TRANSLATION TECHNIQUES OF LOSS AND GAIN IN THE TRANSLATION OF NOVEL *IF I STAY*

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ABSTRACT

This research has an intention of discovering the forms of loss and gain found in the translation of Gayle Forman's novel entitled *If I Stay* and identifying the translation techniques that are used in translating them. This is a qualitative descriptive research. The data are in the form of words, phrases, clauses, or sentences of the original and its translation version *Jika Aku Tetap Di Sini* by Poppy D. Chusfani that contained loss and gain. They are collected through reading technique and then analyzed by the translation techniques. The translation techniques suggested by Molina and Albir (2002) is used to do the research. The results of the research is 120 forms of loss and gain. There are 43 forms of loss and 77 forms of gain. There are 12 forms of linguistic compression, 31 forms of reduction, 24 forms of amplification, and 53 gain forms of linguistic amplification.

Keywords: Translation techniques, loss and gain

ABSTRAK

Penelitian ini dilakukan dengan tujuan untuk menemukan bentuk terjemahan yang mengalami penambahan dan pengurangan makna dalam terjemahan novel If I Stay karya Gayle Forman dan juga mengidentifikasi teknik penerjemahan yang digunakan dalam menerjemahkan novel tersebut. Penelitian ini adalah penelitian deskriptif kualitatif. Data berbentuk kata, frasa, klausa, atau kalimat dari novel asli dan novel versi terjemahannya Jika Aku Tetap Di Sini oleh Poppy D. Chusfani yang terdapat penambahan dan pengurangan makna di dalamnya. Pengumpulan data menggunakan teknik simak dan analisis data menggunakan teknik penerjemahan yang dikemukakan oleh Molina Albir. Hasil penelitian berupa 120 temuan terjemahan yang mengalami penambahan dan pengurangan makna. Terdapat 43 bentuk terjemahan dengan pengurangan makna dan 77 bentuk terjemahan dengan penambahan makna. Terdapat 12 bentuk terjemahan dengan pengurangan makna yang menggunakan teknik kompresi linguistik, 31 bentuk yang menggunakan teknik reduksi, 24 bentuk terjemahan dengan penambahan makna yang menggunakan teknik amplifikasi, dan 53 bentuk yang menggunakan teknik amplifikasi linguistik.

Kata kunci: Teknik penerjemahan, penambahan dan pengurangan makna

A.   INTRODUCTION

In these times of worldwide communication, English is now the established universal language. It is the major international language for communication in such areas as science, technology, business and entertainment. Hundreds of books, magazines, and newspapers are printed in English, half of the homepages of the most visited sites on the Internet are written in English, half of the world's scientific literatures are written in English. Currently, more than million of people speak English. English can be at least

understood to almost everyone among scholars and educated people, also people in all over the world know many English words, the pronunciation, and the meaning.

Consequently, the dominance of English in the world is revealed by the appearance of many people who want to learn English as it has become the key to international science, technology, and commercial innovations. Many students need English because their course of studies includes textbooks available in English. Young people around the world need English so that they can use internet, can communicate with their partners in other countries, and can understand movies they watch. In any case, there are some people who want to master English in order to be able to make a translation from English into their own languages and vice versa.

Nowadays, translation plays an important role in global communication. Brislin (1976: 1) explained that, "Translation is a general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form." The translation gives its reader the same picture as what a native reader gets from the original one. It should instigate similar aesthetic effects as did the original for the benefit of its readers; a translation of a special-purpose text should mediate the information contained in the source text as precisely, accurately, and fully as possible, reflecting the purpose of the target text. Some basic requirements that stated by Nida (in Hatim, 1990: 16), such as making sense, conveying the spirit and manner of the original, having a natural and easy form of expression, and producing a similar response, are needed to produce a good translation.

