

Tripartite Cycle Model (TCM): an Alternative Solution for Translating Novels from English into Indonesian

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Abstract

Translating novels is a very complicated and hard job because it has many crucial aspects in the forms of language and contents of message. It is full of specific cultural items that have deep meanings which are difficult for translators to render. This research tried to search the novel translation problems in translation documents, translator' experiences during translation process, and novel translation readers' responses, especially on the problems of translating idioms, metaphors, similes, and personifications. This research used a qualitative study with Holistic Criticism Approach (Sutopo, 2006) that focused on novel translation documents (*Objective factor*), novel translators (*Genetic factor*), and novel translation readers (*Affective factors*). The research instruments used were translation documents and interview guides. The data were analyzed by using *contrastive analysis* (James, 1998) and *Interactive Model* (Miles and Huberman, 1984). The data of idioms, metaphors, and personifications were analyzed based on the translation strategies that covered translation techniques, methods, and idiology. The research results showed that the translation products were not accurate, natural, and readable yet. Finally as the solution, *Tripartite Cycle Model* (TCM) was formulated and designed for novel translators in order they can produce good quality of translation products.

Keywords: Novel translation, Tripartite Cycle Model, Holistic Criticism Approach, Content Analysis, Interactive model

Introduction

Translating novels has a striking difference when compared to translate non-literary texts. Translating texts is not as complicated science to translate literary works (Purwoko, 2006, p. 19). Literary work contains aspects that are unique and rather difficult to translate. Literary works have different text structures and linguistic characteristics that are different from the non-literary works. Thus, translating the work has its own difficulties and complexity (Soemarno, 1988, pp. 19-21).

Literary text itself is the work of containing the message and style. Messages containing connotative meaning and style forming the aesthetics and poetics mechanism are parts of literature characteristics. Literature itself is a series of papers that describe the history of a community, containing artistic and aesthetic value, as well as to read as a reference (McFadden in Meyer, 1997, p. 2).

A literary translator would face numerous difficulties, such as difficulties associated with meaning, such as lexical meaning, grammatical meaning, contextual and situational meaning, textual meaning, and socio-cultural significance. There are two types of meanings, firstly the meaning that is easily to translate or translatable and secondly the meaning that is very difficult to translate or even untranslatable. Furthermore, if an interpreter is already well aware of his or her role, he or she will produce a good translation, the translation quality results, easy to understand, natural and looks like not the result of translation as well as useful as a source of information (Kovács, 2008, p. 5).

The novel as a work of fiction is one genre that is read and told much both oral and written. Novel itself contains the values and the cultural content of a community. Type a lot of text read by the students as a medium of entertainment and instructional materials. This is supported by the Indonesian current curriculum in the secondary schools, particularly which include the novel as one of contemporary literary works as teaching materials. Novel is the source of reading and teaching materials which is used as reading materials. For the purposes of teaching and learning in teaching English as well as in order to disseminate information about the cross-cultural (Cross-Cultural Understanding) between Indonesia and other countries around the world, the English novels need to be translated into Indonesian accurately, acceptably and in accordance with the character of the Indonesian nation. This effort is part of the conservation of cultural heritage and national character value, namely the conservation of the culture of spoken and written speech.

Therefore, to produce good Indonesian translation novels, the quality translation must be in accordance with Indonesian readerships. It is therefore necessary to formulate a model of translation that will be expected to provide the best solution to produce a good translation product that is adaptive to the value and character of the Indonesian local culture.

Literature Review***Previous Studies***

Here are some previous research that into consideration or the starting point for new research plan as a continuation of previous research studies.

The first study is a research on the analysis and evaluation of novel literary translations done by Suryawinata (1982) in his dissertation entitled "Analysis and Evaluation of Novel Literary Translation the Adventures of Huckleberry Finn from English to Indonesian". In his research, Suryawinata (1982) attempted to analyze: 1) the legibility, 2) literature that includes a theme and event, the atmosphere, the fabric of the story, characterization, 3) linguistic, 4) grammar, and 5) stylistics. Suryawinata's research more dominantly analyzed objective factors alone. He was more likely to assess the accuracy and errors from the translation of the novel in general. The study only analyzed the novel document translation, did not reveal the background of the novel translator, and the reader of the translation products, so the research was not holistic. Suryawinata (1982) focused on the translation of the anatomy of prose fiction, the theme and the event, the atmosphere, interwoven stories, and characterization. The issues referring to Suryawinata's stilistics was the style of the novel author that in general exposure to story content, not style (figures of speech).

