

CHAPTER II

REVIEW OF RELATED LITERATURE

In order to create a good translation, it is important to understand the structure of the novel first before actually doing it so, there are several things that need to understand at first place:

2.1 Novel and Its Intrinsic Elements

A novel is a form of nonfiction narrative that originally developed back in England and America. The word itself comes from the Italian language called “Novella” or known as the smaller form of the novel itself that contains the story or even the news. The novel itself mostly contains some sort of letters, biographies and historical events. But, besides that, the content of the novel itself depends on the author of the novel itself since most of the handwriting comes from their imagination. The novel is known as the form of the story that came in the long shape of the prose form and the shape itself known as the story itself contains the plot, characters and various settings (Sumardjo, 1998:29).

The novel also has some elements that could be relative to one another and the novel has intrinsic and extrinsic elements currently.

Intrinsic elements are known as the build process of the literary work that happens by itself while the extrinsic one is about the work that goes out of the expectation but somehow has the indirection that could affect the system and building of the novel. A novel is a kind of narrative text that is formed as prose

with longshape that includes stories plot, characters either fiction or non-fiction and point of view. (Nurgiyantoro, 2007:10).

Wallek and Warren (1956: 75-135) also have their own opinion about the current topic of the intrinsic and extrinsic elements in the novel. While the intrinsic element comprises the number of the extrinsic, the extrinsic element itself affects the author's biography and psychology such as attitudes, beliefs and outlook on life that can change the work that the author wrote. Somehow, the psychology also affects the author's work since it was caused by the author's biography itself which can be shown as the form of the reader psychology, which results in the application of psychological principles in the works.

2.1.1 Theme

Jones (1968:82) said that the theme in the novel itself is the underlying idea or known as the “wisdom” from the presentation of the novel author. There are also two kinds of theme category which is the explicit and the not-explicit.

Regularly, the theme itself can often be found in the novel title itself or it can be founded in the middle of the story plot too which requires the audience who read it to understand the whole content of the novel. The reason why the theme in the novel is quite important is that the theme has some aspect to bring the whole story to become more alive and means to it.

While Jones has his own opinion about the theme of the novel, Nurgiyantoro (2007: 13) describes the theme of the novel could be added more than one theme in one book. While it has some positive effects that could make the novel even

more extraordinary, there are side effects to having two different kinds of themes in one novel. The side effect is that the novel could have some major plot conflict during the writing process that makes the story more complicated to understand by their audiences. The theme is like the source of the novel itself since it makes the meaning of what the novel tries to talk about.

The theme is one of the main ideas of the writer that contains a certain central idea for whole literary forms like novels, drama and short plays for example. The theme itself reflects many kinds of emotions such as love, sanity, life, death, and many more. Without the theme, the audiences never understand what the writer talks about in their literary works like they are reading a bunch of meaningless words.

Frameworks are not the best choice when the writer wants to expand the story because of the unnecessary idea development of the author. Usually, the author tries to frame the basic ideas first before the writing process. This will make the writer has some major development of his current ideas that makes the story more interesting and also attract more audience later on.

Since the theme is known as the basic development of the story, it is important to represent the whole part of the novel to get the main idea of the story when the audience read it. This is because the theme supports the literature and implied the semantic structures that will be connected between the similarities and differences in the future.

2.1.2 The Plot

Lukens (2003: 6) said that the plot is the sequence of events that contains the showed characters in action. Caserio (2015) Stated that the plot has some important connections to the story to make the novel easier to understand. His statement that told about an extended period marked that a good story and novel need a time. This already concluded that the plot is one of the novel elements used by the writer to create the serial arrangement of incidents, ideas or events. In the literature view, it provides some aesthetic pleasure and encompasses most of the incidents in the story. The story of the novel itself progressed through many kinds of various plots and conflicts.

