with the choice of apology strategy that is used by the character, there are four functions of apology expressions. The functions are classified into four categories. They are maintaining the harmony between the characters, restoring interactional balance with the offended, reducing the strained situation, and reducing/preventing the anger. The results show that maintaining the harmony between the characters becomes the most influencing factor in choosing the apology strategy.

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A Comparative Analysis of Interpersonal Meaning on Presidential Campaign Speeches of Barack Obama and Hillary Clinton (Systemic Functional Linguistics Approach)

Inti Briliani

Abstract

This research examined the interpersonal meaning of presidential campaign speeches delivered by Barack Obama and Hillary Clinton in New Hampshire Primary on January 8, 2008. Furthermore, this research discussed the speakers' reason in relation to the speakers' gender when they employed certain communication strategies in their interpersonal interaction. This research was a qualitative study applying descriptive method. It was based on systemic functional linguistics approach, focusing on the analysis of interpersonal meaning covering status, affect, and contact. The speeches were analyzed through several elements of lexicogrammar, including mood structure, MOOD system, transitivity system, thematic structure, lexis system, clause system, and nominal group. According to the realization of interpersonal meaning in general, both speakers tend to be the same. It means the status between the two speakers and the audiences is unequal, the affect of both speakers towards the audiences is positive, the contact between the speakers and the audiences is involved and both speakers also employ familiar and readable language. However, in the case of the status employed, Obama and Hillary have their own ways to show their power. Finally, it can be pointed out that the gender of the speakers contributes to the distinctive communication strategies and the speakers' ways in maintaining the social relationship with the audiences.

Keywords: *interpersonal meaning, speech, language and gender*

1. Introduction

The objective of the research is to examine the interpersonal meaning covering status, affect, and contact of presidential campaign speeches delivered by Barack Obama and Hillary Clinton as the candidates from Democratic Party on January 8, 2008 in New Hampshire primary. Furthermore, it aims at discussing the speakers' interpersonal interaction in relation to the gender of the speakers.

The analysis comparing the speeches of Barack Obama and Hillary Clinton is expected to generate more views about the way male and female communicate, maintain social relationship, and persuade the audiences in the case of political speech. It is because the previous researches concerning on interpersonal meaning have not much related the interpersonal meaning analysis with the concept of language and gender (Feng & Liu, 2010; Ye, 2010). As suggested by Bussey and Bandura (1999), "human differentiation on the basis

of gender is fundamental phenomenon”, thus the way male and female communicate as well as maintain their social relationship with other people may be different.

In addition, this research presents a more profound analysis since it categorizes the variables based on the mood structure as the key aspect in realizing the exchange of interpersonal meaning (Thompson, 2004). Therefore, it would be clearer to see how the types of process, theme, and lexis used in the speeches when the speakers give or demand goods and services (proposal) or give or demand information (proposition) to realize the status and affect of the speakers. It is also in accordance with the nature of speech, particularly the presidential campaign speech, in which the speakers do not only give information, but also influence the audiences to think or act in a particular way as the speakers want.

This research was a qualitative study applying descriptive method. It was based on systemic functional linguistics approach, focusing on the analysis of interpersonal meaning. Besides, it applied total sampling technique and content analysis method in collecting and analyzing the data.

2. Literature Review

A. Interpersonal Meaning

Interpersonal meaning realizes the social reality or the meaning constructed from the interaction between participants in the text. It views language as a way of doing or acting on others. It examines the attitude and viewpoint of the speaker as well as the way the speaker maintains social relationships with the addressee in order to achieve his/her communicative purposes (Halliday & Matthiessen, 2004). In addition, according to Martin and Rose (2003), as the realization of tenor, interpersonal meaning is highly affiliated with power and solidarity. It has three dimensions, including status, affect, and contact. Status refers to the relative position of participants in a culture's social hierarchy; whether the status constructed is equal or unequal. Affect deals with the emotional charge as well as the judgment and assessment among participants. Finally, contact evaluates the degree of involvement among participants through the familiarity of the language use.

B. Language and Gender

Researchers have suggested several stereotypes of the differences of communication style between male and female. It means that male and female would employ distinct communication strategies through his or her language use to maintain the social relationship with other people. Further, Lips (in Sapiro, 1990) argued that “females and males use somewhat different means to get their way to influence people”. In this case, gender then becomes one of the most significant social variables to examine the language use of male and female since language can represent their identities or status (Wikandhita, 2013).

3. Methods

A. Materials

This research applied the two speeches of Barack Obama and Hillary Clinton delivered in New Hampshire Primary on January 8, 2008, as the source of data. The speeches were taken from www.presidency.ucsb.edu. In this case, speech was chosen as the source of data as it contains much rhetorical devices to influence other people (Feng & Liu, 2010; Fundell, 2008).

The primary data of this research were the linguistic phenomena about the elements of interpersonal meaning which are realized by mood structure, MOOD system, transitivity system, lexis system, thematic structure, clause system, and nominal group. Besides, the secondary data of this research covered the theories and studies supporting this research.

B. Design

The present study conducted a qualitative research applying descriptive method. Furthermore, the theory of interpersonal meaning which is in the frame of systemic functional linguistics was employed as the approach of this research.

In collecting the data, total sampling technique was used. Thus, there were no specific criteria in obtaining the sample/data since the whole sample or clauses in the two speeches were examined to realize the interpersonal meaning.

Finally, the data were analyzed qualitatively and inductively through content analysis. Content analysis is employed to interpret the content of the data by using systematic classification process of coding and identifying themes or patterns emerged in the data (Wahyuni, 2012).

C. Procedure

Spradley (in Santosa, 2012) suggested four stages of content analysis, namely domain analysis, taxonomic analysis, componential analysis, and finding cultural values. Thus, the procedure of data analysis in this research is as follows.

1. Applying Domain Analysis

In this stage, all clauses in the speeches of Barack Obama and Hillary Clinton conveyed in New Hampshire Primary on January 8, 2008 were examined through mood structure, MOOD system, transitivity system, lexis system, thematic structure, clause system, and nominal group.

2. Applying Taxonomic Analysis

Taxonomic analysis was conducted by classifying the data according to each category, including mood structure, transitivity system, lexis system, thematic structure, clause system, and nominal group.

3. Applying Componential Analysis

Componential analysis is conducted to find the relationship between the categories which have been classified in taxonomic analysis. Hence, the analysis of transitivity system, thematic structure, and lexis system (descriptive/attitudinal lexis) is categorized based on the meaning of the mood structure, namely proposal and proposition to interpret the realization of status and affect. Meanwhile, the analysis of clause system, lexis system (congruent/incongruent lexis), and nominal group contribute to the representation of contact.

4. Finding Cultural Values

This stage was applied to discover why the speakers employ a certain interpersonal interaction with the audiences. Besides, it was linked with related theories and previous researches.

4. Results

A. Interpersonal Meaning Realized in Both Speeches

1. Status

The realization of status can be investigated from the following table.

Table 4.1 Status in mood structure, transitivity system, thematic structure, and lexis system

Spkr	Mood	Transitivity								Theme				Lexis	
		Ma	Me	Ve	AR	IR	MB	VB	Ex	TU	TM	In	Te	D	A
BO	Pl	21	2	0	2	0	6	3	1	25	3	2	10	64	139
	Pt	7	18	1	13	7	7	7	6	59	6	0	24	115	149
HC	Pl	2	2	0	3	1	13	8	1	15	3	0	11	22	75
	Pt	7	9	2	14	0	4	10	1	42	4	0	10	76	120
Tot		37	31	4	32	8	29	28	9	140	18	2	57	277	483

Spkr	: Speaker	MB	: Mental behavioral process
BO	: Barack Obama	VB	: Verbal behavioral process
HC	: Hillary Clinton	Ex	: Existential process
Pl	: Proposal	TU	: Topical unmarked theme
Pt	: Proposition	TM	: Topical marked theme
Ma	: Material process	In	: Interpersonal theme
Me	: Mental process	Te	: Textual theme
Ve	: Verbal process	D	: Descriptive lexis
AR	: Attributive relational process	A	: Attitudinal lexis
IR	: Identifying relational process		

Based on the table 4.1 above, Obama and Hillary employ different type of process in exchanging goods and services with the audiences; Obama applies frequent material process whereas Hillary uses most mental behavioral process. In this case, the employment of material process shows that Obama tends to persuade the audiences by demanding and mostly giving the goods or services in the form of several actions which he will do as a president. It is because material process portrays the physical action undertaken by the participant, e.g. *Our new majority can end the tax breaks for corporations that ship our jobs overseas (cl.28a)*.

On the other hand, Hillary mostly applies mental behavioral process to persuade the audiences to have the same mental deed as her and eventually behave or do as she expects. This employment of mental behavioral process can be referred to the speaker's strategy to create "behavioral effect" in political communication (Nimo in Effendy, 1986). In this case, the speaker not only intends to make the audiences understand and feel a certain mental deed, but also motivates the audiences to do a particular act, e.g. *We will seize the opportunities (cl.52)*.

Similar to the analysis of transitivity system in the case of proposal, there is a difference in terms of the process types employed to convey the speakers' attitude; Obama uses most mental process whereas Hillary applies dominant attributive relational process. The frequent use of mental process implies that Obama wants to convey his belief or feeling towards several phenomena to influence the way of thinking of the audiences, e.g. *Yes, we can (cl.63)*.

On the one hand, Hillary uses frequent attributive relational process to make the audiences certain with her viewpoint. It is because this type of process enables her to make her subjective opinions appear factual and objective statements, e.g. *It's about making difference in your lives (cl.10)*.

Topical unmarked theme is mostly employed by both speakers. It is signified by several exclusive pronoun "we" which refers to the speaker and his or her team. In this case, Obama and Hillary want to emphasize the certainty of their inclination or commitment in accomplishing their political principles to guide the new administration with his or her team.

Obama and Hillary also use attitudinal lexis rather than descriptive lexis either in exchanging information or exchanging goods and services. Some examples of attitudinal lexis employed by Obama are *new majority*, *fundamentally new direction*, *improbable journey*, while several instances of attitudinal lexis applied by Hillary are *big challenges*, *long run*, *can-do spirit*.

Thus, based on the explanations above, it can be pointed out that the status between the speakers and the audiences is unequal. It is because the speakers position themselves as "the adviser" who has more knowledge towards several phenomena and issues in America as they give information and their viewpoint to the audiences. By taking this role, the speakers intend to persuade

the audiences to have the same perception as them as well as to arouse the audiences to take action to follow the speakers' demand for goods and services.

2. Affect

The realization of affect can be seen from the table 4.2 below.

*Table 4.2 Affect in mood structure, transitivity system, thematic structure, and
lexis system*

Spkr	Mood	Transitivity								Theme				Lexis	
		Ma	Me	Ve	AR	IR	MB	VB	Ex	TU	TM	In	Te	D	A
BO	Pl	21	2	0	2	0	6	3	1	25	3	2	10	64	139
	Pt	7	18	1	13	7	7	7	6	59	6	0	24	115	149
HC	Pl	2	2	0	3	1	13	8	1	15	3	0	11	22	75
	Pt	7	9	2	14	0	4	10	1	42	4	0	10	76	120
Total		37	31	4	32	8	29	28	9	140	18	2	57	277	483

Notes:

Spkr	: Speaker	MB	: Mental behavioral process
BO	: Barack Obama	VB	: Verbal behavioral process
HC	: Hillary Clinton	Ex	: Existential process
Pl	: Proposal	TU	: Topical unmarked theme
Pt	: Proposition	TM	: Topical marked theme
Ma	: Material process	In	: Interpersonal theme
Me	: Mental process	Te	: Textual theme
Ve	: Verbal process	D	: Descriptive lexis
AR	: Attributive relational process	A	: Attitudinal lexis
IR	: Identifying relational process		

According to the table 4.2, one of the categories showing the positive judgment of both speakers to the audiences is the lexis system, particularly the attitudinal lexis. The attitudinal lexis employed in the speeches, for example *put so much heart and soul* (BO), *spoke loudly and clearly* (HC), shows the affectionate attitude of the speakers towards the audiences. It is because Obama and Hillary are gratified by the support given to them.

Furthermore, both speakers judge the audiences positively by regarding the audiences as the partner in accomplishing the goal of the campaign. This can be identified from several types of processes employed by the two speakers, as follows.

- a. And with your voices and your votes, you made it clear that at his moment, in this election, there is something happening in America. (BO/cl. 17)

- b. For all the ups and downs of this campaign, you helped remind everyone that politics isn't a game. (HC/cl. 8)

Moreover, the inclusive pronoun “we” as well as the possessive pronoun “our” are employed as the topical unmarked theme to integrate the audiences with the speakers and their teams. It can be seen as the way to convince the audiences to join and do one action with the speakers so that they can share the same attitude and common objectives. Thus, the speakers want to make the audiences not only become the observer, but also the doer of the action. The example is as follows.

- a. Yes, we can heal this nation. (BO/cl. 61a, 61b)
b. We will, together, answer. (HC/cl. 31b)

3. Contact

The interpretation of the familiarity and readability of the language employed in both speeches can be examined through several categories in the following table 4.3.

Table 4.3 Contact in clause system, nominal group, and lexis system

Spkr	Clause system			Nominal group		Lexis system	
	Minor	Simplex	Complex	Simplex	Complex	Congruent	Incongruent
BO	25	27	16	157	77	376	91
HC	6	34	17	116	42	218	75
Total	31	61	33	273	119	594	166

From the table 4.3 above, in terms of the clause system, it can be seen that Barack Obama employs dominant simplex clauses, followed by minor clauses and complex clauses. On the other hand, Hillary uses dominant simplex clauses, followed by complex clauses and minor clauses. In this case, the use of frequent simplex clauses in both speeches indicates that the speakers want to make the speeches easy to comprehend.

In addition, both speakers employ simplex nominal group more frequently than complex nominal group. The application of dominant simplex nominal groups signify that the information given is described in a simple way, for example *our new majority, false hope* (BO), *our toughest problems, this campaign* (HC). It is indeed influenced by the massive use of pronouns in the speeches.

In terms of the lexis system, both speeches are composed mainly of congruent lexis. It means that there are no many abstractions or nominalizations applied in the speeches. Even so, the use of abstractions, such as *change*,

equality, prosperity, pay, support (BO), *campaign, difference, respect, credibility, promise* (HC) is likely to be familiar with the audiences.

On the one hand, in terms of the degree of involvement among participants, the contact of the two speakers with the audiences is involved. It can be identified from pronouns ‘you’ and ‘we’ employed by the speakers in order to maintain social interaction with the audiences.

B. The Relationship of the Speakers’ Gender and the Interpersonal Meaning Fulfilled by Both Speakers

1. The Speakers’ Ways in Maintaining the Social Relationship

As stated previously, power and solidarity are the two key aspects of interpersonal meaning as the realization of tenor. These aspects signify how the speakers maintain the social relationship with the audiences through the status constructed. Thus, based on the analysis of status in this research, it is indeed found that both Obama and Hillary have unequal status with the audiences since they show more power. However, the way the speakers show their power is quite different.

In the case of Obama’s speech, his power can be seen from the employment of imperatives clauses which belong to direct commands. By doing so, he appeals the audiences to follow his instructions as well as builds up his authority as the speaker. The employment of direct commands in Obama’s speech contrasts with the use of indirect command in Hillary’s speech. In this case, Hillary applies “let’s” to include the audiences to take actions together with her. Therefore, it can be concluded that Obama applies imperative clause to build up authority whereas Hillary employs imperative clause to build up solidarity with the audiences.

Even though it seems that Obama is more dominant than Hillary in conveying the command, it does not mean Hillary positions herself as the subordinate one in her speech. As a matter of fact, Hillary shows more powerful status than Obama in several ways. In this case, she portrays her power by exploring her superiority and seniority. As can be seen from the clause “That has been the work of my life”, it can be pointed out that Hillary wants to emphasize her experience and achievement. It is also supported with the word “wisdom” which refers to the ability of someone to use knowledge and experience to make good decisions. It shows how she considers herself as a more superior candidate who can handle the problems since she has many experiences.

2. The Communication Strategies

Sari (2009) found that men and women, in this case American song writers, use different ways in expressing their ideas. She claimed that men tend to apply material process to show his physical action, while women tend to employ mental process to portray her feeling.

In this research, the result of the type of process employed by the speakers is nearly the same with Sari's findings; Obama tends to use material process whereas Hillary tends to apply mental behavioral process. These two types of processes are used frequently in exchanging goods and services with the audiences. In this case, the employment of material process signifies that Obama wants to persuade the audiences by demanding and mostly giving the goods or services in the form of several actions which he will do as a president. Meanwhile, the use of mental behavioral process implies that Hillary not only intends to make the audiences understand and feel a certain mental deed, but also motivates the audiences to behave or to do as she expects.

Furthermore, the way the two speakers exchange information is quite distinct. In this case, Obama uses mental process to convey his belief or feeling towards several phenomena in order to influence the way of thinking of the audiences. On the other hand, Hillary uses frequent attributive relational process to make the audiences certain with her viewpoints.

5. Discussion

As seen from the results, the status between the speakers and the audiences is unequal. It can be seen from the analysis of mood structure which includes proposition and proposal, transitivity system, lexis system, and the exclusive pronoun 'we'. In this case, Obama and Hillary position themselves as someone who has the authority to comment or judge on the other participants and the one who can get the other people to do actions for him or her.

Both speakers employ positive judgment towards the audiences. It can be identified from the use of attitudinal lexis, transitivity system, and the inclusive pronoun 'we'. The employment of positive judgment can be seen as the way of the speakers to persuade the audiences to join their campaigns so that they can share the same proposal and common objectives.

Finally, both speakers apply readable and familiar language within their speeches. It is proved by the employment of dominant simplex clause, simplex nominal group, and congruent lexis. The speakers also involve the audiences in the interaction by applying pronouns "we" and "you". These pronouns are significant in narrowing the distance between the speakers and the audiences.

Therefore, it can be pointed out that, in general, the differences of Obama and Hillary in fulfilling the interpersonal meaning are not really noticeable. However, in terms of the status, both speakers have different ways in showing their power. In this case, Obama builds up his power through the use of direct commands, while Hillary portrays her power through the portrayal of her superiority and seniority in American politics. The employment of transitivity in the speeches also signifies that Obama and Hillary have different ways in persuading the audiences. Thus, these results are in accordance with Lips (in Sapiro, 1990) who argued that "females and males use somewhat different means to get their way to influence people".

6. Conclusion

From the three dimensions of interpersonal meaning, the similarities of both speeches lie on the affect and contact. In terms of affect, either Obama or Hillary gives the positive judgment to the audiences. This is done to convince the audiences to share the same attitude and common objectives. Meanwhile, based on the interpretation of contact, both speakers employ familiar and readable language within their speeches. It means the speakers want to make their speeches easy to understand. Besides, in terms of the degree of involvement among participants, the contact between the speakers and the audiences is involved. It is because the speakers want to build intimacy as well as to get the audiences to stand on their stance.

On the contrary, the differences of Obama and Hillary in fulfilling the interpersonal meaning can be identified from the way they maintain their social relationship with the audiences through the status employed. In addition, they are distinctive in the way they persuade the audiences. In this case, Obama emphasizes the physical actions while Hillary concerns more on motivating the audiences psychologically and physiologically.

In brief, this research examined the speech based on the gender variable, without accounting the race of the speakers. Therefore, it would be better for the future research to compare the male and female speakers coming from the same races. It is because black and white people may have their own ways in conveying the speeches which reflect their racial identities.

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An Analysis of Translation Techniques and Quality of Direct Speech in the Utterances in Bilingual Children Comic Entitled “Pinocchio”

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Abstract

The research focuses on the analysis of techniques and quality of translation of direct speech in the utterances in bilingual children comic entitled Pinocchio. The purposes of this study are to find out the translation techniques and quality of direct speech translation in terms of accuracy, acceptability, and readability.