The second study is a study conducted by Crespo (1998), the research on the problem of translating "The New York Trilogy" by Paul Auster from English into Spanish. "The New York Trilogy" is a literary work published in 1988 by Paul Auster consisting of three headline stories: "City of Glass", "Ghost" and "The Locked Room". In his research, Crespo (1998) analyzed the translation of the names, rhymes, a play on words (wordplay), idioms, allusions, and everyday expressions (colloquialisms) from English into Spanish. From his research, he discovered that the units of these translations were translated using the technique of synonyms and paraphrasing.

The third study is Hu's research (2000). He examined the problem of translating the novel by thrusting a solution to reduce the problems and difficulties in translating the novel. He researched the translation of prose fiction with sociosemiotic approach as a solution. Based on the results of his research, he argued that sociosemiotic approach could help translators of prose fiction do optimal translation because with such an approach, literary translator was equipped with the basics of translation theory and practice of translation intensively. According to the study, Hu (2000) did not analyze the problems relating to the translation of the novel translation products. Similarly, he did not examine the novel interpreter and the readers' response. He merely examined how the sociosemiotic approach can help translators produce an accurate, natural, and acceptable translation, so that the translation can be internalized by readerships as the original.

The fourth is a research study conducted by Traore (2005). He conducted the research on the English translation of the novel "Translating a Swahili novel into 'Kizungu': to the Italian" *Separazione*, the Italian Edition of Said Ahmed Mohamed's *Utengano* ". In his research, Traore (2005) analyzed only translation of words and phrases, and idiomatic expressions and proverbs that contained cultural values, such as the names of food, drink, clothing, household utensils, other objects and a day-to-greeting day from English to Italian.

The fifth is a research done by Newell and Tallentire (2006) on translation of scientific fiction (science fiction) by Judith Merrill "Kaributsu Ba'asan" from Japanese to English. In this study they focused only on the analysis of the translation of 'when will' (Future Tense) is quite problematic from Japanese to English because the Japanese does not know 'when' that is associated with the event or events that will come (lack of the future indicative tense). If the

terms of the factors they studied, Newell and Tallentire (2006) only examined the problem of translation sentences containing future tense, while the factor regarding the difficulties faced by the translator was not studied.

Once observed, five studies above have different focuses, for example: 1) Suryawinata (1982) only accentuated the objective and affective factors alone, he only viewed the criticism of formality and emotional meaning. Objective factors examined include literary aspects (theme and event, the atmosphere, the fabric of the story, characterization, aspects of language, grammar, stylistics, whereas affective factor is the readability level of the translation, 2) Crespo (1998) examined only objective factors (criticism of formality), i.e. the translation of the names, rhymes, a play on words (wordplay), idioms, allusions, and everyday expressions (colloquialisms) and translation techniques, 3) Hu (2000) only proposed a solution for the translation of the novel using Sociosemiotic Approach which is considered as the most effective way to help translators translate the novel, 4) Traore (2005) targeted only on objective factor alone (criticism of formality) that is the translation of words and phrases, and idiomatic expressions and proverbs that contain cultural values, as well as methods and techniques of translation, and 5) Newell and Tallentire (2006) examined only a small portion of objective factor (criticism of formality, which focuses on the translation of sentences using the future tense and genetic factors, namely the difficulties translators.

From five previous studies above, it is known that they have not studied literary works holistically. It means that they have not researched the translation work of three factors as a whole, namely the formal conditions of work of translation, the translator of historical factors, and factors of an emotional condition of the readers of the translation work (Sutopo: 2006). They more researched on criticism of formality, namely the formal conditions of the work of translation only. In addition, only a few of them examined the background of the translator (criticism of historicism), although they only revealed the difficulties faced by the translator of literary works. This has become an important issue in the study of translation of literary works today because the research still shaped partial critique, not holistic criticism. Therefore it is a necessity to conduct research that can close loopholes previous studies.

In this research the researchers did novel translation analysis based on a holistic criticism, namely focusing on the synthesis of historicism criticism, criticism of formality, and emotional criticism that will generate a novel collaborative model of translation, namely *Tripartite Cycle Model*. It can be an alternative solution that provides a significant contribution in the world of translation novel.