Nevertheless, due to the different linguistic systems, cultural aspects and contexts, the translator cannot always produce the exact translation. This condition leads to loss and gain in the translation. According to Hervey, Higgins, and Haywood (1995: 16), translation loss is any failure in replicating a source text exactly. The target text may lose the source text features or the target text may gain the features which are not present in the source text. In this research, the novel *If I Stay* by Gayle Forman (2009) and its Indonesian-version novel *Jika Aku Tetap Di Sini* (2011) which has been translated by Poppy D. Chusfani are chosen to be the source data in this research. After reading the two versions of the novel, it is seen there are some words in the sentences of the source text are not translated into the target text, and there are some words in the sentences of the source text which do not exist but have been added into the target text by the translator. These are the examples:

LOSS
ST : Everyone thinks **it was** because of the snow.
TT : Semua orang mengira penyebabnya salju.
GAIN
ST : Mom makes cereal and toast.
TT : Mom **cuma bisa** membuat sereal dan roti panggang.

In the LOSS example, the subject **it** and its predicate **was** in the source text are not translated into the target text. It shows that the translator deleted them from the source text. Then, in the GAIN example, the translator added two words ***cuma bisa*** into the target text, while in the source text, these two words do not exist.

This research is aimed to discover the forms of loss and gain found in the translation of Gayle Forman's novel entitled If I Stay and identifying the translation techniques that are used.

B.   THEORY
1.   Definition of Translation

There are some definitions about translation according to some scholars. Peter Newmark (1981: 7) expresses, "Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language." In line with Newmark, Brislin (1976: 1) explains, "Translation is a general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form." Based on this, Peter Newmark and Brislin focuses on the transferring the idea from the source language into the target language.

Still and all, Nida and Taber (1974: 12) state that translating is reproducing the closest natural equivalent of the source language message into the receptor language, first in terms of meaning and secondly in terms of style. As stated in Nida and Taber's description, Bell (1991: 5) says, "Translation is the expression in another language (target language) on what has been expressed in another (source language) by preserving semantic and stylistics equivalents." As it has been pointed out, Nida, Taber, and Bell believe that besides heeding the transferring of the message, the translator also must take into consideration of the style and grammar rules in translating a text, for every language has their own style and grammar rules.

It is plain to see that translation is a process of transfering messages from source language into the target language accurately and equivalently. The target language text should have the same meaning as what is delivered in the source language text. Furthermore, the translator also should take notice of the style and grammar rules in order to maintain the whole meaning of the source language text. However, a word for word translation which not taking notice of making a right grammar will be hard to read. As shown, the first priority is transferring the idea and the second one is transferring the style.

2. Techniques of Translation

Molina and Albir (2002: 508) state that strategies play essential role in problem solving they are central part of the subcompetencies that make up translation competence. Translation strategies basically work in the same way with translation techniques, since strategies are the basic element which is realized in form of technique. The strategies are being a part of a process whereas techniques realize as the result. As opined by Molina and Albir (2002: 508), strategies open the way to finding a suitable solution for a translation unit. The solution will be materialized by using particular technique. Therefore strategies and techniques occupy different place in problem solving; strategies are part of process, techniques affect the result.

As conveyed by Molina and Albir (2002: 509-510), there are 18 classification of translation technique:

1. Adaptation
   It replaces cultural item of a source language which does not exist in the target language.
   For example: **Bitch** is translated into **brengsek**

2. Amplification
   This technique adds additional information which is not formulated in the source language.
   For example: **Father Knows Best** is translated into **serial komedi Father Knows Best**.

3. Borrowing
   It means take a word straight from source language. For example: **Punk-rock** is translated into **punk-rock**.

4. Calque
   It is a technique which is used by literally translating a word or phrases either lexically or structurally.
   For example: **Sport coat** is translated into **jaket sport**.

5. Compensation
   Replacing an element of the source language text in another place in the target language text, because it cannot be reflected in the same place as in the source language.

6. Description
   To replace a term or expression by explicating its form or its function. For example: **Wingtips** is translated into **sepatu kulit bertali**.