The research conducts a descriptive-qualitative method. The data were collected by employing a purposive sampling technique. The research was conducted by using content analysis and questionnaire. The result of the data analysis shows that: 1) The translation techniques used by the translator are 13 techniques, they are: literal translation; compensation; transposition; adaptation; borrowing; linguistic compression; generalization; established equivalence; modulation; particularization; linguistic amplification; calque; and reduction. 2) The result of the accuracy translation shows that: 115 data (85,19%) are accurate translation and 20 data (14,81%) are less accurate. Meanwhile, relating to the acceptability aspect, the result shows: 96 data (71,11%) are acceptable, 38 data (28,15%) are less acceptable, and 1 datum (0,74%) is not acceptable translation. The result of the readability shows that: 104 data (77,04%) are categorized as readable translation and 31 data (22,96%) are categorized as less readable translation. The translation techniques affected to the result of its quality.

Keywords: *Translation Techniques and Quality, Direct Speech*

1. Introduction

Nowadays, there are many kinds of literary works produced in many languages. In this case, translator has a main role to translate one language into another. A translator must understand and master the cultural differences in the source language and the target language. Recently, there are many kinds of bilingual comic for children. There are a lot of bilingual children comics with various interesting stories produced by many publishers and one of them is bilingual children comic entitled *Pinocchio*. It is one of the most popular and saleable children stories in the world.

In this study, direct speech in the utterances in *Pinocchio* bilingual children comic will be analyzed. By analyzing it, it is intended to find out how the translation techniques affect to the result of its translation quality.

It is interesting to explore because, recently, bilingual children comic becomes very popular. The choice of words in the comic is a main aspect since

the comic is children comic. The translator applies different techniques in the utterances.

This research analyze direct speeches found in the utterances in *Pinocchio* bilingual children comic in order to find the translation techniques applied by the translator and their quality in term of accuracy, acceptability, and readability of the direct speeches translation. The translation techniques are used to know and to describe how a translator solves the problems in facing the translation in macro-unit level (Molina and Albir, 2002). This thesis analyzes and explains more about the translation techniques and translation quality; in case of accuracy, acceptability, and readability used in the direct speech translation in bilingual children comic entitled *Pinocchio*.

2. Literature Review

Definition of Translation

According to Peter Newmark, on his book, “*A Textbook of Translation*” , translation as “...it is rendering the meaning of a text into another language in the way that the author intended the text”. Other expert, Nida and Taber (1982: 12) see translating as “a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” In other words, translation is a transfer of meaning, message, and style from one ST to the TT.

Translation Techniques

There are many arguments in determining this translation technique terms. Molina and Albir (2002) define translation techniques “as procedures to analyse and classify how translation equivalence works”. Molina and Albir (2002) state translation techniques as follows:

Adaptation. It is a changing language into more familiar and appropriate in target text (TT).

Amplification. To add or to introduce details information that are not formulated in the ST.

Borrowing. To take a word or expression straight from another language. There are two types of borrowing technique, those are *pure borrowing* and *naturalized borrowing*.

Calque. It is a literal translation of a foreign word or phrase.

Compensatio. To introduce a ST element of information or stylistic into the TT.

Description. It is used to replace a term or expression with a description of its form or/and function.

Discursive creation. It is used to establish a temporary equivalence that is totally unpredictable out of context.

Established equivalence. It is used by using a term or expression recognized from dictionaries or language in use, as an equivalent in the TT.

Generalization. It is used to a more general or neutral term.

Linguistic amplification. It is used by adding linguistic elements in the ST.

Linguistic compression. It is used by simplifying ST linguistic elements.

Literal translation. It is done by translating a word or expression literary word-for-word.

Modulation. It is used by changing the point of view of the ST.

Particularization. Particularization is the use of more precise or concrete term in the ST into TT.

Reduction. It is used to suppress a ST information in the TT.

Substitution. It is the changing linguistic elements for paralinguistic elements or vice versa.

Transposition. Transposition is changing the grammatical category, for instance from verb to noun or even vice versa.

Variation. It is changing linguistic or paralinguistic elements that affect on the linguistic variation.

Translation Quality

Accuracy: Accuracy is related to the correctness or incorrectness of the translation from the source language to the target language.

Acceptability: acceptability shows whether a translation text is natural for the target readers and accepted to the culture of the target language.

Readability: Readability shows whether the translated text is easy to understand and easy to read by the target readers.

Direct Speech

"Quote structures are sometimes called direct speech. A quote structure consists of two clauses. One clause is the reporting clause, which contains the reporting verb" (Collins, 1990 : 272). Direct speech is quite different in a form of comic. In the context of comic, direct speech is placed in the balloon. The direct speech in the balloons appears above the characters in the comic. Speech balloons cover the dialogue, narration, and also the information from the characters' utterance.

3. Methods

Research Type and Design

The researcher uses descriptive-qualitative research to conduct this research. The data were collected in the form of words, sentences, or pictures having meaning other than merely number of frequencies (Sutopo, 2002:35). Thus, this research is focused on the direct speech in the utterances from bilingual children comic entitled "Pinocchio". This research is a single embedded-case study. Thus, the researcher explores a single phenomenon, then collects many informations related to that phenomenon. The research investigates the occurrence of translating bilingual children comic from English into Indonesia. The researcher examines some variables, those are the translation techniques and the translation qualities; including its accuracy, acceptability, and readability.

Data and Source of data

Documents

Translation is always related to the text. Thus, the text is in the form of document. In this research, the researcher used bilingual children comic entitled *Pinnocchio* as the document.

Informants

The data will be got by focusing on translation techniques and translation qualities as the topic of this research. In conducting the research, the researcher will also use the informants. The informants consist of three people who master and have competencies in two languages, English and Indonesian, and also in translation theories. Those three raters were assigned about the assessment for accuracy and acceptability. In addition, the researcher also invited three respondents to check the level of readability of the translation.

Sampling Technique

The researcher used purposive sampling technique in doing the research. In this case, the data are classified in categories relating to the research problems. The data which include translation techniques and translation qualities were collected and analyzed. Thus, the sampling technique used in this research is purposive sampling.

Method of Data Collection

Content Analysis

The first one is data analysis of translation techniques and translation qualities in the bilingual children comic, that is called content analysis. Content analysis helped the researcher in finding translation techniques in this research. The data of this research is in the forms of direct speech. The researcher analyzed the translation techniques by dividing it into several discourse units. After dividing each direct speech, the researcher analyzed the translation techniques into micro-unit level.

Questionnaire

The data were be measured by using questionnaire. In this case, questionnaire is very important to the researcher considering that the researcher needs comments from the raters who have competencies in translation theories. It is aimed to find the translation qualities; in term of accuracy, acceptability, and readability. The raters in this case were given the questionnaire related to the translation accuracy and translation acceptability. Meanwhile the respondents were given questionnaire related to the readability. This is an open-ended questionnaire.

4. Results

Translation Technique Analysis

This part will discuss the kinds of translation techniques which are applied in the *Pinocchio* bilingual children comic by Carlo Collodi translated by Usmi and Cheryl Rosa. The researcher used Molina and Albir's theory in analyzing the translation techniques.

Literal Translation

According to Vinay and Dalbernet (in Molina and Albir, 2002: 510), Literal translation is translating word-for-word. However, it does not mean translating the words into another.

In this case, there are 58 data (42,96%) found in the translation "*Pinocchio*" bilingual children comic.

Example:



"You sold your clothes for new books and new clothes, thank you very much."
(003/P-SL/002)

"Kau jual baju-bajumu untuk buku dan baju baru, terima kasih banyak."
(003/P-TL/003)

There is no long expression from the sentence. From the example above, the sentence is translated literally from Source Language (SL) into Target Language (TL). The translator translated them literally word-for-word and the structures of the source text and the target text are almost the same. The expression of the target language is common in daily conversation in Indonesian dialogue.

Compensation

Compensation technique is applied to introduce a SL element of information or stylistic effect in another place in the TL. There are 13 data (9,63%) found in the translation "*Pinocchio*" bilingual children comic.

Example:



“I’ve told your dad already. He’ll be here soon.” (060/P-SL/028)
“*Aku sudah memberitahu ayahmu. Dia akan segera kesini.*” (060/P-TL/029)

The use of compensation technique is seen in the example above. “*I’ve told your dad already. He’ll be here soon.*” is translated into “*Aku sudah memberitahu ayahmu. Dia akan segera kesini.*”. In this case, the translator switched the word “*already*” to the beginning of sentence in Target Text (TT). The same case in the second sentence, the translator also switched the word “*soon*” from the end of sentence in Source Text (ST), into the middle of sentence in the Target Text (TT). It is functioned to avoid a weird translation in Indonesian.

Transposition

Transposition is changing a grammatical category from the Source Text (ST) into the Target Text (TT) (Vinay and Dalbernet, in Molina and Albir, 2002: 511). It can be structure, class, and unit. There are 12 data (8,89%) found in the translation “*Pinocchio*” bilingual children comic.

Example:



“He was making a small boat in order to cross the sea.” (079/P-SL/036)
“*Dia membuat perahu kecil untuk menyeberangi laut.*” (079/P-TL/037)

In the example above, transposition technique is found in the form of structure. In the Source Text (ST), “*He was making a small boat...*” which

represents Past Continuous Tense in the ST is translated into "*Dia membuat perahu kecil...*" in TL. In the English sentence, it is clear that the tense is Past Continuous Tense while in the Indonesian sentence there is no indicator to represent the tense. Considering that there is no tenses structure in Indonesian language, the translator used transposition technique to produce more readable translation for the readers.

Linguistic compression

There are 4 data (2,96%) found in the translation "*Pinocchio*" bilingual children comic.

Example:



"Give me all the money you have or I'll kill you." (030/P-SL/014)

"Beri semua uangmu atau aku akan membunuhmu." (030/P-TL/015)

In the example above, the word "*me*" in the Source Text (ST) does not appear in the Target Text (TT). The translator applied linguistic compression technique in order to make the translation more readable and more effective. Although there is no translation of "*me*" in the TT, the message of the context does not change. Linguistic compression technique is applied without deleting the information from the ST and there is also no distortions in the whole meaning.

Adaptation

Adaptation technique is closely related to the ST cultural element. This technique is supposed relates to the target readers (Baker, 1992:31). It means that the cultural term between the source text (ST) and target text (TT) is different. There are 3 data (2,22%) found in the translation "*Pinocchio*" bilingual children comic.

Example:



“Zap! Yow! (032/P-SL/014)
“Hap! Akh!” (032/P-TL/015)

“Zap” is to destroy, kill or hit somebody suddenly and with force (Oxford Advanced Learner’s Dictionary, 2005:1778). In this case, “Zap! Yow!” is one of the examples of interjection. Interjection is a short sound, word or phrase spoken suddenly to express an emotion (Oxford Advanced Learner’s Dictionary, 2005:811). It is a kind of emotive words and it appears usually in children comics. Depending on the context, “Zap! Yow!” is the expression when the speaker suddenly finds the way that makes him/her safe. In the picture above, it is pictured as the condition is so dangerous and the speaker seems to get a little afraid to what is happening. Luckily, he can run and solve that situation.

From the context, “Zap! Yow!” is translated into “Hap! Akh!”. “Hap! Akh!” is a familiar expression in Indonesian language. It also often used when someone is in afraid and finally succeeded. Thus, there is similar expression between “Zap! Yow!” and “Hap! Akh!” in a language. In this case, the translator tried to transfer the message with similar cultural concept of the Target Text (TT).

For some of the utterances, the translator not only applied one technique but also two or more techniques. In the data below, the researcher shows the techniques which were applied in a single quote of the utterance.

The data numbers of this technique can be seen as follows:

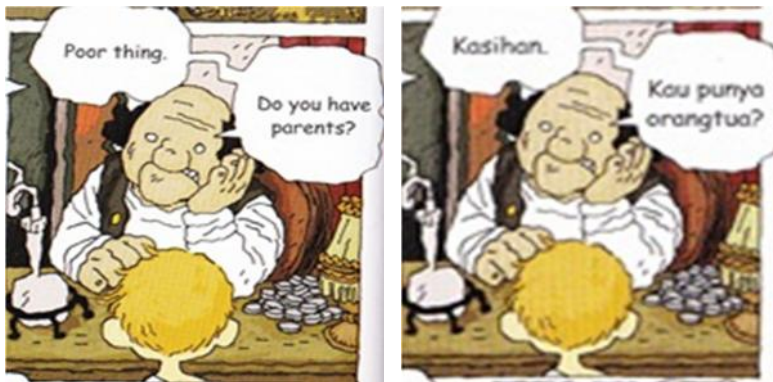
Table 4.1.11 Data Numbers of the utterances using two or more techniques

No.	Technique	Data Numbers	Total
1.	Literal Translation + Borrowing	002 015 010 016 022	10
	Literal Translation + Adaptation	039 044 061 099 119	
2.	Literal Translation + Generalization	034 049 053 056 068	8
		070 074 089	
3.	Literal Translation + Compensation	069 094 097 106	4
4.	Literal Translation + Established Equivalence	115 125	2

5.	Literal Translation + Linguistic Compression	007 104	1 1
6.	Literal Translation + Particularization	111	1
7.	Literal Translation + Transposition	027	1
8.	Adaptation + Borrowing	113	1
9.	Adaptation + Linguistic Compression	020 058	1 1
10.	Compensation + Transposition	018	1
11.	Established Equivalence + Linguistic Compression	108	1
12.	Linguistic Amplification + Transposition	117	1
13.	Amplification + Established Equivalence	100	1
14.	Adaptation + Linguistic		
15.	Compression + Generalization	120	1
16.	Literal Translation + Compensation + Reduction	017	1
17.	Literal Translation + Adaptation + Transposition		

Below are some examples using two or more techniques:

Example 1 (Established Equivalence and Linguistic Compression)



"Poor thing. Do you have parents?"

"Kasihannya. Kau punya orangtua?"

In the utterance above, the translator applies established equivalence and linguistic compression techniques. In the first sentence of utterance, "*Poor thing*" is translated into "*Kasihannya*". Related to the context of situation, the expression shows the compassionate feeling of the director to the Pinocchio. Considering that the expression can not be translated literally, the translator tried to apply established equivalence technique. It is also aimed to make the translation more accurate and more acceptable. In the dictionary, "*Poor thing*"

is also translated into “*Kasih*an”. It is one of the example of sympathy expression.

Linguistic compression technique is used in the second sentence of the utterance. The question word “*Apakah*” in the TL is deleted. In Indonesian language, the question word is an important aspect in declarative sentence. The translator compress it without translating “*Do*” as an question word “*Apakah*” in TL. Considering it is a kind of utterance in a comic, the formality in using question word is not too be noticed by the translator. Although the question word is deleted, there is no distortions in the whole meaning of the sentence. The translator tried to make the translation close to the target readers with the informal language used in translating that sentence.

Example 2 (Linguistic Amplification and Transposition)



“There are no teachers or books.” (108/P-SL/050)

“*Di sana tidak ada guru dan buku.*” (108/P-TL/051)

“*There are no...*” is translated into “*Di sana tidak ada...*”. In this case, the translator added linguistic element “*di sana*” in the TL. The SL is transferred into TL by adding the connector “*di sana*” to adjust the meaning in showing the place which is meant by Skinny Lampwick in the context of situation. From the illustration, it can be seen that Skinny Lampwick explain to Pinocchio about the situation in Playland. In the direct speech of utterance above, “*di sana*” means Playland.

Transposition technique is applied in the translation of “*or*” into “*dan*”. Although “*or*” and “*dan*” are kind of conjunction, both of them have different function in a sentence. “*or*” is a conjunction which is used to introduce another possibility (*Oxford Advanced Learner’s Dictionary*). While, “*dan*” is also a conjunction which is used to connect words or parts of sentences (*Kamus Besar Bahasa Indonesia*). The translator applied transposition technique in order to produce the translation more readable for the target readers.

Example 3 (Literal translation, Compensation, and Reduction)



“I don’t have ears by nature. My dad didn’t make them. Oh, I really have donkey’s ears on my head. What’s wrong with me?” (120/P-SL/058)

“*Aku sebenarnya tidak punya telinga. Ayahku tidak membuatnya. Oh, aku benar-benar punya telinga keledai. Apa yang terjadi denganku?*” (120/P-TL/059)

Mostly, the utterance using literal technique. It can be seen from the second and forth sentences of utterance. The translator translated them word-for-word. The structure in SL and TL are the same. Besides, there is no distortion meaning at all.

Compensation technique is applied in the expression “*I don’t have ears by nature*” into “*Aku sebenarnya tidak punya telinga.*”.The translator changed the word position “*by nature*” from the end in the SL into the beginning in the TL. It is aimed to make the translation sounds natural and acceptable to the target readers.

In the third sentence of utterance, the translator applied reduction technique. “*Oh, I really have donkey’s ears on my head*” is translated into “*Oh, aku benar-benar punya telinga keledai*”. In this case, the translator tried to make the translation version more effective. Without translating “*...on my head*”, the target readers can get the meaning with the help of the pictures and the context of situation from the comic. This technique is applied without any distortions in the whole meaning although some words are deleted.

Below is the table of percentage of translation techniques:

Table 4.1.12 Percentage of Translation Techniques Data

No.	Techniques	Amounts	Percentage
1.	Literal translation	88	65,19%
2.	Compensation	17	12,59%
3.	Transposition	16	11,85%
4.	Adaptation	15	11,11%

5.	Borrowing	11	8,15%
6.	Linguistic compression	8	5,93%
7.	Generalization	7	5,19%
8.	Established equivalence	4	2,96%
9.	Modulation	3	2,22%
10.	Particularization	2	1,48%
11.	Linguistic amplification	1	0,74%
12.	Calque	1	0,74%
13.	Reduction	1	0,74%

Translation Quality Analysis

Accuracy

In this case, the level of accuracy is determined by the questionnaires. First, the raters were given the rate of accuracy level to the available scale. Second, they added the comments related to the data on the blank space.

The translator produced 115 (85,19%) accurate translation and 20 (14,81%) less accurate translation. There is no inaccurate translation found in *Pinocchio* bilingual children comic. Thus, the huge number of the data above are translated accurately. Most of the information of the Source Language (SL) can be delivered well into the Target Language (TL) by the translator.

Accurate translation

Accurate translation means the message can be completely transferred and delivered well into the target language. Besides, there is also no distortions meaning from the source text into target text. Below are several data which belong to accurate translation:

Example:



SL : “I should have listened to Dad.
TL : “*Aku seharusnya mendengar nasihat ayah.*”

In datum 041, there is additional “*nasihat*” in the Target Language (TL). The researcher assumes that the additional word “*nasihat*” does not affect

the level of accuracy and it is categorized into accurate translation. The additional word "*nasihat*" in TL does not change the whole message from the SL. The translator made the translation version more effective to the readers.

In this case, R1 and R2 agreed that the translation of data 041 is accurate. The message of the SL is delivered well into the TL. The translator applied particularization in this data in order to make the target readers can get the message easlily. Besides, R2 stated that the message can still be conveyed well although there is "*nasihat*" in the TL. One the other hand, one of the rater stated that the translation is less acurate because of the addition of "*nasihat*" in TL.

Less accurate translation

In less accurate translation, the information or the message from the Source Language (SL) cannot really be completely transferred into the Targst Language (TL). Some translation of the utterances raise ambiguous meaning. Here are several data which belong to less accurate translation:

Example:



SL : "That's too bad."

TL : "*Oh, sayang sekali.*"

There is a problem related to the diction in datum 020. The diction is not appropriate in translating the expression of sympathy. The use of expression "*That's too bad*" is not really appropriate. It is more accurate if the translator translates it into "*Kasih*". It will produce more accurate to the target readers.

R2 also stated that "*That's too bad.*" which is translated into "*Oh, sayang sekali.*" is less accurate. The expression of "*sayang sekali*" is rarely used to express the sympathy. R2 added that an errors in the choice of words led to less accurate translation.

Acceptability

In this study, the use of translation technique in the utterances of direct speech in *Pinocchio* bilingual children comic affect the acceptability of the translation. In assessing this quality, in term of acceptability, the researcher emphasizes on the use of language, especially the naturalness of the expression.

The translator produced 96 (71,11%) acceptable translation, 38 (28,15%) less acceptable translation, and 1 datum (0,74%) not acceptable translation. It can be seen that the huge number of the data above are translated well and acceptable. Most of the information of the Source Language (SL) can be delivered well into the Target Language (TL) by the translator.

Acceptable translation

Acceptable translation means that the translation sounds natural and it is appropriate with the norms and the convention. The language style is also commonly used in the Target Language (TL). Below are several data which belong to accurate translation:

Example:



SL : "Peck the liar's nose."

TL : "Patuk hidung si pembohong."