Theoretical Review

Novel Translation

Translating literary texts is different from translating non-literary texts. A translator of literary texts should have the linguistic knowledge sources (SL) and the target language (TL), SL and TL cultural understanding and deep appreciation of literary works translated. As cited by Suryawinata (1996), a literary translator must have proficiency in the field of linguistics, literature and aesthetics, and social culture, so in this case it can be said that if a translator of literary works do not have these factors, he or she would have difficulties in translating literary works (p. 173).

Translating literature is not just diverting the message or just looking for the equivalent of the source language into the target language (TL), but translating the ideas and goals of the author (author), so that the original message (message) and the purpose of the writer's message (intention) itself goes up to the readers (receiver) (Nord, 1997, pp. 80-84). Furthermore, it can be said that translating literary works (prose fiction in particular) is more difficult than translating types of non-literary texts as if translating literature, a translator must not only have the ability of bilingual but also have insight both sociocultural resources and sociocultural goals.

In connection with this, Hu (2000) asserts that translation of fiction is much more complicated than the translation of other genres, as it offers section not only with bilingual, but also bi-cultural and bi-social transference (p. 1). From this opinion, it can be concluded that the translation of fiction, in this respect also the novel, is more difficult and complicated than translating other types of works, for translating fiction is not only translating two languages which have different systems but also transferring meaning from two different sociocultural contexts. It is true because the novel is a fiction or essay that reflects a life and meaning in the form of language that require high interpretations, symbols in the form of cultural and social background and character that requires a deep understanding.

Furthermore Newmark (1988) adds that the novel contains idiomatic expressions that are not owned by the texts of non-literary (p. 170). Phrases in the dialogue that are often in the form of implicature and meaning are based on the users in certain sociocultural contexts so that translators should have a high ability of interpretation to seek the equivalent of implicatures accordance with the sociocultural contexts and target readers. Similarly, idiomatic expressions or phrases have the connotative meaning, so that the translator must accurately search for equivalents in accordance with the social and cultural context and readerships.

In addition Reiss (in Nord, 1997) adds that a literary translation orients itself towards the particular character of the work of art, taking as its guiding principle the author's creative will. Lexis, syntax, style and structure are manipulated in such a way that they bring about in the targeted language covering an aesthetic effect is analogous to the expressive individual character of the source text."

From the above it is known that literary translation orients itself towards the nature of literary works in accordance with the will of the creative writer. Lexis, syntax, style and structure are bridging aesthetic effects in the target language as an analogue of expressive individual character in the source language. This means that the translation of a literary work must be in accordance with the principle, idea, purpose of the authors of literary works and aesthetic value as an expression of a character contained in the literary work.

Furthermore, it can be said that the translation of the novel is different from the translation of non-fiction text. Novel translation requires precision, clarity and fairness remarkable because the translator must be able to transfer, from a text source (ST) into the target text (TT), not only the meaning or message contained in the form of connotative language, but also all the meanings that are in symbols or forms of cultural and social in the story presented. This means that a translator must have language skills at least two languages, two cultures and the knowledge of

society, the theory of translation, literary theory and appreciation, motivation and tenacity as a capital to do the translation. Translating a novel should be like of telling back (retelling) story content to others, so that the translation was not seen as a translation, but a fairy tale and readable natural or heard (Hoed, 2009).

Wang (2009) says that it is very hard to translate literary works, to think both in the same time, the first you make the meaning you are closed into the target language. The second you maintain the original flavor. That's very hard to do. It's not just rendering but replacing. It is very hard to do, so that what people say is rewriting process to be creative in that way.

Translating literary works is very difficult, therefore the translator can take several steps, the first example, searching for meaning as close as possible to the source language. The second, the translator must maintain a sense of values that exists in the source text. Two things can be tried if rewriting is still considered difficult to do. If the translator translates the image or symbol, he must understand it first. Then he or she associates it with cultural elements and the language of the target user community he knew.

Rules of Novel Translation

Hilaire Belloc (in Bassnett-McGuire, 1991, p. 116) suggests six novel translation rules as follows:

- (1) The translator should not 'plod on', word by word or sentence by sentence, but should always 'block out' his work. By 'block out', the translator should consider the work as an integral unit and translate in section, asking himself 'before each what the whole sense is he has to render'.
- (2) The translator should render idiom by idiom 'and idioms of their nature demand translation into another form from that of the original'.
- (3) The translator must render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'.
- (4) The translator warns against *les faux amis*, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. demander—to ask, translated wrongly as to demand.
- (5) The translator is advised to 'transmute boldly' and it is suggested that the essence of translating is 'the resurrection of an alien thing in a native body'.
- (6) The translator should never embellish.