7. Discursive Creation
   Using unpredicted term in the target language that is different from the source language.
   For example: **Husband for a Year** is translated into **Suami Sementara**

8. Establish Equivalent

It is a technique using a term or expression recognized by dictionaries as an equivalent in the target language.

For example: **Optimist** is translated into **optimis**.

9. Generalization

Changing a word or a term of the source language with a more general or neutral term.

For example: **Tube** is translated into **selang**.

10. Linguistic Amplification

This technique adds some linguistic element on the target language text in order to make it clear and appropriate.

For example: **I wasn't so sure that was true** is translated into **aku tidak terlalu yakin maksud si juri memang begitu**.

11. Linguistic Compression

This is the opposite of linguistic amplification. Here, some linguistic element of the source language text is synthesized.

For example: **Everyone thinks it was because of the snow** is translated into

semua orang mengira penyebabnya salju.

12. Literal Translation

It translates an expression word by word.

For example: **I will go now** is translated into **aku akan pergi sekarang**.

13. Modulation

It is a technique that changes a point of view of the source language both structurally and lexically.

For example: **It is not expensive** is translated into **murah**.

14. Particularization

This one is the opposite of generalization. More concrete word or term is used to replace the one from the source language.

For example: **Air transportation** is translated into **pesawat**.

15. Reduction

It is contradictory of amplification. It suppresses a source language information in the target language.

For example: **Ramadhan, the Muslim month of fasting** is translated into **ramadhan**.

16. Substitution (linguistic, paralinguistic)

Changing linguistic element for paralinguistic element (intonation, gesture) or vice versa.

For example: **Shrugging shoulders** is translated **saya tidak tahu**.

17. Transposition

It is used by changing grammatical category.

For example: **His endless search** is translated into **berputar-putar**.
18. Variation
To change linguistic element or paralinguistic element (intonation, gesture) that affects aspects of linguistic variation.
For example: Drama.

C.   METHOD

The object of this research is loss and gain in the translation of the novel *If I Stay* by Gayle Forman (2009). This research employs a descriptive qualitative which means that the researcher accomplished the research by collecting, analyzing the selected data, and then drawing a conclusion. As revealed by Cresswell (1994: 171), "Descriptive method is collecting the data qualitative data, analyzing them, and writing the result." This research uses qualitative method because this research relies on opinion and belief rather than statistical data which are inclined to quantitative research. The data were in the form of words, phrases, clauses, or sentences of the source text and its translation that contained loss and gain. The data are analyzed based on the translation techniques employed.

The documents used as the data of this research are the novel entitled *If I Stay* written by Gayle Forman (2009) and its Indonesian version *Jika Aku Tetap Di Sini* translated by Poppy D. Chusfani (2011). This novel is chosen because the writer and the translator have different cultural background so loss and gain in the translation may occur.

Steps on this research are as follows:
1.   Finding the novel *If I Stay* and its Indonesian version *Jika Aku Tetap Di Sini*.
2.   Reading and comparing both the English and the Indonesian version.
3.   Collecting the data and analyzing them into some groups, put it into tables to show the different of techniques applied.
4.   Describing kinds of loss and gain techniques found in both English and Indonesian version.

D.   RESULTS AND DISCUSSION

This research is conducted to discover the forms of loss and gain found in a novel *If I Stay* by Gayle Forman (2009) into Indonesian-version *Jika Aku Tetap Di Sini* by Poppy
D. Chusfani (2011) and to identify the translation techniques applied in translating them. The number of loss forms is 43 sentences and the number of gain forms is 77 sentences. Thereby, the total number of loss and gain forms in the novel is 120 sentences.

The reference of translation techniques is translation techniques proposed by Molina and Albir (2002). They stated that "we define translation techniques as procedures to analyse and classify how translation equivalence works" (2002: 509). As conveyed by Molina and Albir (2002: 509-510), there are 18 classification of translation techniques.