Jones (1968: 63) has his own opinion that the plot mostly contains the current sequences of the vents that involve either one character or many characters. The sequences themselves can be complex or simple depending on the story. The simple one is mostly about one character or a group of characters following their fortunes to the conclusion while the complex one is about several groups of characters dealing with one and taking up another then repeating the first and second sequences.

2.1.3 The Event

This novel element is about some of the occurrences of events that mostly talk about some fiction that is currently not being stated as the actual event. The related one is the connection events. This type of event is about linking the important events inside the novel when sequencing the presentation of the story.

2.1.4 The Conflict

Conflict is the specific event in the story that affects the important things like functional events, major or kernel that made some essential element when developing the story plot. And conflict is about something dramatic and somehow refers to the struggle between two forces that is balanced, implying action and retaliation. Based on his definition, Jones (1968: 30) said that conflict was divided into three kinds of categories that contain physical or elemental conflict, social conflict, and internal or psychological conflict.

2.1.5 The Climax

The climax is the top of the problem in the storyline. Somehow, the conflicts and the climax known as the paramount importance of the structure of the plot contain the main elements of the plot itself in the fiction. Stanton (1965: 16) stated that the climax is about the conflict that has reached the highest level of intensity and also there is some high chance that the story has the inevitable event.

2.1.6. The Characters

Character is the source of the storyline. This is because the character is the verbal representation of a human being. During this time, the character can be defined when they do some action, speech, description and commentary. In the end, there are also some characters that loveable by the audience and also some characters that are hated by the audience as well.

The characters can be in various ways. It can be flat and minor characters or even round and major ones. The one that makes both different is the type of it. Usually, the major character is called the protagonist one as well as the character who tries to oppose the major one is the antagonist. The development of the characters can be seen in how each character in the story responds to the conflict. The storyline keep going along with the character decisions that affect the ending of the story. Additionally, the one who makes the best choice during the conflict of the story can be defined as the hero or heroine. In some stories, the conflict can be caused by the opposing character called the antagonist that tries to ruin the protagonist's way of life during the story.

Abrams (1999: 76) stated that the character who appeared in the novel and interpreted by the readers as a person who has oral quality and certain tendencies such as being expressed in what they say and what they do. The character is the people in the novel that can be referred to as the characters. The character is also a member of society. This is because the author describes the point of view of the character that is related to society can be defined as the presentation of every character.

Nurdiyantoro (2007:176) noted that there are some characters categories based on the point of view that as the major and minor character, protagonist and antagonist, round and flat character, dynamic and static character, typical and neutral character.

2.1.7 Major and minor character

The major character one is known as the actors/actresses who always appear in most of the stories that connected with other actors. The major character mostly dominates the story more than the action since the main character affects the plot development. Sometimes, the major character can be shown more than once in the story depending on the quality. Minor characters are the actor/actresses who mostly support the story. But, this character does not always appear in the story and they only appeared when there are some related characters appeared.

2.1.8 Protagonist and Antagonist Character

People already know that the protagonist is a character who has a good character based on the decision of the author decided. Altenbernd and Lewis (1966: 59) stated that the protagonist character is the character who mostly be admired by whole readers and also known as the hero because he/she always do some ideal role and always follow the rules and the value in society. Somehow, many readers give the protagonist's character sympathy after reading the story. Not just that, showing hope and value can be instantly defined by the protagonist. Well, every story has some bad characters that always make some trouble for the protagonist like not giving moral value.

Luxemburg (1992: 145) tells that the antagonist character is the opposite character of protagonist either the physically or psychologically. Usually, these kinds of characters always cause conflict to the protagonist. The conflict caused by the antagonist can be a disaster, accident environment and society, social rules, moral values, authority and many more. There are also some groups of bad characters depending on the story itself named as the antagonist force.