From the six proposed rules Belloc (in Bassnett-McGuire, 1991) above it can be seen that a translator should not determine the pace just to translate word-by-word or sentence-by-sentence. He should always takes into consideration the whole work, either original works or works of translation. Firstly, the translator must take the original text as a whole integral unit, although at the time of translating, he works part-by-part course. Secondly, the translator should translate idioms into idioms anyway. Idioms in the source text (ST) should be homologized in target text (TT) idioms, though the words used are not exactly the same. Thirdly, the translator should translate intents with intents as well. The intention in this case means the charge emotion or feeling contained by a particular expression. ST emotional charge in the expression could have been more powerful than the emotional charge of the equivalent in TT. Instead, specific expression was more fitting in the ST, but it will be awkward in TT, if it is translated literally.

Fourthly, the translator should be wary of words or structures that appear similar in the ST and TT, but it is actually very different (similar but not identical). Fifthly, the translator should dare to change the things that need to be changed from ST into TT firmly. Activities of translating fiction are like resurrecting a foreign life in the figure of the indigenous body. The definition of a foreign soul is the meaning of the story in the SL, while the indigenous body is the target language (TL). Sixth, the translator should not embellish or embroider on the original story with decorations that can make a story in ST it was worse or more beautiful once. Translator task is to revive foreign life before, not beautify, moreover it worse.

The rules above can help translators prose, especially the novel, to determine the practical steps in the process of translation in general, for example, pay attention to the overall cohesion within the meaning of the content of the novel, watching the equivalent idiom, emotional charge, the structure of the language, approaches and strategies of translation and fidelity to the message of the original author. However, according Taryadi (2000) the rules above is not enough to deliver a person becomes a translator novels tested in the field as it is one of the results of the relative translation (p. 1).

Novel Translation Approach

Nida in Hu (2000), as an American translator having deep experiences in translating a wide variety of literary works, suggests that a novel approach to translation is considered to be highly applicable for translators prose fiction in translation process (p. 6). Translation approach is a sociosemiotic approach. Sociosemiotics on this is very positive and gives enlightenment to the world of prose fiction translation (of which the novel). Nida in Hu (2000) says:

“Perhaps the most pervasive and crucial contribution to understanding the translation process is to be found in sociosemiotics, the discipline that treats all systems of signs used by human societies. The great advantage of semiotics over other approaches to interlingual communication is that it deals with all types of signs and codes, especially with language as the most comprehensive and complex of all systems of signs employed by humans. No holistic approach to translating can exclude semiotics as a fundamental discipline in encoding and decoding signs.” (p. 7)

From the above statement, sociosemiotic approach can help translators understand the meaning of words and sentences, as well as structures with better discourse. In addition to this approach translators can reveal the nature of the symbol of two different meanings, namely denotative (designative) and connotative meaning (associative).

The basic theory of this approach is the theory of Halliday’s sociosemiotics, namely the theory of sosiosemiotic language. Halliday stressed the unity of the text, the context of linguistic and non-linguistic, and social structures. He also noted that the language is a unique marking system with a social function that is able to express the meaning of the whole system other marks. Newmark (1988) gives the classification of language functions into six functions, while Halliday in Hu (2000) just splitted into three categories. Three categories of language functions according to Halliday in Hu (2000) are the ideational function, interpersonal function and textual function. The six functions of language according to Newmark (1988) include: 1) expressive functions is the function of language that essentially covers the idea of the author of the original

text, the angle of view of his world and the purpose of writing prose fiction, 2) informative function is the function language which essentially covers the external situation, the facts of the topic, the reality outside of language, for example, ideas or theories in prose fiction, 3) function vocatives is the function of language that essentially includes readers and social consequences of the expected of the literary work in question as an idea of the author, 4) function aesthetic is the function of language designed to create a sense bases, sense of literature, and entertainment through a wide presentation of the figure of speech, symbol, design flow, and others, 5) phatic function is that language functions relating to speech and dialogue in prose fiction aimed at maintaining a relationship of familiarity and hospitality with the viewers than just convey information, and 6) metalingual function is namely language skills or a set of symbols used to decipher the language itself although the language of the latter function is rarely associated with the language of fiction.

