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| **AN ANALYSIS OF TRANSLATION TECHNIQUE IN DEAR JOHN NOVEL BY NICHOLAS SPARKS**Siti Julaeha1\**Program Studi Sastra Inggris Bidang Minat Penerjemahan, Fakultas Hukum Ilmu Sosial dan Ilmu Politik, Universitas Terbuka***Corresponding Author:** Siti Julaeha E-mail: theresiajulaeha17@gmail.com  |
| **ARTICLE INFO** | **ABSTRACT** |
| Received: Revised: Published: Volume:Issue: DOI: | This research endeavors to examine the utilization of translation techniques found within the letters of the novel "Dear John" by Nicholas Sparks. The chosen research methodology involves text analysis, adopting a qualitative approach. Data is gathered through observation techniques, library studies, and document analysis. The research data undergoes analysis and interpretation following the six steps of qualitative data analysis techniques outlined by Creswell (2009). This involves a comparative analysis between the original English text and its Indonesian translation, focusing on selecting appropriate matches to convey the correspondence, language style, and overall meaning of the letters. The study's findings reveal that, out of the 18 techniques developed by Molina and Albir (2002), seven translation techniques were employed by the translators. These include the use of literal techniques at 35.3%, transposition techniques at 17.7%, and generalization, amplification, and adaptation techniques at 11.8%, with modulation and borrowing techniques at 5.8%. The most frequently utilized technique among these is the literal technique. |
| **KEYWORDS** |
| *Equivalence**Language Style**Meaning* |

**1.INTRODUCTION**

Literature is the expression of human expression in the form of written or oral work based on the result of one's thoughts, experiences, and observations in the form of imagination. According to Badrun (1983), literature is an artistic activity that uses language and other symbols as a tool to create something of an imaginative nature. Literary works are aesthetic. In the Great Dictionary of Indonesian Language (2008), aesthetics means "in terms of beauty, in terms of appreciation of beauty (natural, art, and art), having a judgment of beauty".

Literary works are divided into two categories according to Sumardjo & Saini (1997): imaginative and non-imaginative. Imaginative contains poetry and prose, while non-imaginative includes essays, criticism, biographies, history, memoirs, diaries, and letters. In literary works, this time is taken from the novel "Dear John," focusing mainly on the contents of the letters made by Savannah's lover to the main character, which are part of the fictional prose. A fictive prose is a piece of writing that contains a plot in a story produced by the storyteller's imagination or shadow of reality and can be real data as well as history.

A literary work can be translated if the language used is the same as the target language. Then there is a need for a certified translator who can overcome the obstacle. A translator is a person whose duty it is to translate a work, either in writing or orally. One of the problems is finding words that describe or explain the meaning of a message. In translating this letter, the translator is faced with the complicated task of ensuring the correct synchronization of words so that the message contained in the letter remains well awake.

A lexical match, as defined in the Indonesian Dictionary (2017), denotes a condition of balance, comparability, equality, equivalence, or correspondence, signifying the identical representation of a word in two languages. In this context, the translator is required to adeptly align words or sentences from the source language with their counterparts in the target language. This notion is supported by Putranti (2021), who emphasizes the importance of considering word correspondence when translating song lyrics. The crux of the matter in translation activities, according to Putranti, primarily revolves around the precise matching of words.

Although the correspondence according to Zwart (1990) in Budiman (2021) explain that there will be no correspondence of exactly the same meaning, that means the translator will look for words that are close to the source language. According to Nida (1982), cited from Budiman (2021), it is divided into two types: formal and dynamic. Formal matching focuses on the message, i.e., the form and content of which are common between the message's source language and the target language. Dynamic matching is more focused on the message or its content by looking at the aspect of obligation.