There are adaptation, amplification, borrowing, calque, compensation,

description, discursive creation, establish equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation. Nevertheless, the loss and gain forms in this research employ four techniques. Linguistic compression and reduction for loss forms. Amplification and linguistic amplification for gain forms.

1.   Linguistic Compression

Linguistic compression is the translation technique in which some linguistic element of the source language text is synthesized. Data of linguistic compression from the novel *If I Stay (2009)* and the translated version by Poppy D. Chusfani (2011) is described as follows.

Data 1:

*So Mom and I wandered around the mall, stopping every couple minutes so she could sit down and take deep breaths and squeeze my wrist so hard it left **angry red marks**.* (Gayle Forman, 2009: 153)

*Maka Mom dan aku berkeliling mal, berhenti setiap beberapa menit agar Mom bisa duduk dan menarik napas dalam-dalam sambil meremas pergelangan tanganku begitu kuat sampai **bertanda merah**.* (Poppy D. Chusfani, 2011: 128)

Based on data (1), *angry red marks* in the source text is translated into *bertanda merah* in the target text. The translation is not included the word *angry*. It follows that the word *angry* here means to describe a wound or sore that is red and inflamed. However, the phrase *angry red marks* cannot be translated word by word into the target text because there is no appropriate word in Indonesian for *angry* of this phrase. Therefore, the word *angry* is synthesized in this translation.

Data 2:

*She's limp now, **offering no resistance**.* (Gayle Forman, 2009: 146)

*Kim sekarang lesu, **tidak melawan**.* (Poppy D. Chusfani, 2011:123)

The translation above signifies that the translator did not mention offering in the target text. As can be seen, the sentence of the source text is She's limp now, offering no resistance and the target text sounds *Kim sekarang lesu, tidak melawan.* The word offering here illustrates the verbal act of offering or in Indonesian, according to John M. Echols and Hassan Shadily (2010: 403), means *memberikan, menawari, menawarkan, memajukan, memanjatkan*. Hence, if the word offering in source text were also translated into the target text, the translation will become: *Kim sekarang lesu, tidak memberikan perlawanan* which does not sound natural. The translation loss done by the translator here is making the sentence acceptable to read by the readers of the target text.

2.   Reduction

Reduction is the translation technique that suppresses a source language

information in the target language. Below is the data.

Data 3:
*"She offered to take me to Planned Parenthood **to get the Pill** and told me to make Adam get tested for various diseases...."* (Gayle Forman, 2009: 113)
"Mom menawarkan diri mengantarku ke pusat kesehatan dan menyuruhku meminta Adam dites terhadap berbagai penyakit...." (Poppy D. Chusfani, 2011: 96)

According to data (3), it can be clearly noticed that the information in the source text *to get the Pill* is eliminated in the target text. Planned Parenthood is a nonprofit organization that does research into and gives advice on contraception, family planning, and reproductive problems. It offers health care services for teens, including pregnancy testing, all types of birth control and sexually transmitted infection testing and treatment, HIV testing and abortion. Moreover, the pill which is talked about in the source text is actually a birth control or a morning-after pill (emergency contraception) for teenagers under the age of 18 who have had intercourse before marriage. Since Indonesia's government ban unmarried couples from having sex, the translator then decided to lose the information *to get the Pill* from the source text in order to prevent the possibility of the readers to imitate the action. Here, the loss process is happening due to the different cultural aspect.

Data 4:
*"I've got a ways to go. **Now come on.** Let's take the bus to the mall. I'm not up to driving."*
(Gayle Forman, 2009: 152)
*"Aku masih punya banyak waktu. **Ayo** kita naik bus ke mal. Aku tidak bisa menyetir."*
(Poppy D. Chusfani, 2011: 128)

A phrase *Now come on* in the source text is not translated into the target text. The phrase *Now come one* can be translated into *Sekarang ayo*. Nevertheless, there is an expression *Let's take the bus to the mall* after *Now come on*. The expression Let's take the bus to the mall is translated by the translator into *Ayo kita naik bus ke mal* which has mentioned the word ayo in it. Moreover, if the phrase *Now come on* were also translated, there would be a repetition of the word ayo.