The nickname "*the liar*" in the utterance above is translated into "*si pembohong*". In this case, "*si pembohong*" is accepted since it is often found in language use of the TL. It is accepted as linguistic and norm. "*si pembohong*" is usually used in the children stories, such as: bed time story and children comic. In Indonesian language, "*Si*" is usually used for the nickname of certain people, related to their characters. From the illustration, "*Si pembohong*" pointed to Pinocchio.

The three raters also agreed that datum 055 is classified into acceptable translation. The translation sounds natural for the readers and it is commonly used in the TL. R1 added that it is usually used in children stories. It means that it is correct when the translator used that kind of expression in translating this comic.

Less acceptable translation

From the research findings, there are 38 data (28,15%) belonging to this classification. Here are some data which are categorized as less acceptable translation:

Example:



SL : "Now, you've turned into nice donkeys. I'll take you to the market and sell you."

TL : "*Sekarang, kalian sudah berubah menjadi keledai yang indah. Aku akan membawa kalian ke pasar dan menjual kalian.*"

In the example above, the utterance "Now, you've turned into nice donkeys" is translated into "*Sekarang, kalian sudah berubah menjadi keledai yang indah*". The researcher assumed that the expression "*keledai yang indah*" is not really suitable considering that the context is animal. R2 and R3 also stated that this datum is classified into less acceptable translation. The expression "*keledai yang indah*" is not really commonly used in the TL.

R3 critized that the translation sounds weird and it is very rarely used in Indonesian language. R2 suggested that "*keledai yang indah*" should be translated into "*keledai yang siap bekerja*". It can be seen from the context of situation that Pinocchio was turned into donkey and the coachman would sell him.

Not acceptable translation

There is only 1 datum (0,74%) belonging not acceptable translation.
Datum 016



SL : "He's made of well dried wood. I can roast meat with him."

TL : "*Dia terbuat dari kayu yang dikeringkan dengan baik. Aku bisa memanggang daging dengannya.*"

Datum 016 is classified into not acceptable translation. “*He’s made of well dried wood.*” is translated into “*Dia terbuat dari kayu yang dikeringkan dengan baik.*”. The translator applied literal technique in this datum. According to the researcher, the translation of the words “*well dried*” should be deleted. It already has correlation to the word “*wood*” and the target readers can see the context of situation from the illustration in the comic.

In addition, R2 stated that datum 016 is categorized as not acceptable translation. The expression of “*kayu yang dikeringkan dengan baik.*” is unnatural in Indonesian language. It is also not familiar to target readers, especially for children. R2 added that the translation version of datum 016 should be “*dengan kayu dari badannya.*”. It will create more acceptable translation to the readers. Besides, there is no distortion in the whole text. R3 also added that the translation version of “*dengannya*” in the TL is also unnatural. There is no clear translation about “*dengannya*”.

Readability

Readability is related to the readers’ understanding to the translation. In this case, the researcher gave the Target Language (TL) to the respondents. Besides, the respondents were interviewed by the researcher.

The translator produced 104 (77,04%) readable translation and 31 (22,96%) less readable translation. There is no not readable category found in *Pinocchio* bilingual children comic.

Readable translation

Readable translation means the target readers (children) can catch and understand well to the language or the translation version. Below are several data which belong to readable translation:

Example :

(022)



SL : “Hi, Pinocchio. I know your dad well.”

TL : “*Hai, Pinokio. Aku mengenal ayahmu dengan baik.*”

The example above is classified into readable translation. The name of the character “*Pinocchio*” is translated into “*Pinokio*”. The translator borrowed

that name without any additional information. The name of the character "Pinocchio" is very familiar to the children. R1 and R3 said that they are really familiar with that character. Besides, the illustration in the comic is very helpful in understanding the stories. The use of capital letter in the name of Pinocchio also make the three Respondents understand the name of the character.

Less readable translation

In less readable translation, some information or the message of the Target Language (TL) is rather difficult to understand for the readers.

Example: (052)



SL : "You told me another lie. So your nose grew still longer."

TL : "Kau mengatakan kebohongan yang lain. Jadi hidungmu masih memanjang."

In the example above, the three respondents stated that they did not understand to the expression. For example, the expression "*mengatakan kebohongan yang lain*" in the TL. The dictions are not appropriate and it affects to the level of readability. Besides, it also affects to the level of acceptability.

The three respondents added that the use of language is difficult to understand. They rarely found the expression in the stories. Rs1 also criticized that the translation sounds weird. It produces the confusion translation to the readers. To gain the level of readability, it is better for the translator to revise it into "*berbohong lagi*". It will create more readable translation to the target readers.

5. Discussion

In the findings, literal translation is mostly applied in the data. It is applied when the structure and the form of the source text and the target text are the same. Calque technique is used in a phrase that is translated lexically. There is only one datum belongs to calque technique. Adaptation technique is mostly found in the interjection expressions. Compensation technique is applied to translate expression that does not have same proportion with the other words or expression in the source text. Transposition technique is applied in order to

organize the structure from the source text into the target text. Linguistic compression technique is used in order to synthesizing linguistic elements in the target text. Modulation technique is applied to organized the source text into the target text more natural. Established equivalence technique is applied based on the dictionary and language in use. Generalization technique applies more general or neutral term in the target text. Particularization technique is used in more precise or concrete term. Borrowing technique is used mostly in the name of the character. Linguistic amplification is adding linguistic elements without distract the meaning. Reduction technique is applied to suppress a source text information item in the target text.

6. Conclusion

The most frequently-used technique is literal translation (88 data). Considering that the utterances in the comic consist of several sentences, the translator mostly uses literal translation. The translator translated the direct speech of the utterances word-for-word, because they have similar structure. Besides, compensation technique is also mostly used in translating *Pinocchio* bilingual children comic. This technique is also mostly applied in the sentences or expressions because sometimes the sentences or the expressions do not have same proportion with the other expressions in the source text.

The direct speeches of the utterances are mostly accurate. The message from the source text can be delivered well to the target text. On the other hand, there is no inaccurate translation data in the translations. Besides, direct speeches of the utterances are acceptable. The use of language and linguistic structure sound natural and it can be accepted by the target readers. In term of readability aspect, most of the data are classified into readable translation. The language and the expressions in the comic are easily to understand. Although there are several expressions which are classified into less readable translation, the whole stories in the comic are easily to understand. The illustration and the context of situation in the comic also gain the translation more readable. There are no translations which belong to not readable translation.

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An Analysis of Translation Techniques and Quality of Indonesian-English Public Signs in Solo

Nurul Intan Sari

Abstract

The aims of this research are to find out the translation techniques and quality of public signs translation in terms of its accuracy, acceptability and readability. The methodology applied was descriptive-qualitative. A purposive sampling technique was also employed. The data were Indonesian-English public signs in the form of words, phrases, clauses and sentences. The other data were taken from questionnaires assessed by three raters and respondents. The results show that there are 12 types of translation techniques. They are established equivalence, calque, modulation, generalization, transposition, amplification, particularization, reduction, literal translation, compensation, linguistic amplification and discursive creation. The results of the translation quality show that the translation of public signs in Solo is accurate, acceptable and readable. Based on the results, it can be drawn that the techniques applied by the translator affect the translation quality. The technique resulting the high level of translation quality is established equivalence. However, there are two techniques which result low translation quality, i.e. generalization and transposition.

Keyword: Public signs, techniques, quality

1. Introduction

Solo is known as cultural city becomes one of tourist destinations loved by many people. Year by year, the number of foreigners visiting Solo increases. As a host, Solo tries to provide good facilities for foreigners. One of the facilities is the facility in the form of public signs placed in public areas. To facilitate foreigners who do not have access to Bahasa, Solo also tries to package the public signs by producing bilingual signs. Producing bilingual signs means translating signs into another language and the translation deals with the language barriers and cultural barriers. By producing qualified public sign, it can influence the international image of Solo and show how prepared Solo is in providing facilities not only for domestic citizen but also foreigners.

In this case, the translators have the main role in translating public signs. They have to transfer the message of the signs from the source language into target language. The problems occur when translators have to face two different languages and cultures. The cultural difference between the two often causes problems in delivering message and makes translations not appropriate. The inappropriate public signs may create confusion for foreigners. The use of translation techniques applied by the translator also affects the translation quality. Thus, this paper analyzes translation techniques done by the translators in translating Indonesian public signs into English and relates it to the accuracy, acceptability and readability of public signs translations.

2. Literature Review

Translation

According to Larson (1998: 3), translation is transferring the source language into the target language without distorting the meaning of the source language. Similarly, Brislin (1976: 1) defines translation as “a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf.” It means that it is not related to the translation form but the message conveyed from source text into the target text. Nida and Taber (in Widyamartaya, 1989: 1) state that translation is an activity of transferring message into the target reader’s language with concerning the message and the language style.

From the several definitions, generally, translation is defined as a process of transferring message from the source language (SL) into target language (TL).

Translation Techniques

In translating texts, the translators usually face problems dealing with the linguistic and cultural differences between the source text and the target text. The translator can use strategies to overcome the problems. Hurtado Albir (1996) (as cited in Molina Albir, 2002: 508) states that strategies can be taken by translator to solve the problems in translating text; such as: opening dictionaries, browsing the internet and asking the expert. Strategies are only applied as part of translation process which produces translation product. Translation strategies manifest them self as translation techniques which can be identified a translation product. Molina and Albir (2002: 499) explain that translation technique can help to find out and describe the actual step taken by translator in each micro-unit of the text.

In article entitled *Translation Technique Revised: A Dynamic and Functionalist Approach*, Molina and Albir (2002) propose several translation techniques which are used to analyze the translation, such as:

1. Adaptation. A technique which is applied by substituting unfamiliar terms in the source text into familiar term in the target text.
2. Amplification. This technique provides details explanation of implicit information found in the source text. It includes explanative and additional technique.
3. Borrowing. This technique is divided into two types, pure borrowing and naturalized borrowing.
4. Calque. A literal translation of words or phrases. This technique is used when target text is translated and incorporated into another language.
5. Compensation. This technique occurs when the translator conveys the message in the source text, which contains stylistic elements, into the target text. It aims to introduce a source text element of information in

- another place in the target text because it cannot be reflected in the source text.
6. Description. To change terms which are unfamiliar for the target readers with a description of its form or function.
 7. Discursive Creation. This technique is used to show temporary equivalence which is totally unpredictable or out of content.
 8. Established Equivalence. A technique is used when the translator applied established expressions, enclosed in dictionaries and known by the target readers.
 9. Generalization. It uses more general terms. This technique is an opposition to particularization.
 10. Linguistic Amplification. It is to add linguistic elements in the source text, in order to gain equivalence in the target text. It is often used in dubbing and consecutive interpreting.
 11. Linguistic Compression. This technique is to synthesize linguistic elements in the target text which can be used in simultaneous interpreting and subtitling.
 12. Literal Translation. To translate a word literary word-for-word.
 13. Modulation. It is to change the point of view, focus or cognitive category in the ST.
 14. Particularization. To change super ordinate terms into subordinate terms.
 15. Reduction. This technique is used to suppress source text information in the target text. It includes implication and omission techniques.
 16. Substitution. It is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.
 17. Transposition. To change a grammatical category by adjusting the word structures or shifting the word classes. Transposition can also be unit shift and intra system shift.
 18. Variation. The changing of linguistic unit that influences the linguistic variation, such as: the changing of textual tone, style, social dialect, geographical dialect, etc.

Accuracy

The key point to success of the translation is on the accuracy of the message. Accuracy is related to the message that is transferred into the target language. Shuttelworth and Cowie define accuracy as a term used in translation evaluation to refer the extent to which a translation matches its original (1997:3).

Acceptability

Acceptability is related to cultural and linguistic norms. Finlay (1971: 2) states that "Ideally the translation should give the sense of original in such way that the reader is unaware that he is reading a translation". Thus, a product of translation can be categorized into acceptable translation if a translation sounds natural and appropriate to the cultural and linguistic norms of target language for target readers.

Readability

Richard et al (as cited in Nababan, 2003: 62) state that “readability is how easily written materials can be read and understood”. The translation is readable translation if the target readers can understand it easily.

Public Signs

According to the Longman Dictionary Contemporary English Online, “Sign is a piece of paper, metal, or wood with words or a picture that gives people information, warnings, or instructions”. The free dictionary defines “sign is a posted notice bearing a designation, direction, or command (an EXIT sign above a door; a traffic sign)”. The term “sign” is defined in Cambridge Dictionary Online as “a notice giving information, directions, a warning, etc”. Thus, public sign is a sign given in the combination of words and pictures which communicates information, announcement, warning, notification, request, favorable attention which attracts attention in public places.

According to Ma (as cited in Yiqiu, 2009: 122), public signs have six functions as follows:

1. Directing. To deliver information of guiding services.
2. Prompting. It aims to call people’s considerable attention to the things the signs denote.
3. Restricting. It is to restrictions on readers, usually in a straightforward way, with no offensive or rude intention.
4. Compelling. To oblige the related people to take or not to take certain actions. It often uses negative words like “No”, “Forbidden” and so on.
5. Advertising. The public signs served for an advertising purpose are often seen in supermarkets, exhibition centers, business organizations and pedestrian malls.
6. Public interest publicizing. It is an integrated part of humanistic environment in a modern society. It serves as a guide for the public.

In article entitled *Research on the Translation of Public Signs*, Ma (2012: 169) explains the language style of public signs. They are: (1) Great Deal of Noun or Gerund; (2) Use of Abbreviations; (3) Strictly Banned Uncommon Words; (4) Application of Present Tense; (5) Use of Imperatives.

3. Methods

This research was done by applying descriptive-qualitative and embedded case study or *study kasus terpancang* as the research type and design. In collecting the data, the researcher applied four techniques. They are: (1) direct observation; (2) content analysis done on documents in the form of words, phrases, clauses and sentences of Indonesian-English public signs in Solo. It helped the researcher in finding the translation techniques; (3) questionnaires assessed by three raters and respondents has function to find out the quality of public signs translations; and (4) interview aimed to explore the information deeply related to the translation quality which is given by the raters

and the respondents. A purposive sampling technique was also employed in this research.

4. Results

Translation Technique Analysis

In analyzing the translation techniques, the researcher applied Molina and Albir's theory (2002). This theory is used to analyze the techniques of public sign translation because they identified the translation techniques in the level of micro unit. The micro units are words, phrases, clauses and sentences. Molina and Albir's theory contains detail concept that is appropriate with this research.

The analysis of translation techniques are shown as follows:

1. Established Equivalence

This technique uses familiar terms or expression that is recognized, enclosed in dictionaries or known by the target readers. In this research, there are 40 data showing established equivalence.

Example:

ST: *Pemimpin Perjalanan K.A*

TT: Train Dispatcher

The datum above is found in the Balapan railway station. It has a function as directing sign which is to deliver information. In translating the example above, the translator applied established equivalence. The term "*Pemimpin Perjalanan K.A*" is translated using its equivalence term in the TL "*Train Dispatcher*". "*Train Dispatcher*" is commonly used in foreign countries, which means 'a railway employee who directs the movement of trains within a division and coordinates their movement from one division from one division to another' (<http://merriam-webster.com>).

2. Calque

Calque is used to translate foreign words/phrases literally. It can be lexical and structural. There are 17 data which show calque technique.

Example:

ST: *Kedatangan Domestik*

TT: Domestic Arrival

The public sign above is found in the Adi Soemarmo Airport which has a function as directing sign. It is a new phenomenon that is found by the researcher in case of calque technique. Considering that the source text is a phrase, the translator applied calque technique to translate "*kedatangan domestik*" into "*domestic arrival*". Actually, the term "*domestik*" is a loan word from English. The Indonesian term for "*domestik*" is "*lokal*". However, the term "*domestik*" is commonly used in the airport rather than "*lokal*" which has the same concept.

3. Generalization

This technique is applied to provide more general/neutral term in the TT. There are 8 data which show generalization technique.

Example:

ST: *Tangga Darurat*

TT: Emergency Exit

The datum above is found in the shopping mall. Directing sign is the function of this public sign. The example above shows that the translator applied generalization technique. The translator translated the phrase “*tangga darurat*” into “*emergency exit*”. In this case, “*tangga darurat*” is defined as stairways which are used to exit in case of fire or emergency. In the TL, the term “*emergency exit*” is a special exit for emergency situations such as a fire; which can be seen in airport, market, bus, airplane, etc in the forms of door, window and stairs. The decision of the translator in applying generalization technique is still appropriate because foreigners have been familiar with the term of “*emergency exit*” for this situation. However, it is better to translate it into “*emergency stairs*” (safetysign.roadsign.com.au).

4. Transposition

Transposition is to adjust the word structure of shifting the word classes, level of units and intra system shift. There are 6 data showing this technique.

Example:

ST: *Loket*

TT: Ticket Counter

The public sign above which is found in the Balapan railway station has a function to deliver information of guiding services. It can be seen that there is a changing of rank unit. A word “*loket*” is translated into a phrase “*ticket counter*”.

5. Reduction

This technique is used for suppressing a ST information item in the TT. There is a datum which shows reduction technique.

Example:

ST: *Patuhi petunjuk masuk dan keluar area wahana*

TT: Follow ENTER and EXIT sign

The example above is one of data taken from the playground area. It has a function as prompting sign. In translating the datum above, the translator applied reduction technique. The translator suppressed a ST information item in the TT. The phrase “*area wahana*” in the ST is omitted in the TT.

6. Literal Translation

Literal translation is applied when the translator translates the source text literally word-for-word. There are 4 data which show literal translation.

Example:
ST: *Mohon tidak membawa tas transparan keluar area toko*
TT: Please do not take transparent bag out of store area

ST: *Wanita*
TT: Woman

The examples above are found in the shopping mall having function as compelling and directing sign. In this case, the translator translated them by applying literal translation. “*Mohon tidak membawa tas transparan keluar area toko*” is translated into “*please do not take transparent bag out of store area*”. Meanwhile, “*wanita*” is translated into “*woman*”. In literal translation, the structure of the source text and the target text is almost the same.

7. Discursive Creation

This technique is used to establish temporary equivalence that is totally unpredictable or out of context. There is only a datum which shows discursive creation technique.

Example:
ST: *Cuci Darah*
TT: Water Treatment

The public sign above is taken from Moewardi hospital aimed to deliver information of guiding services. The translator applied discursive creation in translating the term “*cuci darah*” into “*water treatment*”. There is a definition of “*cuci darah*” in Kamus Besar Bahasa Indonesia; as can be seen below,

n. proses membersihkan darah dengan teknik tertentu

According to <http://dictionary.com>, “*water treatment*” is *n. the act of process of making water more potable or useful, as by purifying, clarifying, softening or deodorizing it.*

From the definition above, the target text has no correlation with the source text. It is better for translator to find medical terminology to produce more qualified translation. The ST “*cuci darah*” should be translated into “*dialysis*”.

In this research, the researcher also found that the translator applied not only one technique but also two or more technique to translate Indonesian public signs into English versions. The data numbers are presented in the following tables:

Table 1.1 The Data Numbers of the public signs using two or more techniques

No	Technique	Total
1	Generalization+Modulation	2
2	Amplification+Compensation	1
3	Calque+Transposition	1

4	Compensation+Particularization	1
5	Amplification+Generalization	1
6	Generalization+Transposition	2
7	Transposition+Generalization	1
8	Amplification+Compensation+ Particularization	1
9	Amplification+Calque+Reduction	1
10	Reduction+Modulation+Transposition	2
11	Linguistic Amplification + Particularization +Transposition	1

Example 1 (Generalization+Modulation)

ST: *Dilarang membawa kamera atau alat perekam lainnya*

TT: No recording devices of any kind are allowed

The public signs above are found in the shopping mall and playground area. Each of them has the different function. The function of the first datum is compelling sign. Meanwhile, the function of the second datum is directing sign.

In this case, the translator applied two techniques. They are generalization and modulation technique. Generalization technique is used for translating “*kamera atau alat perekam lainnya*” into “*recording device of any kind*”. Meanwhile, modulation technique is applied for translating “*dilarang membawa kamera atau alat perekam lainnya*” which is translated by changing the point of view into “*no recording devices of any kind are allowed*”.