Concerning the concept of matching, the objective of this study is to ascertain the techniques employed for rectifying word matches in the translation of letters from "Dear John." The aim is to examine whether the translator maintains the form or content of the original text, utilizing translation techniques as a means to gather data on this aspect. Technique is the way to make or do something related to art. The technique is an effective way to analyze and classify how the match search process is done. (Molina dan Albir, 2002), Dhagatanrum (2016) and Syihabuddin (2016) explain that with the use of translation techniques, in addition to helping the translator determine the form and structure of words, phrases, clauses, and sentences in translation, they will also determine the correct match. According to Molina and Albir (2002), there are 18 translation techniques, namely: 1) Borrowing; 2) Calque; 3) Literal translation; 4) Transposition; 5) Modulation; 6) Establish Equivalence; 7) Adaptation; 8) Compensation; 9) Amplification; 10) Description; 11) Discursive Creation; 12) Generalization; 13) Linguistic Compression; 14) Particularization; 15) Reduction; 16) Substitution; 17) Linguistic Amplification; and 18) Variation.

Referring to the above background, this study aims to: (1) Describe the translation techniques used in translating letters in Dear Jhon novels, as well as (2) describe the correspondence of words in letters in the Dear Jhon novel.

**2. METHODOLOGY**

This research employs qualitative-descriptive methods, focusing on translation techniques within a micro-linguistic context in the field of translation studies. The primary data consists of words, phrases, clauses, and sentences from letters in the novel "Dear John" by Savana. Data collection involves observation, library research, and document analysis. The analysis follows six steps of qualitative data analysis as outlined by Creswell (2009): 1) Organizing and preparing data for analysis; 2) Gaining a general understanding and reflecting on overall meaning by reading all the data; 3) Analysing and categorizing data through encoding into various themes and categories; 4) Using encoding to define themes and describe the analysis; 5) Presenting descriptions and themes through qualitative narratives; and 6) The final step involves interpreting the provided data.

**3. RESULTS AND DISCUSSION**

**3.1 RESULTS**

Out of the 17 randomly selected sentences originating from the Savannah Letters found within the translated novel "Dear John," an analysis employing 18 techniques from Molina and Albir (2002: 507-508) reveals that the translator has utilized 7 of these techniques, as explained in the following table.

**Table 1**. Translation Techniques in the Dear John Novel

|  |  |  |  |
| --- | --- | --- | --- |
| No | Translation Techniques | Data | Frequency (%) |
| 1. | Literal | 6 | 35,3% |
| 2. | Transposition | 3 | 17,7% |
| 3. | Generalisation | 2 | 11,8% |
| 4. | Amplification | 2 | 11,8% |
| 5. | Adaptation  | 2 | 11,8% |
| 6. | Modulation | 1 | 5,8% |
| 7. | Borrowing | 1 | 5,8% |

Table 1 illustrates that the prevailing methods employed are the literal techniques, with 6 instances of such data. Following that is the transposition technique, with 3 instances recorded. The subsequent techniques, namely generalization, amplification, and adaptation, each have 2 instances of data. Among the less frequently used techniques are modulation and borrowing, each represented by only one instance of data.

* 1. **DISCUSSION**
		1. **Borrowing**

The term "thanksgiving" exemplifies a borrowing technique, where a word from the source language is directly integrated into the culture of the target language without undergoing translation once more. In accordance with Molina and Albir (2002) (Hartono, 2017:29), borrowing is a translation technique involving the adoption of an expression directly from another language without undergoing further translation. Typically, these borrowed words or expressions remain unchanged and are considered as pure borrowings.

**Table 2.** Borrowing Translation Technique

|  |  |
| --- | --- |
| Source Language | Target Language |
| *“Here I am, getting ready to go home for Thanksgiving and worrying about tests, and you're someplace dangerous, surrounded by people who want to hurt you”.* Sparks (2007: p. 179) | “Di sinilah aku, bersiap-siap untuk pulang ke rumah merayakan *Thanksgiving* dan ceras menghadapi ujian, dan kau berada di suatu tempat yang berbahaya, dikelilingi orang-orang yang ingin menyakitimu”. Ruziati (2017, hal 212) |

In the provided source text, there is an instance of utilizing borrowing techniques from different languages. The term "Thanksgiving" could indeed be translated as "thank you," as defined in the Cambridge online dictionary, which refers to "expressing gratitude, especially towards God." However, the translator has chosen a literal translation, adhering to the structure of the source language. The translator's decision is supported by a specific data point extracted from the translation of the book "Dear John," located on page 212 within the fourth section of the letter.