The essence of this approach is the semiotic approach of Morris (Hu, 2000), i.e. semiotic approach to meaning. Morris presents that a sign is a trinity (a tripartite entity) and divide into three-dimensional meaning: semantic, syntactic and pragmatics, the referential meaning (designative meaning) that shows the relationship between the verbal language to its referents, linguistic meaning (linguistic meaning) which shows the relationship between signs and pragmatic meaning (associative meaning) that shows the relationship between verbal language with interpreters.

The Study

The research method used in this study is Qualitative Evaluative Research Based on Holistic Criticism Approach (Sutopo, 2006). The types of data used are only primary data that consist of idiomatic expressions and figurative languages (metaphor, simile, and personification) taken from the original and translated novels, interview records with the novel translator, and questionnaire results from target readers. The data were gathered by using documentation, interview, and questionnaire techniques. The data were analyzed by using contrastive analysis (James, 1998), and interactive analysis (Miles & Huberman, 1994). Objective factor was categorized and analyzed contrastively. Genetic and affective factors were categorized and each category was compared componentially. All data were analyzed in the cycle of interactive analysis: data reduction, analysis and discussion of data (display), and verification (Hartono, 2012).

Findings and Discussion

Objective Factor (Novel Translation Documents)

The followings are results of the research that cover three main findings of document analysis (*Objective factor*), interview results (*Genetic factor*), and readers' responses on translation.

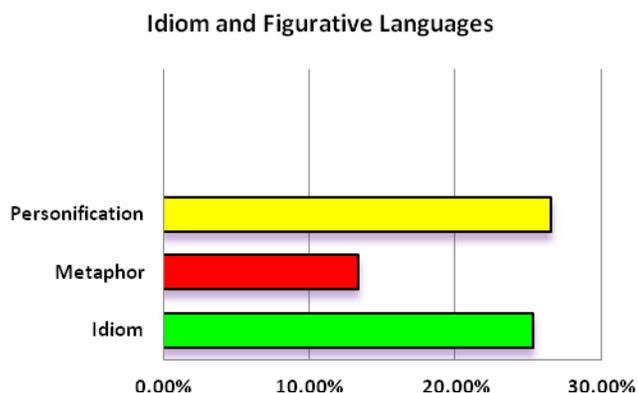


Figure 1. The analysis result of novel translation

All objective factors were analyzed by means of contrastive analysis. Each category, namely idiom, metaphor and personification was analyzed based on techniques, methods, and ideology in translation. Here are the examples of translation products:

Data 1 (Idiomatic Translation)

ST : *They never took anything off of anybody, they **get along** on what they have.*

*They don't have much, but they **get along** on it."*

TT : Mereka tidak pernah mengambil apa pun dari siapa pun, mereka merasa **tercukupi** dengan apa yang mereka punya. Mereka tidak punya banyak, tapi mereka **mencukupkannya**."

Based on the text above the idiom 'get along' is translated into 'tercukupi'. Based on the technique of translation, this idiom is translated by using Established equivalent technique because it is an equivalent word in Bahasa. It means that this emphasizes on the idiomatic method and the translator tends to the domestication ideology in her translation process.

Data 2 (Metaphor Translation)

ST : *"Cecil Jacobs is a big wet he-en!"*

TT : *"Cecil Jacobs induk ayam baa-saah!"*

According to the text above the ST *"Cecil Jacobs is a big wet he-en!"* is translated to Indonesian metaphor *"Cecil Jacobs induk ayam baa-saah!"*. However, this metaphor is translated based on the literal technique. It means that this technique emphasizes on the literal method and the translator tends to the foreignization ideology in her translation process.

Data 3 (Personification Translation)

ST : *The cats had long conversation with one another, they were cunning little clothes and lived in a warm house beneath a kitchen stove.*

TT : *Kucing-kucing itu bercakap-cakap panjang lebar, mereka memakai baju-baju indah, dan tinggal di rumah hangat di bawah kompor dapur.*

Based on the text above it is known that TT is translated into ST by using literal technique because all phrases in this sentence are translated by using denotative meaning though the TT meaning is the same as the ST meaning. Both have to personification meaning. Thus this

technique of translation emphasizes on the literal method and the translator tends to the foreignization ideology.

The following table is a description of each category with a description of the number and percentage of data.