Example 2 (Amplification+Compensation)

ST : *Penderita penyakit jantung, cedera leher, cedera tulang belakang dan penyakit serius lainnya dilarang untuk bermain.*

TT : Individuals who have experienced the following medical conditions should not play (neck injuries, back injuries, motion sickness, dizziness, heart conditions or other serious medical conditions).

The researcher found this public sign in the playground area. The public sign above has a function as compelling sign which is aimed to forbid people to do something.

The use of amplification technique is seen in the example above. The translator translated the word “*penderita*” into “*individuals who have experienced the following medical conditions*”. It shows that the implicit information is changed into details explanation. The TT is also found the additional terms “*motion sickness*” and “*dizziness*” which are not formulated in the ST. However, the additional term is not necessary. In short, in order to gain the acceptability, it is better if the translator make the translation shorter. In this case, the translator also applied compensation technique by replacing “*cedera*

leher, cedera tulang belakang dan penyakit lainnya” in the middle of the ST into the end of the TT.

Example 3 (Calque+Transposition)

ST: *Ruang Gas Dilarang merokok di area ini*
TT: Gas Room No Smoking Area

The public sign which is found in the one of malls in Solo has an aim to compel people for not smoking in this area.

Calque is used by the translator for translating “*ruang gas*” into “*gas room*”. The translator also applied transposition technique for translating “*dilarang merokok diarea ini*” into “*no smoking area*”.

Example 4 (Compensation+Particularization)

ST : Pemain dan pendamping wajib mengenakan kaos kaki, balita wajib
 mengenakan pempers dan dilarang memakai alas kaki.
TT : Do not wear shoes and sandals, players/companion must wear socks,
 babies must wear diapers.

The public sign above is found in the playground area. It has a function as compelling sign which is to forbid and force someone to obey the rules.

From the data above, it can be seen that the translator moved the element of “*dilarang memakai alas kaki*” in the end of the ST into “*do not wear shoes and sandals*” in the beginning of the TT. In this case, the ST element of information is replaced in another place in the TT. The use of particularization technique is also seen in the example above. The phrase “*alas kaki*” is translated into “*shoes and sandals*” in order to make the information specific.

Example 5 (Linguistic Amplification+Generalization)

ST: *Terima kasih untuk tidak makan minum di area toko*
TT: Thank you for not eat and drink in this area

The public sign above placed in the shopping mall has a function as directing sign. It shows the use of linguistic amplification technique by adding the linguistic element. The translator put the connector “*and*” to link together two items. Another translation technique is generalization technique. The translator applied generalization technique for translating “*di area toko*” into “*in this area*”.

The amounts of each translation technique used are presented in the following tables:

Table.1.2 The Percentage of Translation Technique

No.	Translation Technique	Amounts	Percentage
1	Established Equivalence	40	32,26 %
2	Calque	19	15,32 %

3	Modulation	13	10,48 %
4	Generalization	13	10,48 %
5	Transposition	13	10,48 %
6	Amplification	6	4,84 %
7	Particularization	5	4,03 %
8	Reduction	4	3,23 %
9	Literal	4	3,23 %
10	Compensation	3	2,42 %
11	Linguistic Amplification	3	2,42 %
12	Discursive Creation	1	0,81 %

Accuracy

Accuracy is one of the aspects which has to be first aspect that has to be conveyed by the translator. In the analysis of translation accuracy, the data are classified into three categories; they are accurate, less accurate and inaccurate.

1. Accurate Translation

A translation can be accurate if the message of the source language is completely conveyed into the target language. There are 63 data (85,16%) categorized into accurate translation.

Example:

ST: *Ruang Ibu dan Anak Balita*

TT: Nursery Room

The public sign above is found in the shopping mall which has a function as directing sign. It is addressed for mothers who need to breast feed their babies in private and out of people's eyes.

"*Ruang Ibu dan Anak Balita*" which is translated into "*Nursery Room*" is categorized into accurate translation. In this case, this public sign has aim to provide special space for mothers. The translator has successfully conveyed the message in the ST.

2. Less Accurate Translation

The translation is considered as less accurate if the meaning of the source text is mostly conveyed accurately. However, there are still distortions in meaning which affect the whole meaning. There are 9 data (12,16%) categorized into less accurate translation.

Example:

ST: *Tempat Parkir Mushola*

TT: Basement/Parking Area

The example is found in the Sahid Jaya hotel. The public sign above has a function as directing sign. In this case, the translator applied reduction technique by omitting the term "*mushola*" and amplification technique by

adding the term “*basement*”. The use of reduction and amplification technique affects the accuracy. It causes the translation categorized into less accurate. It would be better if the translation is revised into “*Parking Area/Praying Room*”.

3. Inaccurate Translation

The translation is considered as inaccurate if the meaning of word, phrases, clauses, or sentences in the source text is not conveyed accurately in the target text. There are 2 data (2,70%)) considered into inaccurate translation.

Example:

ST: *Cuci darah* TT: Water treatment

The datum above is taken from Moewardi hospital. The public sign has a function as directing sign. Unfortunately, the meaning of ST is different from the TT. The concept of “*water treatment*” is defined as “*process of purifying water or waste*”. Thus, the translation of “*cuci darah*” into “*water treatment*” produces inaccurate translation. In order to gain the level of accuracy, it is better to translate the term into “*dialysis*”.

Acceptability

Acceptability is related to cultural concept, norm and language. The use of translation techniques also affects the acceptability of the translation. In assessing the acceptability, there are three classification; they are acceptable, less acceptable and unacceptable. Each classification will be shown in following part:

1. Acceptable Translation

Translation is categorized into acceptable if the translation sounds natural and appropriate with target culture and target language’s principles. There are 55 data (74,32%) considered as acceptable translation.

Example:

ST: *Area Bebas Rokok*

TT: No smoking area

The example above has a function as directing sign. The public sign placed in the railway station is translated naturally. The language use is also appropriate in the TL. Thus, the respondents and the researcher agreed that this translation is acceptable.

2. Less Acceptable Translation

Less acceptable translation consists of data which sounds natural and contains grammatical error. There are 17 data (22,97%) categorized into less acceptable.

Example:

ST: *Restoran*

TT: Restauran

The public sign is put on the board in Balapan railway station which is as directing sign. The term used in the translation is familiar in the target language. Two respondents assessed this translation as less acceptable. The missing of letter “t” affects the level of acceptability. There is a problem in grammar. In order to gain acceptability, it should be translated into “*restaurant*” with the right spell.

3. Unacceptable Translation

The translation is considered as unacceptable translation if the translation sound unnatural and the languages use are inappropriate with target language’s principles. There are 2 data (2,70%) considered as unacceptable.

Example:

ST: *Pergunakanlah Saat Kereta Berjalan*

TT: Please use only the train is running

The public sign is found in the train as restricting sign. Two respondents categorized it into less acceptable translation while there is one respondent assessed it as unacceptable translation. All respondents found grammatical error in the example above. The arrangement of the words makes the translation sounds unnatural. Thus, the researcher assumed that this translation is categorized as unacceptable. It should be “*please only use this when the train is running*”.

Readability

Readability is related to how easy a translation can be understood by the target readers. To assess the readability, the researcher distributed questionnaires to the respondents. The respondents are foreigners who can speak English fluently whether s/he is native or not. In this analysis, the data are classified into three categories; they are readable, less readable and unreadable.

1. Readable Translation

The translation can be classified as readable translation if the translation is very easy to understand without reading the sign more than once. There are 64 data (86,48%) categorized into readable translation.

Example:

ST: *Kepala Stasiun*

TT: Station Master

The example above is found in the Balapan railway station. It is provided to deliver information which is translated well in English by the translator. The term of “*station master*” are commonly used to call the head of railway station. Thus, it is easy to understand the sign without reading it more than once.

2. Less Readable Translation

The translation is considered as less readable when the translation is quite easy to understand by the target readers. The readers probably need to read

the public sign translation more than once to get the meaning. There are 10 data (13,51%) considered as less readable translation.

Example:

ST: *Pergunakanlah saat kereta berjalan*

TT: Please only use the train is running

The public sign above is found in the train's toilet which has a function as restricting sign. The grammatical error in the example above affects the quality of readability. The three respondents found difficulty to get the meaning of the sign which influences their understanding about the meaning of the sign.

5. Discussion

The translation techniques applied are: (1) established equivalence, (2) calque, (3) modulation, (4) generalization, (5) transposition, (6) amplification, (7) particularization, (8) reduction, (9) literal translation, (10) compensation, (11) linguistic amplification, (12) discursive creation.

The most used technique is established equivalence. It is usually used in translating public signs which commonly exist in the target culture. This technique is considered as suitable technique in translating public signs, for example: "*keberangkatan*" into "*departure*" and "*wanita*" into "*ladies*". Meanwhile, the least frequently-used by the translator is discursive creation. Discursive creation is applied to establish a temporary equivalence that is totally unpredictable out of the context. There is only one datum using this technique.

According to the analysis of questionnaires distributed to the raters and the respondents, the researcher found out that there are 63 data as accurate translation, 9 data as less accurate translation and 2 data as inaccurate translation. The technique which mostly result the accurate translation is established equivalence. This technique is very suitable and appropriate for translating public signs that contains of term which is recognized in the TT. Meanwhile, reduction technique is a technique which results low of accuracy translation.

Based on the acceptability questionnaire, the researcher found that 55 data as acceptable, 17 data as less acceptable and 2 data as unacceptable translation. The respondents argued that most of public signs translation are familiar for them. The use of language is acceptable with the target languages' principles. However, there are some grammatical error which make the translation is less acceptable and unacceptable for the readers. Additionally, there are also found 64 data as readable translation and 10 data as readable translation. The data are categorized as readable translation because the translation of public signs are easy to be understood by the target readers. The readers can catch the meaning in the first reading. The decision of technique applied by the translator gives impact to the translation quality; in term of accuracy, acceptability and readability.

6. Conclusion

Based on the result and discussions, it can be concluded that public signs in Solo are translated by using twelve translation techniques. They are: established equivalence, calque, modulation, generalization, transposition, amplification, particularization, reduction, literal translation, compensation, linguistic amplification, discursive creation. The dominant technique is established equivalence. Meanwhile, the least frequently used is discursive creation. The translation techniques applied in translating Indonesian public signs in Solo produce accurate, acceptable and readable translation.

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An Analysis of Translation Techniques and Quality of Nominal Group's Premodifiers in *The First Four Years* Novel and their Translations in *Empat Tahun Pertama*

Nabila Steffi Pradipta

Abstract

This research is a descriptive qualitative study which focuses on the translation techniques and quality of nominal group's premodifiers in The First Four Years novel by Laura Ingalls Wilder and its Indonesian translation Empat Tahun Pertama by Djokolelono. The purposes of this research are to find out the function of nominal group's premodifiers, the translation techniques employed by the translator in translating the premodifiers and the quality (accuracy and acceptability) of the translation of premodifiers. This research employs a total sampling technique as the sampling technique. There are two kinds of data used in conducting this research; primary and secondary data. The primary data consists of 378 numbers of sentences containing nominal group's premodifiers. The secondary data are the results of the questionnaires which are distributed to the raters. The result of the data analysis shows that there are 251 describing premodifiers and 169 classifying premodifiers. The translation techniques used by the translator in translating the nominal group's premodifiers are: a) amplification (8.20%), b) borrowing (pure borrowing (0.79%) and naturalized borrowing (1.06%)), c) compensation (1.59%), d) description (2.38%), e) discursive creation (or 2.91%), f) established equivalence (20.11%), g) generalization (2.91%), h) linguistic amplification (3.70%), i) literal translation (5.56%), j) modulation (0.26%), k) particularization (or 1.32%), l) reduction (11.64%), m) transposition (6.88%), n) synonymy (2.38%), o) couplet (couplet (24.34%), triplet (3.44%), quadruplet (0.53%)). The findings of the research reveal that out of 378 data, 165 data (43.65%) are accurate, 160 data (42.33%) are less accurate and 53 data (14.02%) are inaccurate. The average score of the accuracy level of the whole translations is 2.5. Meanwhile, there are 241 data (63.76%) is acceptable, 123 data (32.54%) is less acceptable and 14 data (3.70%) is unacceptable. The average score of the acceptability level of the whole translations is 2.8. Established equivalence produces the most numbers of accurate translations, 63 data (82.89%) and the most numbers of acceptable translations, 70 data (92.11%). Besides, reduction creates the most inaccurate translations, 37 data (84.09%) and the most unacceptable translations, 13 data (29.55%).

Key words: accuracy, acceptability, premodifier, function, and techniques

1. Introduction

These days, people from one country have more passion and interest to get information and learn about other countries' cultures by reading the literatures, for example the novels. These novels are mostly written or presented in English language. People whose mother-tongue language is not English will find it difficult to understand and it may cause problems. Thus, the English-

version novel is translated into the target-language-version novel; in this case, it is translated in Indonesian. Therefore, it can be said that translation activity is an important part in this kind of situation.

Translating literary work or novel is not simple. There are some points which should be the considerations for the translator. The translator needs to be careful when he/she does the translation activity. He/she must consider the target readers, for whom the novel is made; whether it is for kids, teenagers, adults, etc. It is complicated to find a clear boundary between the problems of translating a book for children and a book for adults (Klingberg, 1986:10). The methods to translate for adults and children are not different but the translator should keep it in mind to think of the objectives of translating for children when they are translating children's literature. After knowing this, the translator is able to decide what language he/she should use, whether the formal or the informal language, but still in a communicative and natural way.

The translator needs to keep presenting all the messages the author wants to deliver to the readers. Therefore, in case that there are cultural terms may appear in the source text, it is better for the translator to have knowledge not only about the socio-culture of the target language but also the socio-culture of the source language which will be translated. It is the translator's responsibility if the message or the content changes because it will affect the quality of the translation.

Creativity is also required for the literary work translator so that he/she is able to present the author's ideas in the target. The translator also needs to notice the importance of keeping the translation in a good coordination among paragraphs, sentences and words.

Meanwhile, it is important to understand the coherence between sentences in a text. When readers read a novel, they need to read the previous page to understand the next event and so on. It is continuously related until the end of the story. Only by doing this, the readers will enjoy and understand the whole story. The sentences in the novel contain an important part; it is called noun phrase or nominal group. Among other phrases, nominal group is the most common item used in English and other languages because it takes part in various functions in the sentences. Greenbaum and Nelson (2002) in *An Introduction to English Grammar* cite that a nominal group is a phrase whose main word is a noun. Basic nominal group consists of headword (thing) and modifiers (premodifier and postmodifier).

Both English and Indonesian languages have diverse cultures. The nominal group's premodifier in English and Indonesian is put in different position in a sentence. Due to this dissimilarity may bring difficulties and challenges to the translator in translating the premodifiers, the translator must have grammatical competence in order to be able to solve these problems. The translator should be competent to translate the premodifiers from source language into target language in the same form and function; describing or classifying.

The researcher conducts a study on the translation of nominal group's premodifiers found in a translation *Empat Tahun Pertama* by Djokolelono which is originally from Laura Ingalls Wilder's *The First Four Years*. Premodifiers are used to describe or classify the *Thing* (the headword). Premodifiers can be adjectives, nouns, compound words, gerunds, etc and may consist of one, two, three or more words in a nominal group. The more premodifiers, the more difficult it will be translated. That is the reason the researcher wants to analyze this. Because of the richness of vocabularies and the premodifiers which are systematically different between both languages, it will be interesting to examine how the translator translates the premodifiers and also to find out what techniques he/she employs to overcome those difficulties. The choices of translation techniques by the translator will have an effect on the quality of the translation in terms of the accuracy and acceptability.

After reading the two version of the novel, the researcher realized that the translator employed some techniques in translating the premodifiers into target language. These are the examples:

- ST:** She was basting cambric lining to the bodice pieces of her **new black cashmere** dress and had just time to put on her hat and pick up her gloves when the brown horses and the buggy stopped at the door.
- TT:** *Ia sedang menjahit pinggiran kain linen halus ke bagian pinggang gaunnya yang terbuat dari wol kasmir. Cepat-cepat ditinggalkannya jahitannya itu. Dipakainya topi dan disambarnya sarung tangan. Namun, kuda-kuda cokelat itu telah sampai di depan pintu. Kereta buginya berhenti.*

In the example above, it can be seen that “**new black cashmere** dress” is translated into “*gaunnya yang terbuat dari wol kasmir*”. “**New black**” are *describing premodifiers* because the words “**new**” and “**black**” describe that the dress is new and the color is black while “**cashmere**” is a *classifying premodifier* because it specifies the type of material of the dress. The technique used in translating “**new black cashmere**” is triplet. As Newmark proposes, it is said triplet because the translator applies three techniques in dealing with a single problem. This example shows that the translator erases, borrows and adds some words. The words “**new black**” are erased so that the target readers do not get the complete information about the dress. However, the translator adds “*terbuat dari wol*” in translating the word “**cashmere**”. It gives additional information to the target readers about what cashmere is and that it is the material for making the dress. Even though the translator adds some words, those words do not change the message. If “**cashmere**” is only translated into *kasmir* which will become “*gaun yang terbuat dari kasmir*”, it will sound strange and does not express the exact message. The translator translates “**cashmere**” into “*kasmir*” which is a naturalized borrowing because there is a change to the word to fit the spelling rules in the target language. Below is another example from the novels:

- ST:** She was basting **cambric** lining to the bodice pieces of her new black cashmere dress and had just time to put on her hat and pick up her gloves when the brown horses and the buggy stopped at the door.
- TT:** *Ia sedang menjahit pinggiran **kain linen halus** ke bagian pinggang gaunnya yang terbuat dari wol kasmir. Cepat-cepat ditinggalkannya jahitannya itu. Dipakainya topi dan disambarnya sarung tangan. Namun, kuda-kuda cokelat itu telah sampai di depan pintu. Kereta buginya berhenti.*

The second example shows that there is only one premodifier in the nominal group. The word “**cambric**” is a *classifying premodifier*. “**Cambric**” is a type of cloth. The translator translates “**cambric**” into “**kain linen halus**”. The technique used is description because the translator describes the form of cambric (Molina and Albir, 2002). This translation is clear and natural for the target readers. This example is accurate and acceptable.

The researcher would like to discuss about the functions of premodifier in a nominal group, the translation techniques and quality (accuracy and acceptability) of nominal group's premodifiers in *The First Four Years* and their translations in *Empat Tahun Pertama*.

Based on the research background, the researcher identifies some problems as follows:

- a. What are the functions of premodifiers in nominal group which are found in *The First Four Years*?
- b. What techniques are employed by the translator in translating the premodifiers into Indonesian?
- c. How is the quality of the translation of premodifiers in terms of accuracy and acceptability?

2. Research Methodology

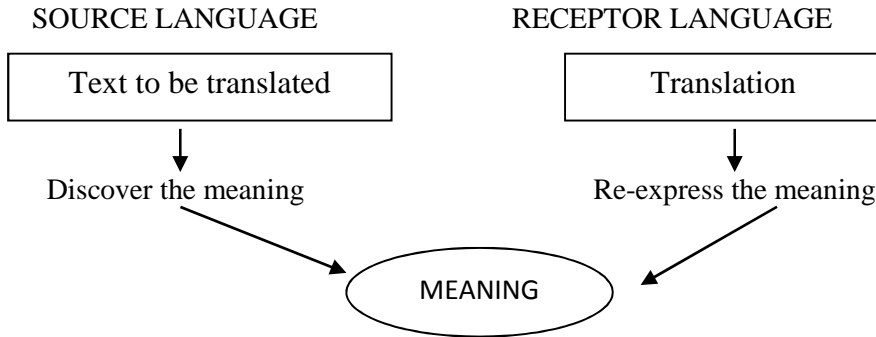
There are two kinds of data used; primary and secondary data. Documents used as the primary data of this research are *The First Four Years* novel and its translation *Empat Tahun Pertama*. *The First Four Years* was published in 1972 by Harper Trophy, a division of HarperCollins Publisher, Inc, New York. The Indonesian version *Empat Tahun Pertama* was published by Penerbit Libri, Jakarta in 2011. The secondary data is the informants called “raters”. The raters will be given distributed close and open-ended questionnaires to work on the accuracy and acceptability assessment of the translation of premodifiers. The raters are those who master both English and Indonesian language and also have knowledge about translation field.

