

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter will discuss the writer's theory of translating the book *Star Crossed* by Barbara Dee. The writer also discusses the recent studies that helped the writer in the process of translating the book.

2.1 Theoretical Framework

The author creates literary works to expose their ideas in their mind. Literary works are created as an author's self-declaration intended for another person. The statement represents what is thought and what needs to be seen and achieved. The author reveals all the things by using the media language. Through a language, people can understand what the other person is saying. As well as literary works. Values in work literature will sneak into the readers' minds through experiences and mindsets (Asriningsari & Umayana, 2016). Thus, we can conclude that the definition of a literary work is a written piece of art.

It needs a translation to make the reader understand the literary work that the author wrote in a specific language. Translation is the process of transferring any language into the target language. In other words, translation is an effort to find the same equivalent of other languages into the source language (Nugroho, 2007). Source language (SL) means the language of the original text. The language that the author will translate is called the target language (TL). Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as

fiction novels, novels, poems, etc. Not only translate the language, but the translator should also be able to translate each culture of the work.

Before beginning to translate some work, the translator might face difficulties in the translation process. Each translation requires a method which can help the translator to translate the book. A book entitled *A Textbook of Translation* written by Newmark (Newmark, 1988), classifies translation into eight types. All of the types are divided into two scopes; the method closer to the source language (word-for-word translation, literal translation, faithful translation, and semantic translation) and the method closer to the target language (free translation, adaptation, idiomatic translation, and communicative translation). Newmark explains each method as follows:

1. Word-for-word translation

This method is frequently demonstrated in interlinear translation. It is the condition when the target language is below the SL source language. The target language is preserved and the word is translated singly by the common meanings, out of context. The main use of this method is to understand the mechanics of the source language.

2. Faithful translation

Faithful translation attempts to reproduce the precise contextual meaning of the original work with the target language grammatical structures. It transfers the cultural words and preserves the grammatical and lexical 'abnormality' (distortion from the norm of the source language) in the translation.

3. Literal translation

In this method, the grammatical constructions of the source language are converted to the nearest of the target language equivalents, but the lexical words are translated singly, out of context.

4. Semantic translation

Semantic translation is different from 'faithful translation' in which it only takes the beautiful value of the translation and natural sounds of the source language text. The discrepancy between faithful and semantic is that the first is uncompromising and dogmatic, for the second is more flexible and allows the translators to intuitive empathy with the original work.

5. Adaption

This method is frequently used for translating plays (comedies ad poetry). It is where the themes, plots, characters are usually preserved, the source language usually converted to the target language, and also the text written.

6. Free translation

Free translation reproduces the matter without the manner, or the content without the original work. Usually it is called 'intralingual translation', often prolix, and not a translation at all.

7. Idiomatic translation

Idiomatic translation reproduces the message of the original work but tends to distort nuances of the meaning by preferring colloquialisms and idioms that do not exist in the original.

8. Communicative translation

Communicative translation attempts to provide the actual contextual meaning of the original work in a way that both context and language are readily acceptable to the readership.

Translating work from English to Indonesian often requires a cultural equivalence since both languages have different cultures. Therefore, it is necessary to understand which strategies to use to cope with the problem of the culture-specific concept. A book entitled *Literary Translation: A Practical Guide* by Clifford E. Landers from New Jersey University (Landers, 2001) mentioned there are some stages that can help the translator to help them translate some work. The first one is fluency and transparency. The view that prevails among us, even not at all, should produce a literary translation in the TL reader with the same psychological and emotional reaction in the original SL reader. For example, if I translate a novel in Indonesia (TL) and they already read the English version (SL), the reader will have a high expectation for the Indonesian translation. They will expect the same emotional and psychological reaction when they read the Indonesian version. It is pretty hard to get rid of this kind of expectation that the reader has. Most translators judge that the success of translation is when the translation does not seem or feel like a 'translation'. The motive is to interpret language A into Language B and leaves a little about the evidence of the translation process. The translator can decide the transparency they want to expect upon beginning the translation.

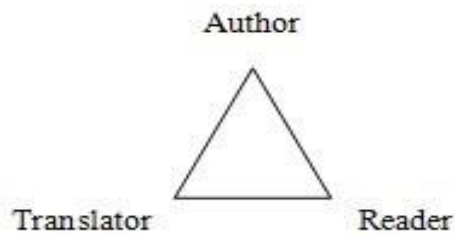


Figure 1 Author-translator-reader triangle (Landers 2001)

The second one is the author-translator-reader triangle. The above picture concept is that the ideal translator preserves the same proximity to the author (or the SL text) or the reader as the targeteer (or the TL text). It has a good concept in theory, but this theory can create the lopsided triangle in reality. Moreover, real-life translating means there is an irregular swing from the author, translator, or even the reader. Sometimes in a paragraph, we can stick up with the author or stick up with the reader. There is a more accurate description of how the translation will work both for the author and the translator (Landers, 2001).