2.1.9 The dynamic and static character

There are also other kinds of characters besides the protagonist and antagonist. It is the dynamic or static character. The dynamic character or also known as the active character is the character that always changes the story that happens in the plot while the static one is mostly the unchanged character. The meaning of static character is the kind of character who has the same personality from the start of the story until the end of the story. Since the dynamic characters are the ones who always changed the course of the action, sometimes their personality can be changed to shy for some situations and uniquely introduced themselves based on him/her personal value. The static character is the character that remains the same in the story. The reason why there is a static character is that this character does not cause any conflict during the story at all.

2.1.10 Typical and neutral character

Altenberd and Lewis defined the typical character as a character that has less individuality instead the quality of work and nationality (Nurgiyantoro, 2007: 190). The typical characters often do constitute reflections, descriptions, or even

indications of the person or group that worked in some specific places. While the neutral one is the character who is only shown as the imaginary character and only presented to set up the story itself.

2.1.11 The Settings

The background is important for the stories and has three kinds of elements namely place, time and social. Those are used to make a certain event in a work of fiction. The elements of the setting might be able to be used to tell the place with various types such as name, and initials and sometimes there is some location that rarely used a static name of the location itself. For the background of the time, it was associated with the current word that tells so and it is the word “when”. For the social background, this element uses some suggested matter purpose to relate some of the conduct of the social life in the community like the place that is mentioned before.

Wellek and Warren (1956: 131) know that they are concerned about the place used for the story itself. The setting itself has to be referred to as the geographical location of the story, period, daily lifestyle of the characters and climate of the story. When their audience tries to read the novel, the reader automatically faced the world that includes the character and the events inside the novel. It is obvious that the character sometimes need something a bit personal like the living space, correct place and time like in people's daily life nowadays.

A good novel is supposed to contain these elements like the characters, story and plot and a good setting. The setting is about the definition of the place, the

connection of time and the social environment. The setting itself provides a realistic impression for the readers and created a certain situation that happened. This was done to make the reader create their imagination and criticize the story easily.

2.1.12 Setting of place

This setting is about the direct location where the event happened in the story. Using the setting of place requires the location with a certain name that can reflect the geographical condition of the place and the location itself has a characteristic that makes it different to the others. Describing the location is important for the readers to make sure that the event in the story happens in the designated place that is already decided.

Place settings in the novel mostly consist of several locations and always keep moving from one place to another place due to the plot and character development. The setting can be supported by the accuracy of description, function and unity with other settings elements.

2.1.13 Setting of time

This setting tells about when the event happened in the story. But, the problem with this kind of setting is that the setting of time is quite connected with the factual time that leads to historical events. And also the readers wanted to enjoy the story based on the time that is set in the story itself.

2.1.14 Setting of society

The setting of society is direct to some kind of problem that is related to the social live behavior in a certain time and place in the novel. And it has some connections with the social life system that has many problems in complex scopes such as the habits, costumes, religion, ideology and the way of thinking.

2.1.15 The Point of View

Point of view is about how the story is told since it is a way the author used to present the characters, actions, backgrounds and certain events that make up the story from the reader's work of fiction. But somehow, the importance of the perspective inside the works of fiction is no longer a big problem. The viewpoint itself is considered one of the important elements of fiction. The deviation of the angle of view is not that matter in either the first or third person but the selection of the characters that used words for example “he” or “I” is quite important to describe the role of the characters like kids, adults, until student as well.

The point of view itself is about how the story characterized the way the text represents the person, event and settings. Point of view also discusses who is telling the story and what kind of position the event is told. In general, there are three kinds of points of view used until now: First person, third person, dramatic, or omniscient point view (Jones, 1968:29).

For the first person view, the narrator is participating in the action and they can be either the major character or the minor character and mostly they are close to the event in time or distant from it. The next one is the third person. This point

of view is quite obvious when the story tells about the character that used the word he, she, or they while the dramatic point of view is when the reader of the story is an observer and permitted to see and hear the real people but not for the thought. The last one is the omniscient point of view. This one is about the author who can tell anything he wants to their reader about what they want to know. Also, the author can reveal most of the innermost thoughts of his novel characters and even can comment about the characters too.