3. Literature Review

- a. Translation

Translation is a process to transfer messages from source language into target language accurately and equivalently. The translator could change the

structure of sentences while he/she is doing translation process, but he/she could not change any meanings or messages from the source text. This is the diagram of translation process proposed by Larson:



The Diagram of Translation Process. (Larson, 1998:4)

b. Translation Strategies

Translation strategies are methods or tactics used to overcome the problems in translation process. When a translator wants to deal with the problem and solve it, some translation strategies appear in the translator's brain as stated by Hurtado Albir (1996, 1999) that "Strategies are the procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind." Therefore, translation strategies are considered as something abstract (happening in the mind of the translator).

c. Translation Techniques

Translation techniques are used to solve a particular task (translation). By analyzing the translation product, what techniques used by a translator in problem-solving process can be determined. It means that translation techniques are related to what happens in the translation product (text) or applied in translation work.

Among those various translation techniques from some experts, the following are the translation techniques which are offered by Molina and Albir (2002):

1. Adaptation
Adaptation is a translation technique when the translator substitutes a cultural element in the source text with an equivalent cultural element in the target text (Molina & Albir, 2002).
2. Amplification
Amplification is a translation technique by adding details which are not mentioned in the source text to make the translation clearer for the target readers. The details can be additional information or explicative paraphrasing (Molina & Albir, 2002).
3. Borrowing
Borrowing is a translation technique used by the translator by taking a

word or expression straight from another language (Molina & Albir, 2002). There are two types of borrowing technique:

- a) Pure borrowing
Pure borrowing is when the translator uses the word in the source text without any change and writes it in the target text.
- b) Naturalized borrowing
Naturalized borrowing is when there is a change to the word to fit the spelling rules in the target language.
4. Calque
Calque is a translation technique used by the translator when a foreign word or phrase is translated literally and it can be lexical or structural (Molina & Albir, 2002).
5. Compensation
Compensation is a translation technique that introduces a source text element of information or stylistic effect in another place in the target text because it cannot be reflected in the same place as in the source text (Molina & Albir, 2002).
6. Description
Description is a translation technique by writing the description of its form or/and function to replace a term or expression (Molina & Albir, 2002).
7. Discursive Creation
Discursive creation is a translation technique used when the translator establishes a temporary equivalence which is totally unpredictable out of context (Molina & Albir, 2002). This technique is mostly used to translate the title of books or movie.
8. Established equivalence
Established equivalence is a translation technique applied by the translator by using a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language (Molina & Albir, 2002).
9. Generalization
Generalization is a translation technique by using more general or neutral term in translating a word in the source text (Molina & Albir, 2002).
10. Linguistic Amplification
Linguistic amplification is used when the translator adds linguistic elements. This technique is often used in consecutive interpreting and dubbing (Molina & Albir, 2002).
11. Linguistic Compression
Linguistic compression is a translation technique a translator uses when he/she synthesizes linguistic elements in the target text. This technique is often used in simultaneous interpreting and in sub-titling (Molina & Albir, 2002).
12. Literal Translation
Literal translation is a translation technique by translating a word or an

expression word for word (Molina & Albir, 2002).

13. Modulation

Modulation is used by the translator by changing the point of view, focus or cognitive category in relation to the source text; it can be lexical or structural (Molina & Albir, 2002).

14. Particularization

Particularization is used by a translator when he/she applies a more precise or concrete term in the target text (Molina & Albir, 2002). This technique is the opposite of generalization technique.

15. Reduction

Reduction is a translation technique by suppressing a source text information item in the target text. This technique is the opposite of Amplification (Molina & Albir, 2002).

16. Substitution

Substitution is a translation technique employed by the translator by changing linguistic elements for paralinguistic elements (intonation, gestures) or vice versa (Molina & Albir, 2002). This substitution technique is frequently used in interpreting.

17. Transposition

Transposition is a translation technique done by the translator by changing a grammatical category from the source text into the target text (Molina & Albir, 2002).

18. Variation

Variation is a translation technique by changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistics variation: changes of textual tones, style, social dialects, geographical dialect, etc (Molina & Albir, 2002). It is to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

In addition, the followings are the two other translation techniques proposed by Peter Newmark in his book *A Textbook of Translation* (1988):

1. Synonymy (Lexical Synonymy)

Synonymy is a technique used by a translator when he/she cannot find any equivalent word in target language. The translator uses a near target-language equivalent to a source-language word in a context, where a precise equivalent may or may not exist (Newmark, 1988:84). As stated by Newmark in his book *A Textbook of Translation*, this technique can be applied if there is no clear one-to-one equivalent and the word which will be translated is not important in the text. The translator may use this synonym technique when he/she cannot apply literal translation to translate the word and the word is not a necessary part in the text.

2. Couplet, Triplet or Quadruplet

Couplet, Triplet or Quadruplet occurs when the translator combines two, three or four different translation techniques to solve a single problem in one translation unit. This technique is mostly used for cultural words (Peter Newmark, 1988:91).

d. Nominal Group's Premodifier

Nominal group usually consists of headword and sometimes modified by modifiers. In this case, noun or *Thing* becomes the headword of the phrase. The structure of complete nominal group consists of four elements which are presented below:

Determiner + Premodifier + Noun + Postmodifier

Premodifier in English language, of which the position is before the headword of nominal group, gives additional information and modifies the headword. An article (indefinite article "*a/an*" or definite article "*the*") is typically added before premodifier to shows the focus of the nominal group. Premodifier in nominal group may possibly be a single premodifier or group of words (multiple premodifiers).

Premodifier		Thing		Postmodifier	
(Deictic)(Numerative)(Epithet)(Classifier)(Thing)				(Qualifier)	
Article	Cardinal	Adj	Noun	Noun	Relative Clause
Possessive	Ordinal	Present Part.	Adj	Pronoun	Present Part. Phrase
		Past Part.	Gerund	Gerund	Past Part Phrase
				Infinitive Phrase	Infinitive Phrase
				Noun Clause	Adj Clause
					Prepositional Phrase
					Cardinal/Ordinal

This structure explains the function of *epithet* and *classifier* in a nominal group as the explanatory element which is then classified by Santosa (2003) into *describing* and *classifying*. Premodifier in nominal group has two types of function, they are:

a) Describing

This premodifier gives additional descriptive information to the headword or the noun, for example "a **hot** afternoon". The word **hot** describes that the weather in the afternoon is hot.

b) Classifying

This premodifier shows the classification or the specific types of the headword or the noun, for example "the **buffalo** grass". The word **buffalo** classifies the type of grass.

Another explanation about the basic differences between the *describing* and the *classifying premodifier* is stated by Martin and Rose (2003) that when a premodifier is to describe something then a determiner, such as intensifier, can be added to that premodifier to strengthen the description of the quality of the *Thing*. Besides, intensifier cannot be used to classify something.

Meanwhile, the position of nominal group's premodifier in Indonesian language is on the contrary with premodifier in English. In Indonesian language, the premodifier is frequently placed after or on the right side of the headword, noun or *Thing* while it is before the *Thing* in English. It is due to the structural differences between both languages.

The function of premodifier in Indonesian language is the same with premodifier in English, which is to describe (*describing premodifier*) or to classify (*classifying premodifier*) an object or the *Thing*. Adjectives as premodifier can be used to describe or express an object or the *Thing*; its color, shape, size, condition of things, etc. Meanwhile, in Indonesian language, *classifying premodifier* is used to indicate the subclass of the *Thing*. The *classifying premodifier* may be a noun, an adjective, a verb, and so on. The *classifying premodifier* in Indonesian language cannot also be intensified.

In Indonesian language, there are also multiple premodifiers in a nominal group. The position or the order of multiple premodifiers is as follows:

Head → Classifying premodifier → Describing premodifier

Kucing → Persia → yang cantik

In short, premodifier in Indonesian language actually has the same function as premodifier in English language which is to describe the condition or the quality of the *Thing* or to classify the *Thing* into its type or subclass. The difference between them is the position of the premodifier in a nominal group. Premodifier in English is always before the noun, while premodifier in Indonesian is after the noun.

4. Analysis And Discussion

4.1 Classification of Nominal Group's Premodifier

The analysis on 378 nominal group's premodifiers found reveals that there are 251 describing premodifiers (to describe the *Thing*) and 169 classifying premodifiers (to classify the *Thing*). The number of describing and classifying premodifiers exceeds the number of data because some sentences have more than one premodifier (multiple premodifiers) in a nominal group. Below are some examples of premodifiers discovered:

Example 1:

ST: It rained through the summer and the little trees took courage and waved their **little green** leaves in the wind while they stretched taller every day.

TT: *Hujan turun terus saat musim panas tiba. Pohon-pohon kecil dengan gagah berani menentang angin yang membuat daun-daun **hijau kecil** mereka tergoyang-goyang. Namun, tiap hari mereka jelas makin tinggi.*

The example above shows that the adjectives “**little green (hijau kecil)**” are the describing premodifiers because “**little green (hijau kecil)**” describe or explain the size and the color of “leaves (*daun-daun*)”.

Example 2:

ST: With the coming of cool weather, Laura proposed moving the cook-stove back into the bed-sitting room, and she could not understand why Manly put it off, until one day when he came from town with a **hard-coal** heater.

TT: *Dengan semakin dekatnya musim dingin, Laura mengusulkan untuk memindahkan kembali tungku pemasak ke dalam ruang tinggal. Ia tak mengerti alasan Manly menunda-nunda hal itu sampai suatu hari Manly datang dari kota dengan membawa sebuah tungku pemanas yang mempergunakan batu bara keras.*

The fifth example shows a compound word as the classifying premodifier. "**Hard-coal**", which is translated into "*yang mempergunakan batu bara keras*", classifies the "heater". It means the heater is the one using "**hard-coal**", not soft-coal, as the solid fuel.

Example 3:

ST: Rose was wrapped in her own warm blankets and little red cloak and hood, with a **thin blue silk** handkerchief lightly covering her face, and tucked tightly in among the blankets in the cutter.

TT: *Rose dibungkus dengan selimut-selimut, bermantel dan berkerudung merah, dengan sutra tipis biru melindungi wajahnya, dan ditaruh di dalam tempat tidur yang terbuat dari selimut-selimut hangat itu.*

The last example shows an example of multiple premodifiers in a nominal group. The example above has a describing and a classifying premodifier. The premodifiers "**thin blue**" function as the describing premodifiers because they describe the quality (the size and the color) of the "handkerchief". Moreover, the premodifier "**silk**" is the classifying premodifier because it shows the type of material the "handkerchief" is made from.

4.2 Translation Techniques Used in the Translations of Nominal Group's Premodifiers

After analyzing the data, there are some techniques proposed by Molina and Albir (2002) and Peter Newmark (1988) employed in translating the premodifiers in *The First Four Years*. Those techniques are amplification, borrowing (pure borrowing and naturalized borrowing), compensation, description, discursive creation, established equivalence, generalization, linguistic amplification, literal translation, modulation, particularization, reduction, transposition, synonymy, couplet, triplet and quadruplet.

4.2.1 Amplification

Amplification is a technique when the translator gives some additional information in order to make the translation clearer for the target readers (Molina & Albir, 2002).

Example:

ST: With the coming of cool weather, Laura proposed moving the cook-stove back into the bed-sitting room, and she could not understand why Manly put it off, until one day when he came from town with a **hard-coal** heater.

TT: *Dengan semakin dekatnya musim dingin, Laura mengusulkan untuk memindahkan kembali tungku pemasak ke dalam ruang tinggal. Ia tak mengerti alasan Manly menunda-nunda hal itu sampai suatu hari Manly datang dari kota dengan membawa sebuah tungku pemanas yang mempergunakan batu bara keras.*

The example shows that the compound word “**hard-coal**”, meaning *batu bara keras*, is the premodifier. “A **hard-coal** heater” will be unclear if it is translated into “*sebuah tungku pemanas batu bara keras*”. Therefore, to make the translation of “a **hard-coal** heater” clear for the readers, the translator adds “*yang mempergunakan*” which becomes into “*sebuah tungku pemanas yang mempergunakan batu bara keras*”.

4.2.2 Borrowing

Borrowing is a translation technique when a translator borrows or takes or uses a term/word from the source language. Borrowing technique is divided into two types; pure borrowing is when a translator takes a term/word from the source language without making any change while naturalized borrowing is when a translator naturalizes a term/word from the source language to fit spelling rules in the target language (Molina & Albir, 2002).

Example:

ST: It was a paper-backed set of **Waverly** novels.

TT: *Ternyata isinya satu seri buku roman Waverly.*

It can be seen that the translator borrows the word from the source text without making any change in translating “**Waverly**”. It is called pure borrowing. “**Waverly**” is the title of a novel so it has no equivalent word in the target language and can not be translated.

Example:

ST: Next Laura polished the stove with a **flannel** cloth, swept the floor, dropped the table leaf, and spread a clean, bright red tablecloth over it.

TT: *Kemudian, Laura menggosok tungku dengan kain flanel. Menyapu lantai. Menurunkan daun meja yang sebelah dan menutupi meja itu dengan taplak meja merah bertepi indah.*

It is an example of naturalized borrowing because there is a change to the word to fit the spelling rules in the target language (Molina & Albir, 2002). The premodifier **flannel** is translated into *flanel*.

4.2.3 Compensation

Compensation technique is executed by introducing a source text element of information or stylistic effect in another place in the target text because it can not be reflected in the same place as in the source text (Molina & Albir, 2002).

Example:

ST: Then he tightened the reins and they dashed away for an **unexpected weekday afternoon** drive.

TT: *Lalu, ia mengambil tali kendali dan berangkat. Agak menyimpang dari kebiasaan, mereka berkereta di sore hari, bukan di hari Minggu.*

The indication that shows the translator uses compensation technique in translating “**unexpected weekday afternoon**” is that some of the translation is placed in another place in the target text. It is placed in the beginning of the sentence, not after the noun.

4.2.4 Description

Description technique is done by giving the description of its form or/and its function to substitute a word or term (Molina & Albir, 2002).

Example:

ST: Just across the corner from the door into the shed, was the **pantry** door.

TT: *Berseberangan dengan pintu yang menuju bilik serambi belakang, terdapat pintu ke bilik dapur dan penyimpanan bahan makanan.*

The example above shows that the translator translates the premodifier “**pantry**” by describing it into “*ke bilik dapur dan penyimpanan bahan makanan*”. It tells the function of a “**pantry**”. The way the translator translates it by giving its description, the translation of “**pantry**” makes it easier to understand by the target readers because the translation is commonly known by the target readers.

4.2.5 Discursive creation

Discursive creation is a translation technique when a translator creates a temporary equivalence which is out of context (Molina & Albir, 2002).

Example:

ST: It felt on Laura's cheek like the hot air from the oven when she opened the door on **baking** day.

TT: *Panasnya bagaikan panas udara dari tungku yang bertiup ke pipi Laura saat ia membuka tempat pemanggangan roti.*

The premodifier “**baking**” in this context means extremely hot related to the phrase before. “**Baking** day” means that the day is extremely hot, not “*tempat pemanggangan roti*”. “*Tempat pemanggangan roti*” is an inappropriate translation and out of context. Therefore, it should be translated into “*hari yang sangat panas*” which is more appropriate and in accordance with the context.

4.2.6 Established equivalence

Established equivalence is performed by a translator by translating a word or term or expression with a term or word originated from dictionary or a term or a word which is commonly used as an equivalent in the target language (Molina & Albir, 2002).

Example:

ST: The little short lope would land them from the side of the road across the wheel track onto the **grass-covered** middle.

TT: *Dengan langkah lope pendek, mereka bisa meloncat dari sisi jalan, meloncati jalur jalan gerobak, dan mendarat di bagian tengah jalan yang berumput.*

It is an example of established equivalence where the translator translated “**grass-covered** middle” into “*bagian tengah jalan yang berumput*”. It will be awkward if the translator translates it into “*bagian tengah jalan yang tertutupi rumput*”. The use of “*yang berumput*” as the translation for “**grass-covered**” is precise because those terms are commonly used as an equivalent in the target language and the message is clearly and correctly transferred.

4.2.7 Generalization

This technique is the opposite of particularization technique. When a translator uses a more general or more neutral word in translating a word, it can be said that he/she employs generalization technique (Molina & Albir, 2002).

Example:

ST: They were fat and frisky and enjoyed the **sleigh** rides as much as Laura and Manly.

TT: *Keduanya jadi gemuk dan gelisah karena terlalu lama beristirahat. Itulah sebabnya keduanya sangat gembira mendapat kesempatan berlari-lari menarik kereta luncur.*

The meaning of “**sleigh**” is a vehicle sliding over snow. However, it can be seen that rather than using more specific words *kereta luncur salju*, the translator uses more general words, “*kereta luncur*”.

4.2.8 Linguistic amplification

This technique is the opposite of linguistic compression. Linguistic amplification is a technique when a translator adds linguistic elements (Molina & Albir, 2002).

Example:

ST: A **sweet contralto** voice rose softly on the air above the lighter patter of the horses' feet, as horses and buggy and dim figures passed along the way.

TT: *Sebuah suara wanita, lembut dan merdu, terdengar di sela depak lunak langkah kaki kuda sepanjang perjalanannya.*

The premodifiers “**sweet contralto**” are translated into “**lembut dan merdu**”. The adding of *dan* makes the translation more natural for the target readers. Because of the adding of linguistic element, it can be said that the translator employs linguistic amplification technique.

4.2.9 Literal translation

Literal translation is a technique when a translator translates a word or a term or an expression word for word (Molina & Albir, 2002). When applying literal translation technique, the translator may make change of the form or the structure of the sentence so that it is acceptable in the grammatical system in the target language. The translator also may add some preposition to the translation.

Example:

ST: With a **long hay** knife, Manly had cut two holes through the haystack on the south side of the barn.

TT: *Dengan pisau jerami yang panjang, Manly membuat dua buah lubang menembus tumpukan jerami yang rapat di dinding selatan gudang.*

The premodifiers “**long hay**” are translated into “**jerami yang panjang**”. The translator changes the structure by placing the translation of “**hay**” before “**yang panjang**”. The translator also adds “**yang**” for the translation of “**long**”. If the translator translates “a **long hay** knife” into “*pisau jerami panjang*”, it will make the translation ambiguous for the target readers whether it is the knife or the hay which is long. So by making some those changes, the translation of “**long hay**” becomes more appropriate and clearer for the target readers.

4.2.10 Modulation

Modulation is a technique when a translator makes change of the point of view, focus or cognitive category from the source text into the target text (Molina & Albir, 2002). Although the translator modifies the point of view, the message the translator delivers is still the same with the message stated in the source text. It is only presented in a different way. The changes can be lexical or structural.

Example:

ST: I'm sure she'll be gentle even if she never has been ridden, but better head her onto the **plowed** ground.

TT: *Aku yakin Trixy akan menjadi seekor kuda yang jinak walaupun ia tak pernah dinaiki sebelumnya. Namun, lebih baik kau bawa saja ia mula-mula ke tanah yang baru kubajak.*

From the example, it can be seen that there is a different perspective between the source text and the target text. In the source text, “the **plowed** ground” actually refers to the ground that has already been cultivated. While, in the target text the premodifier “**plowed**” is translated into “**yang baru kubajak**”. It means the ground is still being plowed or cultivated by Manny.

4.2.11 Particularization

Particularization is the opposite of generalization. A translator can be said applying this technique if he/she uses a more concrete or precise term or word in the translation (Molina & Albir, 2002).

Example:

ST: That was the **parlor** part of the room, and when the copies of Scott's and Tennyson's poems were on the stand it would be complete.

TT: *Itulah sisi **tempat duduk** di ruang depan. Bila kelak buku-buku Scoot atau Tennyson sudah terletak di meja tadi, akan lengkap sudah kebahagiaan mereka.*

The translator translates “**parlor**” into “**tempat duduk**”. “**Parlor**” means a room for sitting in or *ruang tamu* in Indonesian language. In this case, the translator translates it into “**tempat duduk**” which is more specific rather than *ruang tamu*. Thus, particularization is the technique used to translate “**parlor**”.

4.2.12 Reduction

Reduction is applied by a translator by surpressing a source text information item in the target text (Molina & Albir, 2002). A translator is allowed not to translate or deliver some unimportant words from the source text into the target text without losing or eliminating the message stated in the source text. Consequently, the translator should be aware and careful not to use this technique haphazardly.