Author Translator Reader

This description can put the translator more realistic with the middle position between SL author and TL reader. Therefore, the author might find difficulty reaching the TL audience without the translator's help. We could think the lines that connect between author-translator-readers are an elastic line. Sometimes it can bring the translator closer to the author. At the other time, the translator might get closer to their audience, which is the reader itself and it can narrow the

distance between translator and reader. The third one is targeteers and sourcerers. Targeteers here are TL-oriented, while sourcerers are SL-oriented. Umberto Eco stated that a source-oriented translation must make the b-language reader understand what is in the author's mind in another language or the TL. The fourth one is resistance. Even when we do the translation oversimplifying, resistance is the concept that a translation still has to show that it is a translation. A less than perfect match (so the argument goes) is the rejection of SL culture and SL language being embedded into different cultural-linguistic frameworks.

Translators who follow resistance theory deliberately avoid excluding any elements that might be different from the text's origins and may even consciously seek them out. Most of the translator's common mistakes are that they always try to squeeze every meaning from the SL text. This is the result when the translator is overzealous about the concern and focuses on the original, but this often results in the TL, which sounds strange and far from the author's intent. Therefore, in place of translating the SL word by word, the author can start translating the work thought-by-thought for the smoothest result and easier for readers to understand. Moreover, a translator has to convey a meaning which has been given in the source text into the target language. The source text determined the 'what' and the 'how' of the source text. The 'how' of a source text here means the level when using the language or usually called style. There are many elements such as composition and the narrator's attitude also determine the 'how' of the source text. When translating a literary work, a translator needs a style. Style refers to how language is used in a given context, a given person, for a given purpose, etc. Slang

is an example of style in translation. Slang is a word, phrase, and linguistic usages that consist of informal expressions used by people who know each other well or who have the same interests in some topics. Besides that, slang can be used for people who belong to the same social group. An example of slang that teenagers usually use is 'tea'. Tea in slang language means gossip, news, or story. If they want to know a story from each other they often say 'Please spill the tea' it means 'Please tell me a story or a gossip'.

Common errors when a student becomes a translator are various. Based on the research written by Issy Yuliasri a lecturer at Universitas Negeri Semarang (Yuliasri, I. 2016) stated that some common mistakes that her students usually make when they do their translating project. Common errors are vocabulary, grammar, and diction, including technical terms, noun phrases, word class, gerund after a preposition, number (singular/plural), collocation, etc. Besides dealing with words when translating a work, a translator also deals with culture. The translator should know what kind of work they will translate or the knowledge of the source language (SL). Sometimes culture can shape and change the language; most of the time, it separates rather than uniting. Therefore, it is important to know the strategies to cope with the problem of culture-specific concepts. Newmark (1988) gives the complete strategy to handle the situation of culture-specific concepts, which are:

1. *Transference*: a transcription or transliteration
2. *Naturalization*: the adaption of the source language

3. *Cultural equivalent*: replacing the word in the source language with the equivalent in the target language
4. *Functional equivalent*: using a culture-neutral word
5. *Descriptive equivalent*: explaining the culture-specific concept meaning
6. *Componential analysis*: finding a target language word with a similar meaning and demonstrating first their common then differing sense components
7. *Synonymy*: finding the closest equivalent in the target language
8. *Through-translation*: calque or loan translation
9. *Shift or transpositions*: changing the grammar
10. *Modulation*: using dissimilar terms of the source language and target language in conformity with the current norms of the target language

Before the translator translating *Star Crossed* by Barbara Dee, it is crucial to understand the concept of gender, sex, and sexual orientation to help in the process of translation. Based on a book written by Baum and Kim Westheimer entitled "*Sex? Sexual Orientation? Gender Identity? Gender Expression?*" stated that sex refers to a person's anatomy, physical attributes such as organs, another internal reproductive structure. For most people, anatomical indicators of Sex that is typically understood by females and males (Baum & Westheimer, 2015).

UNESCO'S Gender Mainstreaming Implementation Framework said that "Gender refers to the roles and responsibilities of men and women that are created

in our families, our societies and our cultures” (March et al., 2011). The concept of gender also includes the expectations held about the characteristics, aptitudes, and likely behaviours of both women and men (femininity and masculinity). Gender can change over time and they vary within and between cultures.

Besides gender, there is sexual orientation. There are some types of sexual orientation in our society such as; Lesbian, Gay, Bisexual, and Transgender (LGBT). Lesbian is the condition when a girl is attracted to a girl. Gay is the opposite of lesbian, which is a boy is attracted to a boy. Bisexual is the condition when we put our interest for both boys and girls. Transgender are people whose gender identity is different from their sex type when they were born. Even though they are usually rejected by their families, friends, and environment, the LGBT community is increasingly brave enough to show their actual identity and behavior. International Journal of Scientific & Technology Research entitled “*LGBT Among Students: A Case Study at Several Universities in Indonesia*” said that some factors can cause people to experience a problem with their sexual orientation (Fatgehipon et al., 2019). The factors are as follows:

2.1.1 Psychodynamic Factors

It reflects the psychodynamics that produces mental disorders or mental illness due to the wrong parenting or experience in their life that can affect their sexual orientation in the future. In educating children, the role of parents is vital to shaping their personality as a human. The imbalance of parenting will disturb the mental of the children and they can be detrimental to themselves. They will try to find their identity by finding

friends who have already become LGBT, visiting social networks that discuss LGBT, etc.