Table 1. Idiom Translation based on the Techniques, Methods, and Ideology

Translation Data	Ways of Translation	Number of Data	Percentage		
Idiom Translation (N=47)	Single	Transposition	3	6,4%	
		Literal	15	31,9%	
		Established Equivalent	2	4,3%	
		Modulation	3	6,4%	
	Technique	Transposition + Addition	2	4,3%	
		Transposition + Literal	5	10,6%	
		Transposition + Reduction	2	4,3%	
		Transposition + Modulation	3	6,4%	
		Duplet	Established Equivalent + Literal	5	10,6%
			Established Equivalent + Modulation	1	2,1%
			Established Equivalent + Transposition	4	8,5%
	Literal + Modulation		1	2,1%	
	Literal + Addition		1	2,1%	
	Methods	Word-for-word	1	2,1%	
		Literal	17	36,2%	
		Semantic	1	2,1%	
		Free	6	12,8%	

	Idiomatic	22	46,8%
Ideology	Foreignisation	Word-for-word	1 2,1%
		Literal	17 36,2%
	Semantic	1 2,1%	
	Free	6 12,8%	
	Domestication	Idiomati c	22 46,8%

The total number of utterances of data containing the data idiom is 47 (N = 47). Based on the results of data analysis, it was found that idioms translated using a single translation techniques and duplet. Single translation techniques used by the translator are transposition technique (3 units = 6.4%), literal technique (15 units = 31.9%), a technique commonly equivalence (2 units = 4.3%), and the modulation technique (3 units = 6.4%). Then duplet translation technique is the technique of transposition + addition (2 units = 4.3%), transposition + literal (5 units = 10.6%), transposition + reduction (2 units = 4.3%), transposition + modulation (3 units = 6.4%), prevalent + literal equivalence (5 units = (10.6%), equivalence modulation prevalent (1 unit = 2.1%), transposition of equivalence prevalent (4 units = 8.5%), literal + modulation (1 = 2.1%), and the literal + adducts (1 unit = 2.1%). Of the many single and duplet translation techniques are used, the more dominant translators using translation techniques indirectly (Indirect translation technique) as much as 98%, which is dominated by transposition technique, common equivalence, addition, reduction, and modulation. Thus, that the translator was in favor of the target language and prone to domestication ideology.

Table 2. Metaphor Translation based on the Techniques, Methods, and Ideology

Translation Data		Ways of Translation	Number of Data	Percentage
Metaphor Translation (N=25)	Single	Transposition	1	4%
		Literal	10	40%
		Transposition + Addition	2	8%
	Duplet	Literal + Modulation	1	4%
		Literal + Addition	5	20%
		Literal + Borrowing	1	4%
		Literal + Reduction	1	4%
		Description + Addition	1	4%
		Modulation + Addition	1	4%

	Modulation + Reduction		1	4%
	Triplet	Literal + Addition + Transposition		1
Method		Literal		20
	Semantic		1	4%
	Free		4	16%
Ideology	Foreignisation	Literal	20	80%
		Semantic	1	4%
	Domestication	Free	4	16%

The total number of utterances of data containing the data metaphor is 25 (N = 47). Based on the results of data analysis found that the metaphor is translated using a single translation techniques, duplet, and triplet. Single translation techniques used by the translator is a transposition technique (4%) and literal technique (10 unit = 40%). Then duplet translation technique is the technique of transposition + addition (2 units = 8%), literal + modulation (1 unit = 4%), literal + addition (5 units = 20%), the literal borrowing (1 unit = 4%), literal + reduction (1 unit = 4%), description + addition (1 unit = 4%), modulation + addition (1 unit = 4%), and modulation + (1 unit= 4%). The technique is literal technique that consists of triplet adduct + transposition (1 unit = 4%). Of the many single translation techniques, duplet, and triplets are used, the more dominant translators using translation techniques directly (Direct Translation Technique) as much as 76% which is dominated by literal techniques, borrowing. Thus, the translator was in favor of the source language (SL) and inclined at foreignization ideology.