Example:

ST: She was knitting him a **whole long-sleeved** undershirt of fine, soft, Shetland wool yarn for a Christmas surprise

TT: *Laura sedang membuatkan pakaian dalam dari rajutan wol shetland yang lembut dan halus sebagai hadiah kejutan bagi Manly di hari Natal mendatang.*

The example above shows that the translator does not translate the premodifiers. The nominal group “the **whole long-sleeved** undershirt” is only translated into “*pakaian dalam*”. The target readers do not get information about the type of the undershirt; whether it is singlet or not. Based on the story, the cool weather was coming so that Laura made her husband an undershirt which is long-sleeved to warm him. It is an important part but the translator does not deliver it to the target readers. It should be translated into “*pakaian dalam **berlengan panjang***”.

4.2.13 Transposition

Transposition is a translation technique applied by changing a grammatical category (Molina & Albir, 2002). This technique should be applied if the structure of both languages are different one another.

Example:

ST: **Unscreened** windows were broken.

TT: *Jendela-jendela yang tak berpelindung hancur.*

It shows a case of transposition technique. It can be seen that the translator translates the premodifier which is a word into a phrase (unit shift), e.g. “**unscreened**” → “*yang tak berpelindung*”.

4.2.14 Synonymy

Synonymy is a translation technique when a translator uses a near target-language equivalent to a source-language word in a context (Newmark, 1988). This technique can be applied if the translator can not find an accurate equivalent of the source-language word. Besides, synonymy may be employed if the word is not an important part in the text.

Example:

ST: There were a hundred **good** ewes and six old ones that had been thrown in for nothing.

TT: *Seratus biri-biri betina yang sehat, ditambah enam ekor biri-biri tua yang diberikan secara cuma-cuma.*

From the example above, it can be seen that the premodifier “**good**” is not literally translated into *yang bagus* in the target text. If the translator uses *yang bagus* in the translation, it will be strange because it is not in accordance with the context. Therefore, the translator chose translating it into “*yang sehat*” which is more proper and suitable in the target language.

4.2.15 Couplet, Triplet, Quadruplet

These three techniques are translation techniques provided by Newmark (1988). Couplet, Triplet or Quadruplet happen when a translator combines two, three or four different techniques for solving a single problem in one translation unit. Frequently, these techniques are employed by a translation when dealing with cultural words.

Example:

ST: Nothing else had been saved from the fire except the deed-box, a few work clothes, three sauce dishes from the first Christmas dishes, and the **oval glass bread** plate around the margin of which were the words, "Give us this day our daily bread."

TT: *Tak ada lagi yang berhasil diselamatkan, kecuali kotak tempat pa lembar pakaian untuk bekerja, tiga piring kecil—dari satu set piring cangkir pecah belah yang dibeli di hari Natal mereka yang pertama, dan piring untuk tempat roti berbentuk lonjong berhiaskan tulisan di sepanjang pinggirnya: “Berikanlah kami pada hari ini makanan kami yang secukupnya.”*

The premodifiers “**oval glass bread** plate” are translated into “*piring untuk tempat roti berbentuk lonjong*”. There has been more than one translation technique used. Firstly, in translating “**bread**”, the translator adds “*untuk tempat*” before “*roti*”. The same case also

happens in the translation of “**oval**”, the translator adds “**berbentuk**” before “**lonjong**”. By adding those words, it means that the translator applies amplification technique. Secondly, the premodifier “**glass**” is not translated by the translator which means reduction technique is applied. Although reduction technique is applied, it does not omit the important message. The use of those two techniques means that the translator employs couplet technique.

Example:

ST: It was covered with Ma's **bright red-and-white checked** tablecloth on which stood the remains of the early breakfast.

TT: *Meja tersebut ditutup oleh taplak meja **kotak-kotak merah putih** milik Ma. Di atasnya, terdapat sisa-sisa sarapan mereka tadi.*

The example above is an example of triplet technique because the translator employs three techniques; reduction, established equivalence and linguistic compression. The word “**bright**” is omitted and it means the translator applies reduction technique. Established equivalence technique can be recognized in the translation of “**checked**”. It is translated into “**kotak-kotak**” as written in the dictionary. The translator synthesizes “**red-and-white**” into “**merah putih**” which means linguistic compression is employed. The nominal group “**bright red-and-white checked tablecloth**” should be better translated into “*taplak meja **kotak-kotak merah putih cerah***”.

Example:

ST: One day he came home from town leading two large horses hitched behind the wagon, and they were drawing a **new sulky breaking** plow.

TT: *Suatu hari, ia pulang dari kota membawa dua ekor kuda besar yang ditambatkan di belakang gerobaknya. Kedua ekor kuda itu menarik bajak **besar beroda dua. Masih baru!***

The data above is the example of the application of quadruplet technique. There are four techniques employed by the translator in translating “**new sulky breaking plow**” into “*bajak **besar beroda dua. Masih baru!***” Firstly, the translator applied compensation technique in translating “**new**” because the translator placed the translation “**masih baru**” in another place in the target text. Secondly, the premodifier “**sulky**” which is a noun was modified into adjective “**beroda dua**”. This shows the translator applied transposition technique. Thirdly, the premodifier “**breaking**” was not translated in the target text by the translator. It is not reduction but generalization. “**Breaking plow**” is a type of plow but the translator used the more general term by translating “**breaking plow**” into “*bajak*”. Lastly, the translator also employed amplification technique because the translator added the words “**besar**” and “**masih**” in the translation.

4.3 The Relationship between Translation Techniques and Accuracy and Acceptability of the Translations of Nominal Group's Premodifiers

From the analysis, it can be summarized that there are 165 data (43.65%) are accurate, 160 data (42.33%) are less accurate and 53 data (14.02%) are inaccurate. Among those techniques which produce the accurate translations, the use of established equivalence technique produces the most accurate data; 63 data (82.89%). However, the techniques producing accurate translation do not always result in a good translation. For example, the use of couplet, which produces 25 (26.88%) accurate data, also causes other 61 (65.59%) less accurate data and 7 (7.53%) inaccurate data. It is due to the carelessness of the translator when using couplet, he/she might produce an overtranslation or undertranslation which means the premodifier is not properly and correctly transferred.

Another technique which creates the less accurate data is transposition. It is because some of the premodifiers were translated into the head word of nominal group. It can cause the point or the information different from what is to be meant in the source text. The most technique used which then results in the inaccurate classification is reduction. There are 37 (84.09%) inaccurate data using this technique. It is because some premodifiers from the source text were deleted and not correctly conveyed in the target text.

Moreover, total of acceptable data is 241 (63.76%), the less acceptable data are 123 (32.54%) and the unacceptable data are 14 (3.70%). The data classified as less acceptable and unacceptable is because the translation of premodifiers sounds unnatural in the target text.

Established equivalence (70 data or 92.11%) and couplet (51 data or 54.84%) are the techniques which are mostly used in the acceptable data. The most applied technique in the less acceptable data is couplet (42 data or 45.16%). It means sometimes the use of couplet is not correct and proper in translating the premodifiers and makes the translations sound unnatural. Both discursive creation and reduction are the techniques used in producing the unacceptable translation for the target readers. The application of these two techniques causes the message is not fully and naturally transferred into the target text and the translation sounds uncommon in the target text. There are 13 data (29.55%) using reduction and 1 data (9.09%) using discursive creation belong to the classification of unacceptable data.

5. Conclusion

5.1. The functions of nominal group's premodifier are to describe (*describing premodifier*) and to classify (*classifying premodifier*) the Thing/Headword/Noun. In a nominal group, it probably has only *describing premodifier* or *classifying premodifier*, but sometimes it consists of both premodifiers (multiple premodifiers). Therefore, from 378 data, there are 251 *describing premodifiers* and 169 *classifying premodifiers* found.

5.2. Some translation techniques were found in the translation of nominal group's premodifiers in *Empat Tahun Pertama*. They are amplification (34 data or 8.99%), borrowing (pure borrowing (3 data or 0.79%) and naturalized borrowing (4 data or 1.06%)), compensation (6 data or 1.59%), description (4 data or 1.06%), discursive creation (11 data or 2.91%), established equivalence (76 data or 20.11%), generalization (11 data or 2.91%), linguistic amplification (14 data or 3.70%), literal translation (21 data or 5.56%), modulation (1 data or 0.26%), particularization (6 data or 1.59%), reduction (44 data or 11.64%), transposition (26 data or 6.88%), synonymy (9 data or 2.38%) and couplet (couplet (93 data or 24.60%), triplet (13 data or 3.44%), quadruplet (2 data or 0.53%)). In short, couplet is the translation technique which was mostly applied by the translator. It means that the translator frequently employed more than one technique in translating the premodifiers found in *The First Four Years* novel.

5.3. Accuracy and Acceptability

a. Accuracy

The researcher found that there are 165 accurate data (43.65%), 160 less accurate data (42.33%) and 53 inaccurate data (14.02%) out of 378 data. The average score of all data from the raters is 2.5.

The application of established equivalence produces the most numbers of accurate translations with 63 data (82.89%) while the use of reduction creates the most numbers of inaccurate translations with 37 data (84.09%).

From the results above, it can be concluded that the translations of nominal group's premodifiers in *The First Four Years* tend to be not accurate because there are so many data which are less accurate and inaccurate.

b. Acceptability

The researcher discovered that there are 241 acceptable data (63.76%), 123 less acceptable data (32.54%) and 14 unacceptable data (3.70%) out of 378 data. The average score of all data from the raters is 2.8.

The same result appears in the acceptable and unacceptable data. Established equivalence is the technique which makes the most acceptable translations with 70 data (92.11%) and reduction is the technique which produces the most unacceptable data with 13 data (29.55%).

From the results above, it can be concluded that the translations of nominal group's premodifiers in *The First Four Years* are mostly acceptable in the target language.

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A Comparative Translation Analysis of Idiom Expressions Found in the Official Subtitle and the Most Downloaded Subtitle of the Movie Entitled “The Avengers” Taken from www.subscene.com

Arnindyah Devina Arumsari

Abstract

*This research was aimed to compare the translation of idioms in the movie entitled **The Avengers** found in its official subtitle and the most downloaded subtitle taken from www.subscene.com in terms of the translation quality and of the techniques of translation used by the translators. In doing so, Mona Baker’s theory on idiom translation was applied. The objectives of this research were: (1) to figure out the types of translation techniques applied by both translators to translate the idioms And (2) to describe the quality of the translation in terms of accuracy, acceptability, and readability influenced by the translation techniques applied by both translators. The results of this research are as follows. First, the official subtitle applied the techniques of expressing the similar meanings with dissimilar forms, paraphrasing, and literal translation. The most downloaded subtitle taken from www.subscene.com applied the techniques of expressing the similar meanings with dissimilar forms, paraphrasing, and omission. Second, the quality of the official subtitle is accurate, acceptable, and readable, meanwhile the quality of the most downloaded subtitle taken from www.subscene.com is less accurate, acceptable, and readable.*

Keywords: *Idiom, subtitle, translation quality, translation techniques*

1. Introduction

According to Bell (1991), translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language (p.6). Translation does not only transfer the message of but also the culture, artistic value, and moral contained inside the movie. The culture in a movie may be shown by the presence of idioms. Idioms of which characteristics are culturally bounded are frozen patterns of language (Baker, 1992). Idioms are produced from the culture and habits of society. The culture and habits of the source language are different from those of the target language, consequently it causes many difficulties which translators have to deal with.

Much research related to the idioms found in novels has been done. However, the researcher decided to explore idiom translation found in subtitle because there are still some difficulties encountered by the translator related to how he or she produces accurate and acceptable idiom translation but easy to read (readable) by the audiences.

This research was conducted by analyzing the technique and the quality of translation by using Mona Baker's theory which is concerned with idiom. Thus this research was conducted by using descriptive-qualitative method.

2. Literature Review

1. Definition of Idiom

According to *Cambridge Dictionaries Online*, idiom is "a group of words in a fixed order that have a particular meaning that is different from the meanings of each word on its own". Idiom is one of the cultural reflections in language. Baker (1992) states "They are frozen patterns of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deduced from their individual components" (p.63). Idiom has an unpredictable meaning which cannot be deduced from its constituent.

2. Characteristics of Idiom

There are three characteristics of idioms proposed by Moon (1998,p.4). i.e. institutionalization, lexicogrammatical fixedness, and non-compositionality.

a. **Institutionalization;** As an idiom has a fixedness, an idiom should be institutionalized. "Institutionalization is the process by which a string or formulation becomes recognized and accepted as a lexical item of the language" (Bauer, 1983: 48 and *passim*). Institutionalization is needed to make idiom accepted as a lexical item of a language.

b. **Lexicogrammatical Fixedness;** "Lexicogrammatical fixedness --or formal rigidity--implies some degree of lexicogrammatical defectiveness in units, for example with preferred lexical realizations and often restrictions on spect, mood, or voice." (Moon, 1998:7). Idioms has characteristic that it is restricted for having a specific form.

c. **Non-compositionality;** Non-compositionality is tightly related to institutionalization. The idioms which have been institutionalized before should be interpreted as a single unit since the meaning has been commonly known by people. "The non-compositionality of idioms means that they should be interpreted as one single unit, even when the word strings are grammatically incorrect." (Moon, 1998,p.7)

3. Types of idioms

According to Fernando (1996, p.35), English idiom can be classified into 3 types, they are: a). **Pure idioms;** It is a type of "conventionalized, non-literal multiword expression" whose meaning cannot be understood by adding up the meaning of the words that make up the phrase". For example, to *spill the beans* has nothing to do with beans b). **Semi idioms;** Semi idioms have at least one literal meaning and a non-literal meaning. For example, foot the bill which means 'pay', so that 'bill' is literal meaning and 'foot' is non-literal meaning.

c). **Literal idioms;** It is semantically less complex and easier to understand because it can be translated literally. For example: of course, in any case, for certain.

4. Problem in Translating the Idiom

According to Baker, there are two main problems encountered by translators in interpreting the idioms:

1. Some idiom are 'misleading';

"They seem transparent because they offer a reasonable literal interpretation and their idiomatic meanings are not necessarily signaled in the surrounding text." (Baker, 1992, p.66). Translator needs high sensitivity to be aware of idiom presence. If the translator does not have it, the translator will be lead to the misleading and just accepts its literal translation.

2. An idiom in the source language may have a very close counterpart in the target language which looks similar on the surface but has a totally or partially different meaning.

Instances of superficially identical or similar idioms which have different meanings in the source and target languages lay easy traps for the unwary translator who is not familiar with the source-language idiom and who may be tempted simply to impose a target-language interpretation on it. (Baker, 1992, p.67)

Since idiom is part of culture grown in a country, it is possible that a country and another has the similar idiom. In this case, the translator who is not familiar with the source-language idiom should be careful as the similar idiom in two languages may have different meaning.

The two problems above can be solved by the awareness of the translators towards their high sensitivity. There will be other difficulties related to why idiom is difficult for being translated, as follows:

- a. An idiom or fixed expression may have no equivalent in the target language.

"The way a language chooses to express, or not express, various meanings cannot be predicted and only occasionally matches the way another language chooses to express the same meanings." (Baker, 1992, p.68). Since every country has its own culture and language to express something, it will be difficult to find the same equivalent of idiom which has the same effect and meaning as those of the original.

- b. An idiom or fixed expression may have a similar counterpart in the target language, but its context of use may be different; the two expressions may have different connotations, for instance, or they may not be pragmatically transferable

In either case, the idiom may have equivalent in TL, but the context of use is different. Thus, the translators have to be careful by paying attention to the meaning of idiom in target language in order to find idiom which has similar meaning in TL.

- c. An idiom may be used in the source text in both its literal and idiomatic senses at the same time

The translators should understand the context well in order not to translate it wrong. In translating the idiom, understanding the context

is important as it shows the effort of translators to produce a good translation.

- d. The very convention of using idioms in written discourse, the contexts in which they can be used, and their frequency of use may be different in the source and target languages.

English has no problem in using idiom in written discourse as English idiom is very often used in English advertisement, promotional material, and in the tabloid press (Baker, 1992, p.71). However, even it is usual to use the idioms in source language such as English, it is possible that target language does not use idiom in written discourse. Chinese and Arabic rarely use idiom in their written discourse, so that it is difficult to translate the idiom to the target language which has different use of idiom.

5. Techniques used for translating idiom

Baker (1992, p.72-77) explains four techniques which can be used to translate idiom, they are:

- a. Using an idiom of similar meaning and form

This technique can be applied if there is an idiom in TL which has same meaning as in SL and it is expressed in the same lexical items.

This strategy involves using an idiom in the target language which conveys roughly the same meaning as that of the source-language idiom and, in addition, consists of equivalent lexical items. This kind of match can only occasionally be achieved. (Baker, 1992, p.72)

For example:

SL: He didn't want to ***lose face*** so that he paid the loan as soon as possible

TL: Dia tidak mau ***kehilangan muka***, maka dia membayar pinjaman secepat mungkin.

Based on the example above, the word ***lose*** is translated into ***kehilangan*** and the word ***face*** is translated into ***muka***. It is translated in the same lexical items and ***kehilangan muka*** is Indonesian idiom whose meaning is just the same as SL idiom.

- b. Using an idiom of similar meaning but dissimilar form

This technique can be applied if the translator can find the equivalent of SL idiom but the translation of idiom is expressed in different lexical items. As Baker (1992, p.74) underlines that "It is often possible to find an idiom or fixed expression in the target language which has a meaning similar to that of the source idiom or expression, but which consists of different lexical items."

For example:

SL : He didn't ***show*** his ***face*** in his ex-girlfriend wedding party.

TL : Dia tidak ***menampakkan batang hidungnya*** di pesta pernikahan mantan pacarnya

Based on the example above, the word *lose* is translated into *menampakkan* and the word *face* is translated into *batang hidungnya*. Thus, it can be seen that the translator may find the equivalent of SL idiom in TL but the idiom is expressed in different lexical items.

c. Translation by paraphrase

In translating the idioms, it is possible for the translators to translate the idiom in a different form as different language has distinctive forms for representing the meaning. Therefore, the main thing in translation is the meaning intended in SL not a linguistic form.

This is by far the most common way of translating idioms when a match cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences in stylistic preferences of the source and target languages. (Baker, 1992, p.74)

For example:

SL : He didn't want to *lose face* so that he paid the loan as soon as possible

TL : Dia tidak ingin *menanggung malu*, maka dia membayar pinjamans ecepat mungkin

Based on the example above, the idiom *lose face* is translated into *menanggung malu* in which the translation *menanggung malu* is not an Indonesian idiom.

d. Translation by omission

Translation by omissions is possible to be done because the idioms may have no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons. (Baker, 1992, p.77)

For example:

SL : Javanese culture is very complex, wheels within wheels

TL : Budaya Jawa sangat kompleks

Seeing the example above, the idiom *wheels within wheels* means complicated or complex and this meaning of idiom has been represented on the phrase before so that the idiom does not need to be translated.

6. Translation Quality

1) Accuracy

According to Shuttleworth and Cowie (1997) accuracy is "a term used in translation evaluation to refer to the extent to which a translation matches its original. While it usually refers to preservation of the information content of ST in TT (p.3)".

2) Acceptability

Toury (as cited in Shuttleworth and Cowie, 1997, p.2-3) underlines that "Translation which lean towards acceptability can thus be thought of as fulfilling the requirement of "reading as an original" written in TL rather

than that of "reading as the original". Acceptability translation should conform target language culture, grammar, and convention.

3) Readability

Readability is measured by how easy the translation read by target readers.

3. Methodology

The data are the idioms found in the official subtitle and the most downloaded subtitle of movie entitled **Marvel's: The Avengers** and the information gained from the informants who fulfilled the questionnaire to assess the quality of translations. The data are 64 data in which 32 data are taken from official subtitle and the rest are taken from the most downloaded subtitle from www.subscene.com. The researcher used a descriptive qualitative method which is words oriented (Moleong, 1990, p.35).

4. Results

There are 32 idioms which are categorized into pure idioms and semi idioms. From the research, it was found that the translator of official subtitle applied the techniques of expressing the similar meanings with dissimilar forms, paraphrasing and literal, meanwhile the most downloaded subtitle taken from www.subscene.com applied the techniques of expressing the similar meanings with dissimilar forms, paraphrasing and omission. Those techniques bring impacts to translation quality in which from the analysis, it can be described that the quality of official subtitle is accurate, acceptable, and readable, meanwhile the quality of the most downloaded subtitle taken from www.subscene.com is less accurate, acceptable, and readable.