Amplification
This technique adds additional information which is not formulated in the source language. The data can be seen below.

Data 5:
*Dad said he looked like one of the boys from **Lord of the Flies**.* (Gayle Forman, 2009: 225)
*Dad berkata dia tampak seperti salah satu anak dalam **buku Lord of the Flies**.* (Poppy

D. Chusfani, 2011: 187)

It is easy to see from data (3) that here the translator added additional information *buku* into the target text. Whereas, there is no word book in the source text. It is done to avoid the obscurity of the meaning in the target text since the readers probably do not recognize what *Lord of the Flies* is.

Data 6:

My little brother, Teddy, lets out a war whoop when Mom's AM radio announces **the closures**. (Gayle Forman, 2009: 4)

Adik laki-lakiku, Teddy, meneriaki seruan perang ketika radio AM Mom mengumumkan

penutupan sekolah. (Poppy D. Chusfani, 2011: 7)

In the source text, it is said *My little brother, Teddy, lets out a war whoop when Mom's AM radio announces the closures*. Then, in the target text, the translator added additional information after *the closures*, that is *sekolah*. The additional information *sekolah* after *penutupan* is given in order to make the reader get the whole message of the target text.

Linguistic Amplification

This technique adds some linguistic element on the target language text in order to make it clear and appropriate.

Data 7:

*"You're just **saying that**."* (Gayle Forman, 2009: 26)

*"Dad cuma **berkata begitu untuk menghiburku**."* (Poppy D. Chusfani, 2011: 26)

From data (4), it is seen that the translator added some linguistic elements at the end of the sentence in the target text. The phrase *untuk menghiburku* is put to define the intention of Dad's purpose by saying it. Supposing the translator did not add *untuk menghiburku* in the target text, the translation will become *"Dad cuma berkata begitu"* which sounds incomplete. To put in other words, adding some linguistic elements in the sentence here makes the translation more comprehensible to interpret.

Data 8:

***Page him**, get her to the OR*. (Gayle Forman, 2009:163)

***Panggil dia melalui penyeranta**, minta ke ruang operasi*. (Poppy D. Chusfani, 2011: 136)

It can be said that if the translator did not clarify the clause *Page him* of the source text, it would create confusion in the target text. Suppose that the translator translated the source text word by word without adding linguistic elements, the result in the target text would sound: *Penyeranta dia, minta ke ruang operasi*. Thus, for the readers who do not recognize what *penyeranta* is, it will make them confuse and find difficulty in apprehending the meaning. By giving such an additional phrase, the translation works natural and acceptable to read by the readers of the target text.

E. CONCLUSION

As explained in the results and discussion, there are forms of loss and gain found in the translation of the novel *If I Stay* by Gayle Forman (2009). It is found 120 forms of loss and gain. There are 43 forms of loss and 77 forms of gain. Here, it is discovered four techniques of translation in translating loss and gain. Those are reduction and linguistic compression for loss forms, also amplification and linguistic amplification for gain forms.

Regarding the loss and gain process in translating the novel *If I Stay* by Gayle Forman (2009) into the Indonesian-version *Jika Aku Tetap Di Sini* by Poppy D. Chusfani (2011), it can be seen that the translator did the process because she wanted to make the translation as precisely, accurately, and fully as possible, reflecting the message of the source text. Besides, every so often the translator did the loss process since there is no appropriate terms or expressions in the target text due to the different cultural aspect. By the same token, the translator gave additional information in the gain process in order to clarify more the terms or expressions from the source text which probably will create the lack of understanding in the target text due to the different linguistic systems, cultural aspects, and context.

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