* + 1. **Literal**

Molina and Albir's literal translation (Hartono, 2017: 30) aims to translate a word or expression directly, focusing on its function and sentence meaning. (Source: Sparks, 2007: 167-229).

**Table 3.** Literal Translation Technique

| Source language | Target language |
| --- | --- |
| *“Should I start by telling you that love you”?*  | “Haruskah aku mulai dengan menyatakan bahwa aku mencintaimu”?  |
| *“In the future, I know I'll relive our time together a thousand times”*  | “Di kemudian hari, aku tahu aku akan menghidupkan kembali kebersamaan kita beribu-ribu kali”. |
| *“That's why I don't tell people about us”.*  | “Itu sebabnya aku tidak bercerita pada siapa pun tentang kita”.  |
| *“I have to say that your last letter worried me”.*  | “Harus kukatakan bahwa surat terakhirmu membuatku khawatir”  |
| *“I understood your reason for staying in the army, and I respected your decision”.*  | “Aku memahami alasanmu untuk tetap bertahan di angkatan darat, dan aku menghargai keputusanmu” |
| *“You're a hero and a gentleman, you're kind and honest, but more than that, you're the first man I ever truly loved”.* | “Kau seorang pahlawan dan pria sejati, kau baik dan jujur, tapi lebih dari itu, kau pria pertama yang benar-benar kucintai”. Ruziati (2017, hal. 199-268)  |

The excerpt from the target text consists of excerpts from letters that seem to reflect literal translations. Even though literal translation pertains to sentence translation, it aligns closely with the function and meaning present. The translator employs six instances of data extracted from the translation of the novel "Dear John," appearing on pages 199 and 265. The utilization of literal translation techniques is most prominent in capturing the core essence of the original text. In the translation of letters from Savannah, this technique enables the translator to effectively convey the original nuances, meanings, and characteristics of these letters in Indonesian. Implementing this literal technique significantly aids the translator in generating a text that feels both natural and maintains consistency, resulting in a highly natural-looking text.

* + 1. **Generalization**

Generalization in translation involves using broader or neutral terms. This technique, as explained by Molina and Albir (Hartono, 2017: 30), is often applied when the original term in the source language pertains to a specific context that needs to be transformed into something more universal.

**Table 4**. Generalization Translation Technique

|  |  |
| --- | --- |
| Source language | Target language |
| *“nights spent by the sea, a "fling" that, in the long Fun, would mean absolutely nothing”.*  | “siang dan malam yang dilewatkan di repi laus”  |

The translator interprets the term "Fling" as representing fleeting affection. According to the Cambridge Dictionary, it denotes a short burst of pleasure or engaging in enjoyable activities that are uncommon. Similarly, the word "scour" in the Cambridge Dictionary refers to a thorough search for something. The translator employs fitting choices that resonate well with the reader. The utilization of generalization, adaptation, and amplification techniques is a translation process influenced by cultural distinctions. As the speaker's culture differs from that of the reader, the translator must think broadly to find matches and meanings within the message. In doing so, the translator ensures that the conveyed sentiments and emotions in such letters are comprehensible to readers in the target culture.

* + 1. **Amplification**

The technique of amplification in translation involves making explicit or introducing previously implied information from the source language.

**Table 5**. Amplification Translation Technique

|  |  |
| --- | --- |
| Source language | Target language |
| *“I pray every night that you'll make it home safely, and I always will”.*  | “Aku berdoa setiap malam agar kau bisa pulang dengan selamat, dan aku tidak akan pernah, berhenti berdoa”. |
| *“When I think of you, I can't help smiling, knowing that. you've completed me somehow”.* *Sparks (2007: p. 167-229)*  | “Saat memikirkanmu, aku tak bisa menahan diri untuk tersenyum, tahu bahwa entah bagaimana kau melengkapi aku” Ruziati (2017, hal. 199-268)  |

The translation above contains additional words translated by the translator. The translator aims to emphasize the meaning of the letter.

* + 1. **Adaptation**

Translation techniques are closely linked to disparities in culture. The aim is to align these variations in a manner that is embraced by the intended target culture. Molina and Albir (Hartono 2017: 37) emphasize that adaptation, as a technique, primarily endeavors to substitute a cultural element in the source culture with a corresponding element that resonates with the user of the target culture.