5. Discussion

1. Technique in translating the idioms

Both translators from official and the most downloaded subtitle applied mostly paraphrase technique to translate the idiom as followings:

No	Translation Techniques	Official subtitle		The most downloaded subtitle from website www.subscene.com	
		To tal	Percen- tage	Total	Percen- tage
1.	Translation using an idiom with similar meaning but different form	3	9%	1	3%
2.	Translation by paraphrase	28	88%	30	94%
3.	Translation by Literal	1	3%	-	-
4.	Translation by Omission	-	-	1	3%
Total		32	100%	32	100%

Both versions of translation applied paraphrase technique to translate the idiom found in subtitle. Paraphrasing is the best technique applied by translator since not many English idioms have equivalent in Indonesia, moreover the translators considered the characteristic of subtitle in which the target readers have to catch the message contained in the subtitle within a few second. It is appropriate with Baker’s theory (1992) which underlines that “paraphrase is by far the most common way of translating idioms when a match cannot be found in the target language (p.74)”. The advantage of paraphrase technique is the translator can explain the meaning of idiom freely since the translator cannot find any equivalence of the idiom in TL and another advantage is the translator can choose the shortest diction to make it readable. In contrast, by using this technique, the translation will lose its stylistic language and it has no artistic value as in source language.

Meanwhile, translating idiom by using the techniques of expressing the similar meanings with dissimilar forms is recommended for translating idiom; it can deliver the accurate message either defend the stylistic style of idiom. Then, the two other techniques are literal and omission technique which should be avoided to be applied in translating the idiom.

2. The quality of idiom translation in terms of accuracy, acceptability and readability

Translation techniques applied in translating the idiom found in official subtitle and the most downloaded subtitle taken from the website www.subscene.com bring the impacts for the translation qualities, it can be seen that there is significant difference between those two translation versions as followings:

2.1 Accuracy

Transla-tion Techni-que	Official Subtitle			The Most Downloaded Subtitle taken from www.subscene.com		
	Accu-rate	Less Accu-rate	Inaccu-rate	Accu-rate	Less Accu-rate	Inaccu-rate
Using an idiom with similar meaning but dissimilar form	3 data (9,375 %)	-	-	2 data (6,25%)	-	-
Para-phrase	23 data (71,87 5%)	3 data (9,375 %)	2 data (6,25%)	16 data (50%)	7 data (21,8 8%)	6 data (18,75%)
Literal	1 data (3,125 %)	-	-	-	-	-
Omission	-	-	-	-	-	1 datum (3,125%)

Total	27 data (84,375%)	3 data (9,375%)	2 data (6,25%)	18 data (56,25%)	7 data (21,875%)	7 data (21,875%)
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In terms of accuracy, official subtitle has more accurate translation than the most downloaded subtitle taken from the website www.subscene.com. Even the translator faced the problem of lack of equivalent, the translator of official subtitle can translate the idiom in simple way but it still can transfer the meaning of idiom in target language. In addition, these accurate translations are also appropriate with the context of situation. As an example, in official subtitle, there is also idiom which is translated literally, however as long as it matches with the context of situation, it is possible.

On the other hand, the translator of the most downloaded subtitle cannot match the translation with the context of situation. As the result, the most downloaded subtitle taken from www.subscene.com get more less accurate and inaccurate translation. Thus, it can be concluded that official subtitle is more accurate than the most downloaded subtitle taken from www.subscene.com.

2.2 Acceptability

Translation Technique	Official Subtitle			The Most Downloaded Subtitle taken from www.subscene.com		
	Acceptable	Less Acceptable	Un-acceptable	Acceptable	Less Acceptable	Un-acceptable
Using an idiom with similar meaning but different form	3 data (9,375%)	-	-	2 data (6,25%)	-	-
Para-phrase	25 data (78,125%)	2 data (6,25%)	1 data (3,125%)	25 data (78,125%)	4 data (12,50%)	-
Literal	-	1 data (3,125%)	-	-	-	-
Omission	-	-	-	1 datum (3,125%)	-	-
Total	28 data (87,5%)	3 data (9,375%)	1 datum (3,125%)	28 data (87,5%)	4 data (12,50%)	-

In terms of acceptability, both official subtitle and the most downloaded subtitle taken from the website www.subscene.com have the same number of acceptable translation. Unlike the accuracy level of the idiom translations, the acceptability of idiom translation only has very small difference. Both of translation versions above are mostly applied paraphrase, however acceptability level is different. It can be seen that almost the translations of the most downloaded subtitle taken from www.subscene.com are natural. However, the translator of official subtitle sometimes used the diction which sounds less natural or unnatural in target language. Finally, it can be concluded that official subtitle is as acceptable as the most downloaded subtitle.

2.3 Readability

Translation Technique	Official Subtitle			The Most Downloaded Subtitle taken from www.subscene.com		
	Read-able	Less Readabl e	Not Read- able	Readable	Less Readable	Not Read- able
Using an idiom with similar meaning but different form	3 data (9,375%)	-	-	-	2 datum (6,25%)	-
Paraphrase	24 data (62,5%)	4 data (25%)	-	28 data (93%)	-	-
Literal	-	1 datum (3,125%)	-	-	-	-
Omission	-	-	-	1 datum (3,125%)	-	-
Total	27 data (84,375%)	5 data (15,625%)	-	30 data (87,5%)	2 data (6,25%)	-

In terms of readability, it can be concluded that the most downloaded subtitle from www.subscene.com has more readable data than official subtitle. Comparing those two techniques which are applied by the official subtitle and the most downloaded subtitle from www.subscene.com, it shows the translator of the most downloaded subtitle taken from the website www.subscene.com has already made the best of use paraphrase technique so that the target readers can easily read and understand the translation. The translator of the most downloaded subtitle taken from www.subscene.com considered the choosing of diction well so that the target readers can understand it in a single read.

Thus, from research findings and discussion above, it can be seen that there is a difference between translating idioms found in novel and subtitle. In translating the idioms in novel, the translator can preserve the stylistic language

in target language so that if the target readers do not understand the message, the target readers can reread as many times as they want. Different with translating idioms in the novel, translating idiom in subtitle is more challenging. As the result of analysis above, both translators applied mostly paraphrase technique which proves that the translators focus on the message and effect which have to be delivered in a limited time so that target readers still can catch the message in the limited time. The implication is the translation of idiom in subtitle is lose its style of language but it tend to focus on the message and effect caught by target readers.

6. Conclusion

As the most interesting parts, idioms take serious attention because of its unpredictable meaning. The analysis of idiom translation in the official subtitle and the most downloaded subtitle of the movie in the *Subscene* website (www.subscene.com) entitled *Marvel's: The Avengers* shows that the difficulty of translating idioms is finding the equivalence. In translating idioms found in subtitle, the translator has to consider limited time and space so that paraphrase technique is the best technique to use. By using this technique, the stylistic of language will be lost but it still can produce good translation.

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**Richard Wright's *Native Son*:
A Study of the Importance of Sociological Factors Triggering Bigger
Thomas' Delinquency
in the 1930s Segregated Chicago**

Tomi Satriyo Utomo

Abstract

*The research aims to find the importance of and exact forms of the unhealthy 1930s Chicago Black Belt socio-cultural conditions in triggering African-American delinquency represented by Richard Wright's *Native Son*'s main character, Bigger Thomas. The research provides analysis of an African-American who becomes a chronic delinquent because of his interaction with unhealthy 1930s socio-cultural conditions of the segregated Chicago South Side neighborhood known as Black Belt. The research employs three approaches: African-American literary criticism, socio-cultural, and sociological approach. This research is conducted in qualitative research. The data is divided into primary data and secondary data. The primary data is taken from the novel of *Native Son* (1940) written by Richard Nathaniel Wright. The secondary data gathered from books, articles, and journals of other researchers. As the result, it can be drawn the importance of and five specific forms of unhealthy 1930s Chicago Black Belt socio-cultural conditions consisting of the poor condition of Black Belt's apartments, the social and economic instability in Bigger's family environment, the unhealthy community in the Black Belt, racist Chicago's newspaper, and racist and corrupt White Chicagoan authorities which form Bigger chronic delinquent character which affect Bigger Thomas' behavior.*

Keywords: African-American, socio-cultural conditions, Chicago Black Belt, chronic delinquency, *Native Son*.

1. Introduction

This research aims to find the importance of and exact forms of the unhealthy 1930s Chicago Black Belt socio-cultural conditions which strongly affect African-American delinquency living there, as represented by Richard Wright's *Native Son*'s main character, Bigger Thomas. This research is important and interesting to be done because firstly based on Jarret's *A Companion to African American Literature*, the 1930s African-American Chicagoans literary writers, including Wright, concern particularly to the social-conditions of African-American communities centered in Chicago South Side which are terribly instable through their literary writings (2010, p. 151). Secondly, *Native Son* (1940) itself is not an ordinary literary work; it is one of Wright's most powerful novels as Irving Howe told in his essay, "Black Boys and *Native Son*" (1963) that "The day *Native Son* appeared, American culture was changed forever" ("Richard Wright's Life," n.d.). Howe's statement is also emphasized by Fraile's *Richard Wright's Native Son* that "*Native Son*

successfully brings the entire U.S. racial history of violence and crime to the forefront and also determines the course of African-American literature for decades” (2007, p. xi). Last but not least, the previous researches related to *Native Son* are mainly about racism, white superiority, black stereotype, discrimination, and communism. Thus, this research provides a new perspective in observing the novel by focusing on the study over the effect of the unhealthy 1930s socio-cultural conditions of segregated Chicago toward delinquency of the novel main character Bigger Thomas, and providing ideas of its minor character named Boris A. Max about the importance of segregated Chicago socio-cultural conditions to Bigger’s behavior.

2. Methodologies

This research is conducted in qualitative research. ‘It emphasizes on the qualities of arguments based on some theories and data from books and online sources too that are not experimentally examined or measured in terms of quantity, amount, intensity, or frequency’ (Denzin & Lincoln, 1969, p. 10). The data is divided into primary data and secondary data. The primary data is taken from the novel of *Native Son* (1940) written by Richard Nathaniel Wright. The secondary data gathered from books, articles, journals of other researchers, and online references.

African-American literary criticism is a literary approach that is used to see African American’s sociological, political, ideological, and cultural expression embedded into their literary works that are formed through the experience of slavery, oppression, marginalization, violence and negotiation with white culture (“Black (African-American) Literary Criticism.” n.d.). In the context of the 1930s to 1940s, literary works existed in Chicago were produced by the basic idea of New Black (Jarret, 2010, p. 151). The term New Black refers to the various efforts of African-American literary writers in overcoming White supremacy and its bad effect to African-American and all the efforts can be seen in many slave narratives and other African-American literary works during 1865 to 1940 (ibid, p. 153). It emerged since there was a violent territorial contest between Whites and Blacks in Chicago, and the Blacks fought for racial uplift and also equal right in politic, economic, and social life in the city (ibid, p. 151-153). Besides, the research employs Naturalism to supports the African-American literary criticism, particularly in revealing Richard Wright’s hidden message and critics about the significance of the 1930s Chicago’s Black Belt socio-cultural conditions toward Bigger Thomas’s delinquent character. Basically, “Naturalism refers to the ancient practice of linking human affairs to the natural world and inferring that human behavior is derived from the forces of nature” (Martin, 2005, p. 70). It is a theory of delinquency which sees the symptom from the perspective that human criminality was a consequence of a wrongdoer’s inappropriate connection with supernatural powers or nature-based influences (ibid). A person inherits personal traits and a compulsive instinct, especially hunger, the accumulative drive, and sex, and is then subject to the social and economic forces in the

family, the class, and the milieu into which that person is born (Abrams, 1988, p. 154). Naturalism followed upon the heels of various scientific theories and ideas. The science, therefore, includes a wide range of social, physical and psychological disciplines (Binford, 2006, p. 172).

In order to support African-American literary criticism, socio-cultural approach is significant to support the criticism in observing the socio-cultural context of the novel which is released in 1940 and the context of the 1930s Chicago which becomes the setting of time and place of it. Socio-cultural approach is an approach to understand social and cultural background of a society. The approach mainly explores the way people act and develop based on their surroundings (Socio-culture Approach," n.d., para. 1). The approach is significant to trace the real social relation between Blacks and Whites in the 1930s segregated Chicago, the life of the Southern Black migrants in the Black Belt, African-American delinquency in the 1930s Chicago, and also the treatment of White people owning power toward African-American in the Black Belt community.

"Delinquency / Deviance / Antisocial Behavior" is behavior that is contrary to the standards of conduct or social expectations of a given group or society (Martin, 2005, p. 67). Deviant behavior can also be defined in situational perspective. Through this perspective, deviant behaviors are essentially neutral and take on meaning only when defined by some social entity (Humphrey & Schmallegger, 2011, p. 8)

"Juvenile Deviance" means antisocial behavior done by youths, which includes status offenses (violations of laws exclusively governing juvenile behavior) and delinquent acts (behavior that would be criminal if juveniles were tried as adults). "Criminal Deviance" means antisocial behavior by persons who violate laws prohibiting acts defined as criminals by city, county, and state law makers or the U.S. Congress. Both adults and juveniles (those waived into criminal courts) can be convicted of crimes (Martin, 2005, p. 67).

Long-term delinquency tends to be found among those who begin their career earlier (Martin, 2005, p. 67-68). The age of inception can be a factor for habitual continuation of deviant behavior as youths mature, but not necessarily for acceleration in numbers of all offenses, nor for the development of expertise (ibid, p. 68). Many adult criminals were juvenile delinquents. Those who become criminals tend to be people who never overcome the environmental and idiosyncratic (uniquely personal) factors that kept them engage in chronically deviant behavior (ibid). Chronic deviant is person who transcends any situational boundaries. He/she persistently engages in aberrant behavior across a wide range of social situations (Humphrey & Schmallegger, 2011, p. 15-16).

In addition, there are five sociological theories of delinquency taken from the delinquency experts that are used to support naturalism theory in observing the connection between the socio-cultural conditions of the 1930s segregated Chicago and the delinquent behavior of Bigger Thomas. Strain Theory of Robert Merton which focuses on the difference of access to achieve

the acceptable means/goals between two members in a society that leads to the delinquency of one member with less access is significant to see the relation between the lack access experienced by Bigger in the segregated Chicago and his delinquent behavior. Social Ecology Theory which focuses on urban research is significant in observing the effect of urban life in the 1930s Chicago on Bigger's delinquent behavior. Differential Association theory gives an important account on the effect of Bigger's communities or fellow friends toward the development of his delinquency. Next, there is Labeling Theory that gives a clear explanation why deviance is relative as from this perspective it is believed that deviant behavior is actually neutral before some members of a group or society label others as deviants. The last is Conflict Theory that is used to research the effect of political conflicts arise between dominant groups and subordinate groups in the society towards Bigger's delinquency.

3. Result and Discussion

5.1 Noticing the Importance of Chicago Black Belt Socio-Cultural Conditions

Native Son's novel writer expresses his sociological and political movement in the literary work by using the novel agent character named Boris A. Max. He becomes the novel agent character who consistently suggests his idea on how it is important to see Bigger Thomas as a generation resulted by an environment such a Chicago Black Belt. Max is the only character of *Native Son* who notices the importance of 1930s Chicago Black Belt socio-cultural conditions in shaping African-Americans Black Belt behavior and he expresses all his concern on the problem through his plea of guilty on Bigger Thomas murder case. Max Plea of Guilty related to importance of Chicago Black Belt socio-cultural conditions:

- Bigger Thomas commits crime only to adapt to the unhealthy environments of Chicago and he creates criminal and delinquent behavior just in order to survive in the natural world where he lives.
- The unhealthy socio-cultural conditions during the 1930s have affected young generation of African-American Chicagoans like Bigger to be delinquent and it becomes a bad warning, because the earlier age a person becomes delinquent and he/she keeps in touch with the bad environment while he/she grows up, then it will be more possible to develop him/her as a career or chronic delinquent.
- Neither African-American nor White authorities live in the 1930s Black Belt realize that there are millions of people live in Black Belt have been affected by the socio-cultural conditions bad influence, so then possibly there are others possess Bigger Thomas's criminal and delinquent character.

Therefore, it is really obvious that Max wants everyone to wake up and notice that the murder case of Mary Dalton and Bessie Mears or even the attitude of Bigger Thomas are not the main issue of the accident, unless the socio-cultural conditions exist among Bigger life are the ones essential.

Max criticizes that every person live in Chicago especially those owning power who involve to create the unhealthy condition are also automatically contribute to create Bigger delinquent character; including White Chicagoan authorities who intentionally segregate African-American in any public facilities and even education, real estate operators who refuses to rent houses to African-American outside Black Belt, and racist popular media which shares bad stereotype about African-American. Thus, the murder cases do not happen merely because Bigger is a mean person, but there are people own power who make a dazzling civilization and fulfills it with much happiness, but they exclude American-Americans for owning the excitement, so that it triggers him to perform the delinquency and criminal acts in order to rebel from such condition. Max believes that the socio-cultural conditions of the 1930s Chicago needs to be dug deeper as it share significant contribution toward the accident.

5.2 Segregated Chicago Black Belt and Their Influence to Bigger Thomas

Bigger Thomas becomes the object character who gives an authentic example of an ultimate result from the racial and class oppression done by White people toward African-American Southern migrants who live in the 1930s Chicago Black Belt. Bigger is characterized as a young African-American born in Mississippi and bred in Chicago who has to face racial and class oppression during his life in both cities. The social oppression that happened for time to time has governed Bigger's character to be rebellious to the environment around him. His rebellious character finally culminates in the moment he kills Mary Dalton and Bessie Mears. There are five sequence of Chicago Black Belt socio-cultural conditions exist among Bigger that shares significant impact to his delinquency and crime consist of the poor condition of Black Belt's apartments, the social and economic instability in his family environment, the unhealthy community in the Black Belt, racist Chicago's newspaper, and racist and corrupt White Chicagoan authorities.

5.2.1 Poor Condition of Chicago Black Belt Apartment

The dirty and crowded one-room apartment of Black Belt causes Bigger and his family to feel uncomfortable and desperate with the apartment environment. In this section, Bigger expresses an early sign of chronic delinquency attitude in front of his family by crushing a rat's head, the symbol of his fight against racism happens to him, and frightening his sister Vera with a dead rat in purpose both to show his bravery and cover his fear and desperation to the difficult situation at home.

5.2.2 Social and Economic Instability in Bigger's Family

Social and economic problem of Bigger family creates Bigger "internalized character" into rebel, tough, and delinquent. Bigger forms his rebel character by refusing his family pressure of taking a job as a chauffeur for the Dalton's family, and then he shows his toughness by his decision to keep playing tough in front of his family desperation on the economic problem. Besides, Bigger expresses a minor delinquency by planning to find refreshment

in unhealthy Chicago Black Belt communities outside his apartment and meeting his gang partners in order to get away from the instabilities at home and to unsolved the economic problem of his family.

5.2.3 Unhealthy Communities in the Black Belt

Unhealthy Chicago Black Belt communities outside Bigger apartment consist of gang partners and movie facilitate Bigger to develop his delinquency into a chronic one. They badly develop Bigger's behavior as his gang partners remind him of a plan to rob a White man delicatessen and movie that exposes improper stereotypes about White. Those communities lead him to commit unintentional interracial sex with Mary Dalton and accidental Mary murder. The moment he kills Mary, he develops his delinquency into a chronic delinquency attitude, as he shows it through the following crime acts of killing his girl friend, Bessie, and sending a ransom letter for the Dalton family.

5.2.4 Racist Newspaper of Chicago

Racist Chicago's newspaper greatly contributes in shaping public and also the authority's perception to assign deviant label to Bigger. The newspaper succeed in judging Bigger as a brutal criminal and it is being used by the Chicagoans authorities to own a stronger reason to keep Bigger and his kinds to stay in the terrible conditions of segregated Chicago Black Belt.

5.2.5 Racist and Corrupt White Chicagoan Authorities

Corruption and racism committed by Chicagoan authorities toward the political economy of Chicago's Black Belt at that time affects the health of Chicago's political economy and it becomes the core factor whether all the previous socio-cultural factors; family, socioeconomic, and community to be well or unwell fulfilled.