2.2 Novel Translation

The translation is one of the efforts to find some of the equivalent meaning from the original text in the second language. The translation is the activity of rendering the meaning of a text into another language that the author intended the text (Newmark, 1988). Note that translation is the process of text reconstruction from the source language into the target language. The translation is also the kind of process that consists of reproducing in one receptor language into the natural equivalent of the source language message (Nida and Taber, 1982). The translation process consists of two kinds of language text which are the source language (SL) and targeted language (TL) and they are not explicitly being transferred from the text itself meaning that they do emphasise translation as the process itself (Hatim and Munday, 2004). The problem of the translations is mostly about the meaning of the text itself because those meaning will come into a process when they do some translations and it cannot be ignored.

Note that the translation is about the meaning rendering process and if there are any issues with the word meaning during the process, they have to be revised soon before it makes any kind of misunderstandings. The meaning also becomes the key of the transferred source language text to make it more accurate when going into the target language text.

The translations are also used as a unit in some discourse to make it easier to understand by many kinds of participants in certain communications (Machali, 2007) even the various kinds of media also affected such as short stories and books for example.

Translating some of the literary works is much different from the non-literary ones. That is because the literary works itself contained linguistic knowledge like the source language (SL) and target language (TL). Zuchridin. S (2003) said that the literary translator has included different skills in the field of language, literature and aesthetics, and social culture. These skills are often used by the literary translator to prevent any difficulties during the literary translation. The literary translations themselves are not just converting some messages into different languages like searching the equivalent of the source language (SL) into the target language (TL), but also translating the ideas and objectives included by the author has to be in there. This was done with the purpose to make sure that the original message itself can get to the reader instantly. Nord (1997) explain that translating some literature works like the fiction prose is harder to do than the non-fiction one. This was caused when doing the literature translation; the translator itself has more skills to master than having two language skills

containing source language and target language. A literature translator must have broad insights about two sociocultural known sociocultural sources and goals.

Hu (2002) already know the connection between the sociocultural and the translation really well. As a result, he explain it like this 'Translation of fiction is more complicated than the translation of other genres as it deals not only with bilingual, but also bi-cultural and bi-social transference'. At this point, it concludes that the translation of fiction including the novel itself was quite more complicated than translating other types of works since fiction translation not only translates two languages in different systems but also transfers such meaning from two different sociocultural. This was caused since fiction or known as the novel itself is already a paper that mostly reflects the life that has full of meaning in one language form that needs high interpretation, cultural and social symbols to form a background and the characters themselves that require deep understanding.

The expressions in the dialogue itself mostly contain some meaningful form based on the sociocultural context of the SL user. Newmark (1988) stated that the novel also contains some idiomatic expressions that are not possessed by the non-literary text. The meaningful form before has its reason too which is to make sure that the translator uses the named high interpretation ability that can find the equivalent of the implicatures based on the accordance with the sociocultural context of target language users.

There is also another important thing when translating the novel. The translator has to be correct when looking for the matching equivalents of the

social context and target language culture so it will have some kind of idiomatic expressions or phrases that contain some of the connotative meanings on it.

The translation of novels concluded that the translation of the works is quite different from the non-fiction translation text since it requires some extraordinary accuracy, clarity and reasonableness because the translators have to be able to transfer the text from the source text (ST) into the target text (TT). When transferring the specified text, not only includes the meaning or message inside the form of connotative language, but also the meanings that are formed in symbols or cultural and social forms in the story itself as well. The novel translation is like retelling the current contents of the story to other people. So instead of the text itself showing as the translation, the text shows as the natural tale that is quite pleasant to read or hear (Hoed, 2009).

Translating the literature is quite difficult at some point. The translator itself has to take several steps first before doing so like looking for the meaning of the source of language then the translator must maintain the sense of value in the source text as well. Even if it is only two steps, the steps are helpful when the translator having some difficulties to try rewriting the text.