**Table 6**. Adaptation Translation Technique

|  |  |
| --- | --- |
| Source language | Target language |
| *“I know it would be easy for others to dismiss our time together as simply a byproduct”*  | “aku tahu mudah saja bagi orang lain untuk menilai kebersamaan kita sekadar hasil sampingan”  |
| *“When I walk, it's almost as if I can feel your hand in mine”.*  | “saat berjalan, seakan-akan aku bisa merasakan tanganmu di tanganku”.  |

* + 1. **Modulation**

The technique involves modifying the perspective, fiction, or cognitive category of a lexical or structural nature to adjust its correspondences. As stated by Budiman (2021), modulation arises due to cultural distinctions that influence how individuals perceive things.

**Table 7**. Modulation Translation Technique

|  |  |
| --- | --- |
| Source language | Target language |
| *“You're a rare gentleman, John, and I treasure that about you”.* *Sparks (2007: p. 167-229)*  | “Kau pria yang langka, John, dan aku sangat menghargainya”. Ruziati (2017, hal. 199-268)  |

The term "treasure" in the dictionary signifies a valuable possession. In the Indonesian language dictionary (KBBI), it refers to belongings that contribute to wealth, both tangible and intangible, including items owned by individuals and valuable possessions linked to a business by legal definition. Source languages encompass distinct cultures. Native speakers perceive something of utmost value, thus rendering it as the term "treasure." In this instance, the TSa outcomes have appropriately selected a suitable counterpart to convey the word's meaning.

* + 1. **Transposition**

In the context of translation, transposition is a technique employed to convert the grammatical category of a term from the source language into its equivalent in the target language. This technique is particularly valuable when the structures of the two languages differ, requiring the translator to adapt the linguistic elements while retaining the essence of the original message. Transposition ensures that the translated text adheres to the syntactic norms and nuances of the target language, ultimately resulting in a more coherent and natural-sounding output.

**Table 8**. Transposition Translation Technique

|  |  |
| --- | --- |
| Teks Tsu | Teks TSa |
| *“When I think of you and me and what we shared, I know it would be easy for others”*  | “Saat aku berpikir tentang kau dan aku dan apa yang kita miliki, aku tahu mudah saja bagi orang lain”  |
| *“In the future, I know I'll relive our time together a thousand time”*  | “Di kemudian hari, aku tahu aku akan menghidupkan kembali kebersamaan kita beribu-ribu kali”  |
| *“holding your hand and watching for your elusive smile”.* *Sparks (2007: p. 167-229)*  | “menggenggam tanganmu dan melihat senyummu yang sulit diartikan”. Ruziati (2017, hal. 199-268)  |

This technique finds frequent application due to the grammatical disparities between the source language (BSu) and the target language (Bsa).

1. For instance, the first sentence involves the translation of English pronouns into Indonesian as single nouns, forming phrases instead.
2. Additionally, there is a modification in word class within the third sentence, where an adjective becomes a verb.

The utilization of transposition techniques involves the translator altering the grammatical forms of words, phrases, clauses, and sentences. This adaptation ensures the consistency of meaning in the translation. During this phase, the translator adeptly captures the implied significance of the source language by reshaping sentence structures, leading to a translation that maintains the essence of the original while accommodating linguistic differences between the two languages.

**4. CONCLUSION**

The primary aim of this study was to depict the employed translation techniques in the translation of letters within the "Dear John" novel. Additionally, the objective was to elucidate the correspondences of words found in these letters. Following an analysis of the translation techniques within the Savannah letters of the "Dear John" novel, it is evident that out of the 18 techniques outlined by Molina and Albir (2002), the translator employed 7 techniques. This distribution includes a predominant use of the literal technique, accounting for 35.3% with 6 instances, followed by the transposition technique at 17.7% with 3 instances. Other techniques such as generalization, amplification, and adaptation were each used in 11.8% of cases, totaling 2 instances each, while modulation and borrowing techniques were utilized in 5.8% of instances with 1 occurrence.

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