4. Conclusion

Eventually, through noticing the importance of segregated Chicago socio-cultural conditions in Max's (the agent character) plea of guilty on Bigger and understanding the influences of Unhealthy Chicago Black Belt socio-cultural conditions on Bigger's delinquency, it is obvious now that racism, stereotyping, discrimination, and oppression which are mostly initiated by Chicagoan White people owning power, including the State's Attorney, Governor of the State, the city Mayor, and real estate owner of Chicago in the era took a very significant contribution not only in creating poverty and uneducated people, but they also contributed in shaping character of people who lived their life in the middle of such unhealthy conditions. Naturalist novel writers, like Wright, confirm how the 1930s to 1940s Chicago minority citizens, especially African-Americans had to develop their character into suitable ones for them to survive in the unhealthy socio-cultural conditions of the time, which eventually form themselves chronic deviant character.

Based on the conclusion explained above, the solution for the high number of crime committed by African-Americans and other minority people is clearly not segregation, incarceration, or capital punishment, as it is proven in the research

above that those punishments even contribute to increase the crime number as they create more brutal, and chronic delinquent character of African-American living in the Black Belt. The solution for the issue should be through: The first is abolition of residential segregation, because the alienation produces delinquent people who potentially become threats for the free ones, and it also destroys the future of young generation live inside the segregated place. The second is providing proper education to those considered as minorities, especially for the youths. Through the proper education, the minority kids will possess good and strong mentality since childhood, and when they grow up later, they are ready to be success by their own hands, without depending to those considered themselves as majorities. The third is giving equal right for any family to own all basic needs, including education, jobs, housing, and public facilities without differentiation in race and economic class, so every household is able to provide good environment of their own. The last is giving equal right for any citizen in any states to involve in political party, so all citizens are able to speak up their aspiration and take part in improving the quality of socio-cultural conditions of the state they live.

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The Construction of the Orient in Ben Affleck's *Argo* (2012)

Wiweko Aksan Nugraha

Abstract

*This research aims to explain how the movie *Argo* constructs the Orient and what the motives of the Orient construction in *Argo*. Movie as one of popular culture products is a reflection of society. As film is a reflection of society, it is interesting to analyze when the film contains a theme that is in line with the contextual condition.*

This is a descriptive qualitative research. The primary data are all elements in the film. The data are analyzed using semiotics film theory, the concept of the Orient stereotypes, socio-cultural and socio-political approaches.

*From the research analysis, it is found that *Argo* does portray the stereotypes of Iranian related to the construction of the Orient. In the movie, all Iranians are portrayed as Anti-American, terrorist, and an ethnic who commit to violence. However, film is still part of popular culture. As film is made for certain objective, it is also found that the movie is intended as a propaganda medium related to U.S. conflict to Iran. In the end, movie as product of popular culture can be an effective medium to influence or shape the audiences' view toward an issue.*

Keyword: movie, pop culture, the Orient, stereotypes, Iranian.

1. Introduction

Iran hostage crisis has become the dark history of the United States during Jimmy Carter presidency in 1979. Along with the crisis, the massive coverage of crisis by U.S. media encourages American society to see Iran and Islam as the enemy of West and influenced the American public's attitude toward Iran. Western particularly media in the United States tend to represent the Middle Eastern as violent people to West by overloading the misrepresent images of Iranians. Furthermore, Edward Said (1997) also assumes that the media coverage of this crisis shaped the generation of American society attitude towards Islam and symbolizes American relation with the Muslim world (Said, 1997, p. 86). This perspective leads the Western particularly American to view Eastern/Middle Eastern (Orient) stereotypically based on Orientalism knowledge.

Orientalism knowledge also influence how Americans produce cultural products like Hollywood movies. It is because "in orientalism mode, Hollywood was a site of representing the world abroad to U.S. audiences" (McAllister as cited in Rosenblatt, 2009, p. 61). The representation of Middle Eastern or Islam in Hollywood movies cannot be separated from the past event when media "cover the story of Iran hostage crisis from a patriotic American geopolitical perspective" (Said in Khan, 2004, p. 4). It results to the

construction of Iranians in Hollywood movies which seem to strengthen the notion of Orientalist stereotypes.

The research about the construction of Middle Eastern in contemporary Hollywood movies still needs to be conducted especially in the post-9/11. The focus of this research is movie which delivers geopolitical issue especially related to U.S. and Iran relationship. This topic becomes interesting since the 9/11 aftermath has bring the serious impact toward the unstable relation between the United States and Middle East particularly Iran. The West in this case the United States still wants to control the public opinion about the Middle East, particularly Iran, through the popular cultural product such as movie to make Iran feel inferior as well as maintain the cultural dominance of White and Christian majority.

This research examines how the movie *Argo* constructs the Orient or Iranian and why *Argo* still perpetuates the orient construction through the stereotype image of Iranians. *Argo* is a Hollywood movie directed by Ben Affleck released in 2012. Its story focuses on the struggle of CIA's Agent named Tony Mendez in rescuing six U.S. Embassy staffs during the Islamic Revolution in Iran.

2. Literature Review

2.1. The Stereotypes of the Orient

The term of 'Orient' has become popular since the publication of Edward Said's book entitled *Orientalism* in 1978. According to Said, "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience" (2003, p. 2-3). In his book, Said suggests that "The West along with other institutions are able to dominate, reshape and have 'authority over the Orient'" (Said, 1978, p. 3). It shows that the relationship between the Occident (West) and the Orient (East) is merely over the power and domination.

For Said (2003), the European vision of Islam became important for the construction of the Orient's image (p.59). As the consequences, the image of Islam/Muslim in Western vision did not represent Islam in itself but rather to the negative image of Islam which is based on experience. Said (1997) also assumes that Iranian Revolution in 1979 has caused the image of Arab, particularly Islam, is viewed with hostility and fear (Said, 1997, p. 3).

Edward Said in his book *Orientalism* (2003) stated the stereotypes of the Orient in Western or American media which can lead to a prejudice as follows;

"Arab is appeared as an oversexed, degenerate, capable, it is true, of cleverly devious intrigues, but eventually sadistic, treacherous, low. Slave trader, camel driver, moneychanger, colorful scoundrel: these are some traditional Arab roles in the cinema. . . . In newsreel or

newsphotos, the Arab is always shown in large numbers. . . . Most of the pictures represent mass rage and misery, or irrational. . . . Consequences: a fear that the Muslims (or Arabs) will take over the world.” (p.286-287).

According to this, the depictions of the Orient in the Western/American media always identified them negatively. As a result, these stereotypes of the Orient are imbued in every American mind. Therefore, it cannot be denied that American media still showing the stereotypes of the Orient in Western media. This condition sometimes leads to hatred feeling in America such as, anti-Arab and anti-Iranians. Indeed, it will also lead to a conclusion that most Arabs or Muslims are the Americans’ threat.

2.2. Stereotypes of Islam and Iranian

According to Walter Lippmann (1922) stereotypes is ‘the pictures in our head’ about a group and it is used to understand the world around us (As cited in Seiter, 1986, p. 16). In other words, stereotypes are generalizing the categorization of a group based on the image of a group’s member to simplify the complexity in society. Moreover, Lippman (1922) in his book “*Public Opinion*” classified the characteristics of stereotype into four categories:

1. Simple : stereotypes are simpler than the reality.
2. Acquired secondhand : people acquire stereotypes from the cultural mediator without any contacts or experience with the group being stereotype.
3. Erroneous : all stereotypes are false.
4. Resistant to change : stereotypes is long lasting and embodied in public perception.

(As cited in Nachbar and Lause, 1992, p. 243)

In the 9/11 aftermath, the practice of stereotypes has been increasing since the Bush administration declaring ‘war on terror’ toward the region in Middle East, particularly Iran. The threat is based on the opinion by the U.S. government that Iran is supporting terrorism act (Byman, 2008, p.169). Consequently, the U.S. government began depicting Muslim or Arabs as “the most dangerous ethnic in the world with the most dangerous weapons” (Al Rawi, in Al Ali, 2010, p.9). This depiction makes American popular culture and mass media sustained the stereotype of monolithic evil Arab which dominate belief system of American society (ibid, p.11).

The story about Middle East as originating terrorist attack, hostage crisis and hijacking has flourished since the Iranian Revolution in 1979. This story is perpetuated by the mainstream of American media in reporting Islam and Iranian. It is because American press and entertainment industry are ignorant of Islam and tend to focus on the violent (Shaheen, 1997, p.10). Consequently, Iranians, who mostly are Muslims, are portrayed by American media as an ethnic that threatens all aspects of Americans. Moreover, American media seems describing Iran as a land of abnormality (Marandi, 2010, p.2).

2.3. American Issue toward Iran in 2000s: Nuclear Weapon

Nuclear program in Iran has become one of the main issues between the U.S.-Iran relations in this recent decade. The Iranian revolution in 1979 has become a remarkable phase where U.S. administration accused that Iran has developed a weapon mass destruction through its nuclear program.

U.S. President George W. Bush supports this notion in 2002, as he says that Iran, along with Iraq, and North Korea are part of an 'axis of evil'. Bush describes that the aggressive pursue of Iran in weapons to support terrorism has dangerous impact for United States ("Frontline Shows Tehran Axis Map," n.d). Under the Obama administration, there are some American politicians and other influential public figures who speak repeatedly of the alleged danger of Iran's nuclear program.

A recent Gallup public opinion poll shows that most Americans regard Iran's nuclear energy program as a "critical threat" to "the vital interests of the United States" ("Behind War Campaign," n.d). The issue of nuclear weapon significantly will affect American society to see Iran and/or Iranian as a threat.

2.4. Rhetorical Approach

The word *rhetoric* itself comes from Greek: *rhétor*, meaning 'orator' or 'teacher'. It is generally understood to be the art of technique of persuasion through the use of oral or written language (Kuntjara, 2013, p. 1).

Rhetorics which started as the study of serious texts containing persuasion has shifted to the study of things related to everyday objects, actions, and events, known as popular culture that influence people to believe and behave in certain ways (Kuntjara, 2012, p. 3).

There are some methods used to study rhetoric in popular culture. The following steps are suggested by Sellnow (2010) as cited in Kuntjara (2012).

1. Selecting a text and formulating a research question.
2. Selecting a rhetorical perspective, i.e. narrative perspective, dramatic perspective, Marxist perspective, Feminist perspective
3. Describing and interpreting the text
4. Evaluating potential implications of the text.

2.5. Semiotics Film Theory

Semiotics film theory is prominent to analyze film. Basically, semiotics is the study of signs. A movie can not be separated from 'sign' that has a different sense of meaning seen from the context. Although this meaning is obvious or explicit, there is actually another meaning to be conveyed by the filmmaker. This 'sign' becomes the object of the study of semiotics.

In 1970s, semiotics theory is developed by Christian Metz through his semiotics film theory. Metz argues that film is not a language system but that it is a language (Monaco, 2000, p.157). According to Metz, film is not like a

language system because “it lacks the equivalent of the arbitrary linguistic sign,” (as cited in Stam, 1992, p.36). It is because there is a cinematographic elements of film called shoots, angle, and camera distance. On the other side, film is a language because film is a communication means in which messages are transmitted (Monaco, 2000, p. 157).

Sign in film is expressed denotatively and connotatively. A movie is able to communicate dennotative meaning through its visual and audio representation that portrays reality. Dennotatively, film audience perceives what they see on film as it is. However, to uncover the connotative meaning of signs in movie it is necessary to apply the rules of cinematic language. It is because connotative meaning is constructed from what and how the object is shot.

3. Discussion

As discussed in theoretical approach, movie as product of popular culture can be used to identify the values and beliefs of a society (Nachbar and Lause, 1992, p.3). Through this way, movie can be used as a medium to learn about the values and beliefs within society when dealing with certain issues. In *Argo* (2012), the values and beliefs of American society about the construction of the Orient particularly the stereotypes image of Iranian and the domination over the orient are clearly represented.

The construction of the Orient in *Argo* can be seen in the form of Anti-American stereotype. In this movie, anti-American stereotypes are clearly shown by portraying the image of Iranians crowd who burn the United States flag and stepping on it on the street. The scene of burning the flag (see figure 1) is done in front of the U.S. embassy before the protesters take over the embassy.



Figure 1

The use of high-key lighting makes this scene seems real to the audiences. The burning of the U.S. flag by Iranians signifies that Iranians tend to resist with the existence of American society and the role of U.S. government in Iran. These acts are considered as hatred expression toward the existence of U.S. government in Iran. Rhetorically, the filmmaker also has intention to influence the audience's beliefs and opinions about Iranian as anti-American. In *Argo*, we can find it through the scene when a protester burning the U.S. flag and many motorcyclists who mostly Iranians stepping on the U.S. flag (see figure 2).



Figure 2

When the camera in both scenes focuses on the flag, the audiences are intended to be present when this desecration occurred. Through this way, the filmmaker wants to influence the audience's belief that the acts done by Iranians are unacceptable for Americans. As a result, Americans will see Iranians through this negative sense and justify that the anti-Western mentality embedded in every Iranian's mind.

The second image of Iranian in *Argo* is Iranian as terrorist. Terrorism is commonly defined as the use of violence and threats to intimidate or coerce to achieve a political purpose. The terrorism itself in America is closely related to the involvement of Militant Islamists in the Middle East region sponsored by some government elites, including Iranian government regime, which have direct access to Hezbollah network (Levitt, 2005, p.9). In *Argo*, the images of Iranian as terrorist by intimidating and threatening the Americans are clearly constructed. There is a scene when Al Golacinski, chief of security for the U.S. embassy, blindfolded by the protesters and intimidated with a gun in his neck (see figure 3).



Figure 3

Al Golacinski here represents humanize and freedom society of the United States. While the protesters who are Iranians represent the terrorist which act inhumane by threatening American using gun to reach their goal to take over the embassy. From this scene, we can get the impression of terror and dreadful situation faced by Golacinski. Another scene that indicates the construction of terrorist stereotypes also appears when the five hostages will be executed by hostage takers in underground room (see figure 4).

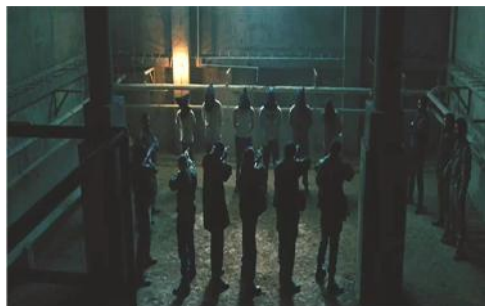


Figure 4

From the scene, we can get an impression of fear from the hostages who are Americans. This image signifies that the execution done by hostage takers, who are Iranians, to threaten the hostages, who mostly are Americans, is necessary to provoke the U.S. government. This scene has a tendency to perpetuate the image of Iranians who always spread the terror to Americans. The creation of this image is based on the American experience of seeing Iranian in general. It is because terrorism for American is a crucial issue especially when it deals with Iranian. The image of Iranian as terrorist in *Argo* can not be separated from the confrontation between United States and Iran since the Iranian Revolution.

The Iranian stereotyping as violent can also be found in American popular culture product in *Argo*. The image of spotted blood (see figure 5) on the street when the hostages tried to runaway indicates that bloodshed is something common in Iran.



Figure 5

It will lead to the generalization that Iranians have a tendency to use violence during conflict. The proof which indicates Iranian is a barbaric ethnic also found in *Argo* related to the death sentence. It can be seen in the scene when an Iranian is hung up on the crane in the street (see figure 6).



Figure 6

This scene indicates that Iran has done death sentence by hanging the criminal publicly. This image suggests that the death sentence done by Iranians is a barbaric action and inhumane seen from American perspective. Consequently, the image which is resulted from this kind of Iranian's portrayal is obviously negative. From the scenes above, it can be concluded that the only solution to resolve the conflict or punishment is by using violence actions and seen as barbaric actions from American perspective. However, the negative image of some Iranian people in this movie should not be justified as a whole. Since this movie is made by American filmmaker, there is one-sidedness in the story line and the portrayal of both American and Iranian characters.

The stereotypes of Iranian in this movie can be seen as the way Western constructs Iranian subjectively. It seems the negative stereotypes of Iranian in *Argo* are used to maintain the dominance ideology of U.S. over Iran and make the domination over Iran as something common. As a capitalist country, the United States always wants to spread its economic influence around the world especially in Third World countries. By imposing its economic influence around the world, it will make United States become stronger economically and maintains its status as a superpower country and market leader in the world. The appearance of scene portraying Iranian people eating at 'Kentucky Fried Chicken' restaurant in Tehran symbolizes the Americanization outside the United States. This scene suggests that Islamic Revolution does not make Iranians avoid American products. Then, as one of the countries that located in Middle East region, Iran also becomes the main target of United States interest. It is because Iran is a country which has large amounts of oil reserves. The opening in *Argo* shows how the political domination done by the U.S. government by installing Reza Shah Pahlavi as Iran Shah in order to control the governmental system in Iran and brings benefit to U.S. The benefit can be in the form of natural resource exploitation.

As I stated in chapter I, *Argo* is a political movie. The use of Iran hostage crisis in 1979 as the background of the story in *Argo* movie tends to serve as a propaganda medium for U.S. to strengthen the idea that Iran is U.S. enemy. it will raise an opinion that Iran and its people are dangerous threat for U.S. security and its people. As a result, any actions to prevent Iran and its people from doing acts that threaten U.S. security and its people are indispensable.

By constructing Iranians in the movie as a threat to U.S. civilization, *Argo* might want to create a notion that the attack toward Iran is something necessary especially in the recent context. Since the release of *Argo* is altogether with the series of conflicts between U.S. and Iran, it may suggest that *Argo* has a role to persuade the audience that the attack toward Iran is needed. Moreover, *Argo* also reinforces the heightened tension between U.S. and Iran. It is because the portrayal of Iranian in *Argo* as a threat to American seems as a reflection of the filmmaker's ideology toward Iran as U.S. enemy. Film theorists Jean-Louis Comolli and Jean Narboni recognize the relationship between cinema and ideology in their excerpt "*Cinema/Ideology/Criticism*" (1969), stating that "every film is political, it is determined by the ideology which produces it" (p.30). Their statement means that movie is a part of dominant ideology of a society. Thus, movie has capability to depict the dominant ideology and consider it as a reality.

As the director in *Argo*, it cannot be avoided that Ben Affleck also brings his ideological perspective in the making of *Argo*. The ideological perspective of Ben Affleck might have affiliation with his political interest as he is a Democratic Party supporter. On an interview with John O'Reilly, Ben Affleck also states that he votes for Obama in Presidential Election in 2012 (Feldman, 2012, para.4). The Democratic Party view toward Iran according to the website from www.democrats.org insists to put in place unprecedented sanctions against Iran as the President is committed to using all instruments of national power to prevent Iran from acquiring nuclear weapons (2013, para.24). The perception of Iran as a threat for America and a state sponsor terrorism may also influence Affleck when he creates *Argo*. Thus, Ben Affleck ideology in making of *Argo* can not be separated from his political affiliation with the U.S. government and the information he has about Iran.

4. Conclusion

From the analysis, we can find the construction of the Orient in *Argo* through the negative stereotypes of Iranian and U.S. domination over Iran. The construction are Iranian as Anti-America, Iranian as terrorist and Iranian as barbaric and violent ethnic. The construction of these stereotypes can not be separated from the fact that this movie is a product of Western society. Since this movie is made by American filmmaker, it cannot be denied that there is a one-sidedness in the portrayal of both American and Iranian characters. Besides, the motive behind the construction of the Orient in *Argo* can be found when the Orient stereotypes theme in the movie is connected to the political context when the movie was made. Here I found that there is an intention that this movie is a part of U.S. propaganda to attack Iran country through economic sanction and military action. By portraying Iranian negatively, the movie may have a role to shape the perception of audience/American that Iranian still becomes a threat to American even until today.

Hence, based on the analysis above, I conclude that the Orient construction does exist in this movie through the depiction of Iranian

stereotypes. The construction of the Orient in this movie is intended as a propaganda medium by U.S. government to attack and demonize Iran by showing the negative image of Iranian. As a product of popular culture, movie has ability to influence audiences massively. Therefore, we have to realize that movie is not merely a product of entertainment. There is also hidden message that the filmmaker wants to convey.

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