The novel translation is difficult without using some proper methods to it.

Bassnett-McGuire (1991) said that there are about six rules of the novel translation and it is:

1. The translator should not 'plod on', word by word and always block out the work. The meaning of block out is that the translator

has to consider their work as the integral unit and translate in section.

2. The translator must render his/her work idiom by idiom. Do note that some idioms in the text could be translated or even untranslatable since idioms are not same it is.
3. The translator must render intention by intention
4. The translator warns against Les faux amis. The meaning is that the word structures that correspondent to both source language (SL) and target language (TL) are the same but it is not the same at all.
5. The translator advised transmuting boldly. Remember that translating the works is like resurrecting a living thing in a different form.
6. The translator should never embellish.

2.2.1 Borrowing

From the explanation by Molina and Albir (2002), the borrowing technique is the translation technique that takes a word or expression from another language and also, it divided the current technique into three different types which are: Pure Borrowing, Naturalized borrowing and cultural borrowing.

As for cultural borrowing, this type was focused when the words from the source language are translated using some words from the target language that involved things or events. But somehow, those are not exactly the same but it still affected the target language due to the lexical equivalent of the target language.

For naturalized borrowing, this type is made to fit some spelling rules in the target language. For example; the word “February” and the result of the translation of the current word is the word *Februari* when spelt in Indonesia language (Achyar, 2008).

Kridalaksana (2009) stated that borrowing is all about inserting elements of phonological, grammatical, or lexical one. For lexical borrowing, this borrowing technique often has trouble when involving the lexical items from the TL dictionary based from Scendl (2001).

According to Trudgill (1974), the borrowing technique is the process when bilingual speakers introduce words from one language into another language. And also the borrowed word is mostly accepted as a second language like some of the French words that are used in English since most of their speakers know most of those French words due to this technique.

2.2.2 Adaptation

Adaptation is one of the translation techniques that involve several changes to make the target language produced properly from the source language. Usually, the changes involve various types such as deletion, addition, explanation, illustration and exemplification.

The true definition of the adaptation technique is mostly focused on translating the author's intention and defines the translation as “the rendering the meaning of a text into another language in the way that the author intended the

text”. Another definition by Nida and Taber (1982) focused on meaning and style. They also use the specific term called “reproduction” which means they used to indicate the process of translation.

From most of the definitions of the adaptation technique that are described by many people, it is confirmed that the adaptation technique is about involving any number of changes to make the changes much better with the target language without even distorting the meaning of the source language itself.

After the definition of adaptation language, there are many types of adaptation: Collocation adaptation, cultural adaptation, and literary adaptation. Collocation adaptation is about how the words can be used together in a regular way (Richards, 1993). Cultural adaptation, this one is focused on the broad term which is covering many things related to people's life. Those terms can be defined as the total set of beliefs, attitudes, customs, behaviours, social habits and many more (Richards, 1993).

The literary adaptation is quite an obvious one since it is always used for translating a piece of literature like novels, short stories, poetry and many more. The translator will consider the cultural divergence when translating the piece of literature from one language into another language.

For this translation project, the adaptation method will be used for changing the majority of sentences that were already written in the first chapter until the second chapter in purpose to make it more simple and understandable for most of the readers. The adaptation technique that will be used during the process of the

novel translation will be the collocation adaptation. The reason why the writer chooses this one is that this adaptation technique is quite common among other people and also to make the novel translation more simple as well.

2.2.3 Nightmare Definition

A nightmare can be defined as a terrifying dream that is seriously scary or even upsetting. Nightmares also can be seen as fearful, vivid and often frightening dreams during sleep that may be accompanied by sleep talking and even body movements. In general, a nightmare is a common situation when the person feels something unnecessarily terrifying inside of their mind.

In the literature, the nightmare can be added to the themes of the novel alongside other horror-type themes like a thriller, psychological nightmare and many more.