2.1.2 Having a bad sexual experience

Past bad sexual experiences can stick around and cause trauma and make a person choose to become LGBT. Sexual violence is one form of violence that frequently occurs. Some of the victims said that their sexual violence comes from the family environment. It did not rule out the possibility sexual harassment can occur from anyone around us, even those who are close to the victim. People who had their bad sexual experience are usually afraid to have a relationship with their opposite because it can trigger their memories when they choose to communicate with the opposite sex.

2.1.3 Love trauma

When we start to fall in love with the opposite sex, our lives belong to each other. Therefore, when the relationship ended, we assumed that the world was falling apart. So, we can think that if we start a new relationship with the opposite sex, we can experience heartbreak for the second time. From this experience, people resist having a relationship with their opposite sex to avoid heartbreak.

2.2 Review on Earlier Studies

2.2.1 To All the Boys I've Loved Before

There are many teenagers who have a high desire to read a novel, especially a book that has a romantic genre. One of the most famous authors in this particular area is Jenny Han. She is an American author of young adult fiction

and children's fiction. Many people know her novel and one of her books that got many awards were the *To All the Boys I've Loved Before* series. It is a trilogy novel that has been translated into several languages, including Indonesia. The book that has been translated in Indonesia still has the same title as the original work; the Indonesian version was translated by Airien Kusuma Wardani and published by Spring (Han, 2018). The book's content is about a teenage girl's secret love letters exposed and causing trouble in her love life. The choice of words and the storyline used in this novel are light and can be read by beginners who want to read an English book.

However, the book entitled *Star Crossed* by Barbara Dee is different from the book above. This book is about a girl who lives in her second year of junior high school and encounters her first feelings for her girlfriend. The storyline and choice of words are pretty easy to understand, and the conflict is not too heavy because *Star Crossed* by Barbara Dee is considered a teenager novel. *To All The Boys I've Loved Before* by Jenny Han has a romantic genre that is not far behind *Star Crossed* by Barbara Dee. The novel entitled *To All The Boys I've Loved Before*, translated in Indonesian, helps the writer in translating *Star Crossed* by Barbara Dee because reading the particular book or genre could help the writer understand the style of language. To access the book, the writer downloaded the e-book from the internet for the *To All The Boys I've Loved Before* Indonesian version by Jenny Han and bought the book for *Star Crossed* by Barbara Dee.

2.2.2 The Fault in Our Stars

The Fault In Our Stars is also a novel with a romantic genre that has been translated into Indonesian and written by John Green in 2012 and had 313 pages (Green, 2012). This novel is already translated into Indonesian by Ingrid Dwijani Nimpoeno and published by Qanita. The Fault In Our Stars is a novel about a young teenage girl named Hazel who has lung cancer. She attended a cancer support group and finally met Augustus. He is a charming and witty boy who had osteosarcoma, a rare form of bone cancer but has recently had the all-clear. They start to have a rollercoaster road of emotions, including love, sadness, and romance. What makes this book interesting is the language style that the author used. The author used light and understandable language to understand the story easily so the target reader (young adult). By reading this book, the writer hopes it can be a reference in translating Star Crossed, and it can help her finish the translation project. To access the book, the writer downloaded the e-book from the internet for this novel in the Indonesian version.

2.2.3 Crazy Rich Asians

Kevin Kwan is one of the famous writers who has created a romantic novel entitled Crazy Rich Asians. This book led Kevin to become a world-class writer with various astonishing achievements. Kevin is an author with the list of the most influential writers of The Hollywood Reporter and the list of the 100 most influential people in the world version of Time magazine. Crazy Rich Asians was published in 2013 (Kwan, 2013), and this book has been translated into several languages, including Indonesian. Crazy Rich Asians, translated by Cindy

Kristanto, has 480 pages and was published by Gramedia Pustaka Utama in 2016. Crazy Rich Asians tell the story of an economics professor, Rachel Chu, who is invited to accompany her boyfriend named Nick to Singapore. However, Rachel did not realize that Nick was a rich man in Asia who many women wanted. Things get complicated when Nick's mother disagrees with their marriage. The language style used in this novel is light, uncomplicated, and easy to understand. This novel draws the reader into a unique and exciting story. The writer downloaded the e-book from the internet and read it online in an Indonesian version to access the book. Since this novel used a non-formal language, the translator hopes it can help her choose which style of language she wants to use to translate Star Crossed by Barbara Dee.