Table 3. Personification Translation based on the Methods, Techniques, and Ideology

Translation Data	Ways of Translation	Number of Data		Percentage	
Personification Translation (N=42)	Single	Transposition	1	2,4%	
		Literal	23	54,7%	
	Duplet	Transposition + Addition		1	2,4%
		Transposition + Literal		5	11,9%
		Transposition + Reduksi		1	2,4%
		Literal + Modulation		2	4,8%
		Literal + Addition		3	7,1%
		Literal + Reduksi		1	2,4%
		Modulation + Addition		1	2,4%
		Literal + Addition + Transposition		2	4,8%
	Triplet	Literal + Reduksi + Pure Borrowing		1	2,4%
		Literal + Transposition + Pure Borrowing		1	2,4%
	Metode	Literal		37	88 %
		Faithful		2	4,8%

	Semantic	2	4,8%
	Communicative	1	2,4%
Ideologi	Foreignisati on	Literal	37 88 %
		Faithful	2 4,8%
	Domesticati on	Semantic	2 4,8%
		Comunicativ e	1 2,4%

The total number of utterances of data containing the personification of the data is 42 (N = 42). Based on the results of data analysis above, it was found that the personification was translated using a single translation techniques, duplet, and triplet. Single translation techniques used by the translator is a transposition technique, only 1 unit (2.4%) and literal technique, 23 units (54.7%). Duplet translation technique is the technique of transposition + adducts, 1 unit (2.4%), transposition + literal 5 units (11.9%), transposition + reduction, 1 unit (2.4%), literal + modulation, 2 unit (4.8%), literal + adducts, 3 units (7.1%), literal + reduction, 2 units (4.8%), modulation + adducts, 1 unit (2.4%). The technique includes a technique literal translation of triplet adduct + transposition, 2 units (4.8%), literal + reduction + pure borrowing, 1 unit (2.4%), and literal + borrowing purely as 1 unit (2, 4%). Of the many single translation techniques, duplet and triplets are used and dominantly the translator used the direct translation technique as much as 77.5% dominated by the literal technique. Thus, the translator was in favor of the source language (SL) and inclined at the foreignization ideology.

Genetic Factor (Novel Translator)

Presentation of data in this section is different with the presentation of data on objective factors. The data found from genetic factors revealed on the background, experience, competence, and a novel strategy translator. All findings in this section have contributed and correlation with the findings obtained from objective factors. Here are the findings of a study of genetic factors obtained by interview.

Table 4. Interview Data from the Translator

Novel Translator	Educational Background	Non-formal translation education Not English scholar Self-study
	Experiences	Part timer translator Novel series translator Translating more than 30 novels
	Competency	Not paying attentions to idioms and figurative languages translation Depending on her basic English for translating the novel Having good grammar mastery
	Translation Strategies	Reading more books of translation theories Doing collaborations with the novel translator when the translation process

Doing discussion with the novel translation when facing the problems of translation
 Using the internet browsing to find out difficult terms
 Composing her own thesaurus
 Using monolingual dictionary when translating the novel
 Taking part in seminars and conferences of translation
 Doing cultural research
 Editing the translation products
 Using idiomatic translation method
 Using faithful translation method
 Using word-for-word translation method
 Using literal translation method
 Using transposition translation technique

Affective Factor (Translation Readers)

The following table describes about the research finding taken from the affective factor.

Table 5. Readers' Response on Translation Products

	Assessment Level	Idiom	Metaphor	Personification
Affective Factor (Target Readers of Translated Novel)	Accuracy Level	Accurate (59.5%)	Inaccurate (36%)	Less accurate (54.7%)
	Naturalness Level	Natural (61.7%)	Less natural (80%)	Less natural (66.7%)
	Readability Level	High (48.9%)	Middle (52%)	Middle (59.5%)

Based on the tables above the research findings state that 1) idioms were translated generally by using idiomatic translation method, 2) metaphors and personifications were translated by using literal translation method. Then, idioms were translated by using indirect translation techniques, while metaphors and personifications were translated by using direct translation techniques. So, it indicates that the novel translator oriented to the source text (ST) and kept the domestication ideology for translating idioms, oriented to the source text (ST) and kept the foreignization ideology for translating metaphors and personifications. Based on interview with the novel translator, it is found that the translator used idiomatic translation method and transposition technique for translating idioms and used word-for-word, literal, and faithful translation methods for translating figurative languages. Then, based on the target readers' responses, it is found that idioms were translated accurately, while metaphors and personifications were not accurate yet. Based on the naturalness level, the translation quality of idioms is natural, while metaphors and personifications are not natural yet. The translation quality of readability level indicates that idioms get high level of readability, while metaphors and personifications are on the middle level of readability (Hartono, 2012).