According to Schredl in Encyclopedia of Neuroscience, a nightmare is quite common and almost five percent of the population have suffered from nightmares themselves. But somehow, nightmares can also be an interesting topic for the basic dream and dream researchers themselves. This is because the body-mind interaction can be studied like the correlation between emotional intensity and brain activation that is related to emotion in waking life also known as the limbic system. (M. Schredl, 2009). According to Winkelman,

“Having nightmares are quite common for the people like us. Sometimes the population can even remember one or more of their nightmares in the

past and currently the highest count of nightmares goes to children. Most of the parents explain that the children have nightmares is around three until six years old.” (2015)

The reason why children are frequently having nightmares more than adults is that the nightmares become the source of the night terror itself. Night terrors are known as a dream too but instead become the sudden fearful reactions that could happen during the transitions from one sleep phase to another.

2.3 Review of the Earlier Study

To make sure that the translation of the novel is properly made the writer decides to search for a review of the novel that has already been translated before and the book is called *The Winter People* by Jennifer McMahon.

The Winter People is written by Jennifer McMahon. Jennifer herself was a writer that was born in Barre, Vermont on 5 June 1968 and now moved to Montpelier instead. She is also one of the Goddard College graduates and until now she has written more than ten novels that mostly tell about self-experience and thriller as her major novel theme. Her 2013 novel “The Winter People” talks about the old and strange town that hides some mysteries about a woman named Sara Harrison Shea found dead one month after her daughter's death based on the old legends in 1908. The novel itself was published on 29th March 2013 with 447 pages long. The translation of the book was published in PT Mizan Pustaka in 2015 and translated by Angelic Zai-Zai.

In the first chapter of the novel, the translations seem quite well along with the original text. In the first paragraph, the translations are still clean and there's no unique change at the moment. In the second paragraph, the word "Papa" in the text "*Aku berniat menjelajahi hutan, di dekat Devil's hand, tempat papa melarang kami bermain*" was still same as the original one. At this point, the translator uses the borrowing technique to represent a certain word in it. The rest of the paragraph is using words that are mostly untranslatable such as "*Devil's Hand, Sugar Maple, jack-in-the-pulpit*" since the word is most likely aliases.

In the next paragraph, after the main character recognizes a certain character named Hester Jameson, there is the text that uses the adaptation technique when telling her sister died two weeks ago. The word "*Thypoid*" from the text "*She'd died two weeks before from thypoid fever*" seems a bit similar meaning to the word "*Thypus*". In the translated version, the translator still wrote "*Tifus*" in it. Although it is used like that to make it less confusing to readers itself perhaps.

The conversation part on the third page seems unique experience to it. The translator keeps the text the same as the original one since changing the element in it will become a mistake. The examples like this one "*I am he who will sustain you. I have made you and I will carry you; I will sustain you and I will rescue you.*" If this sentence compared to the translated one, is a different story. The result of the translated one is "*Aku tetap Dia yang menanggung kamu. Aku telah menjadikanmu dan akan terus mendukungmu; Aku akan menanggung dan menyelematakanku.*" To be honest, the translation of this part was already a disappointment, at least for the first part of the conversation. Not using any kind

of word improvement already become a huge mistake. The point of the translation is to make the literature understandable to other readers. And sadly, after further observation, the translation result of the novel was not that impressive.

When the translator writes the next paragraph of the next page when Mrs Jameson starts to keening, it seems like the translator already improved her translation a bit. The word arrangement in that section was slowly developed by the translator itself even though there are some words or text that has a bit confusing, but overall, the translator did a good job when translating the novel.

It is quite obvious that the novel translation can be a bit annoying sometimes. The translator needs some specific steps to make their translation results more appreciated and easier to understand by their audience.

For the strategies itself, the translator tries to improvise her translation results by using similar text in each sentence to make it more understandable. The writer also looks up to the first ten pages of the novel to analyze the translation result of the novel to provide better strategies for his translation project.