Solution

Tripartite Cycle Model

To anticipate the problems of translating a novel in general, I try to introduce an alternative solution that is called *Tripartite Cycle Model of Novel Translation*. This model will be effective for all translators if they want to translate a novel from English into Indonesian or vice versa (Hartono, 2012, p. 367).

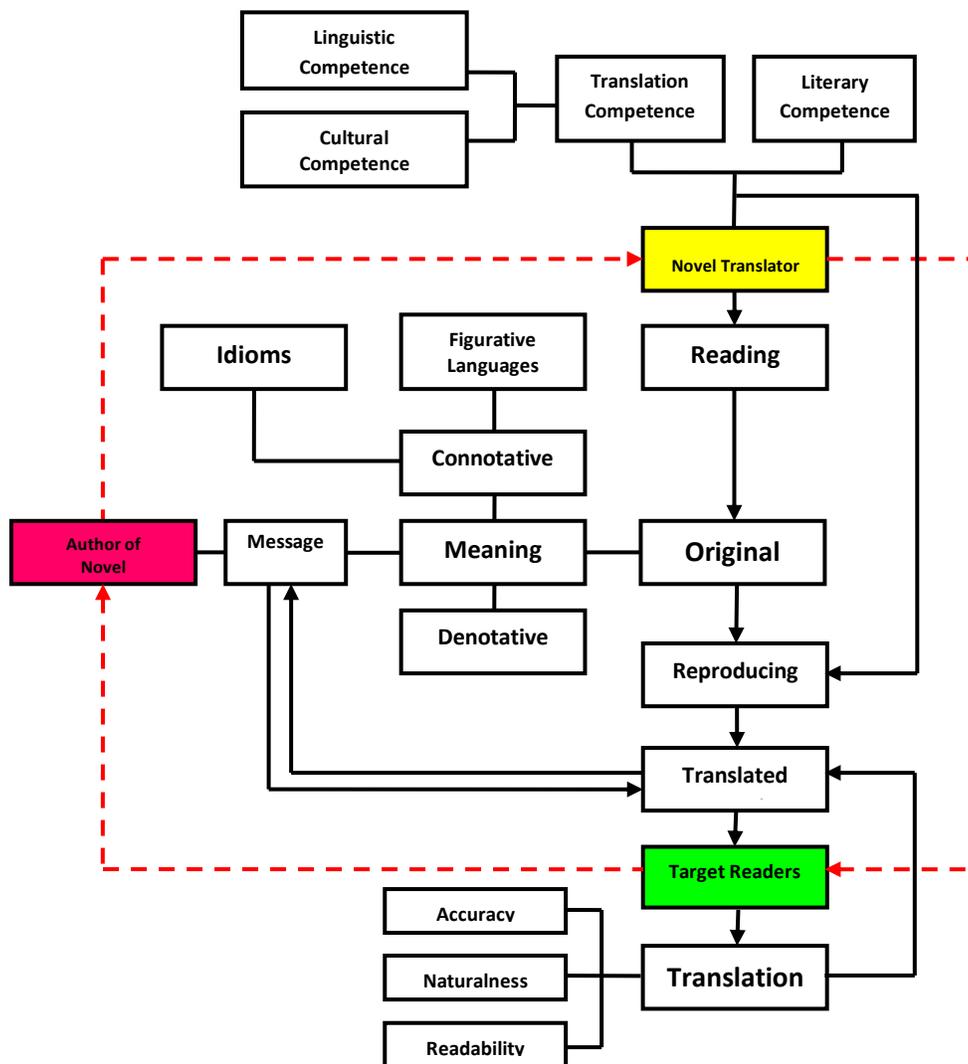


Figure 2. Tripartite Cycle Model of Novel Translation

Conclusion and Recommendation

From the discussion above it can be concluded that firstly there are many mistakes occurred in the translation of the English novel into Indonesian, particularly in the style of language translation of idioms and expressions. Secondly, the translators still have difficulties in

translating the novel from English into Indonesian considering many elements and cultural terms are difficult to translate.

Based on the problems mentioned above, the *Tripartite Cycle Model* can be an alternative translation model that can accommodate the problems and practical solutions in translating the novel from English into Indonesian in particular and all translation from one language to another in general. It can be a model of collaborative translation to facilitate the traffic between the ST author, translator, and readers.

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