



An Analysis of Translation Technique in Translating “Looking For Alaska” Novel Written by John Green

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Abstract

This research analyzes translation techniques used in translating Looking for Alaska novel written by John Green. A qualitative method is employed in discovering the results, where it is conducted by employing note-taking in order to collect the data. In analyzing the data, this research utilized document analysis for reviewing or evaluating the selected document, which in this case, the translated novel. After conducting this research, it is found that this novel is translated by using ten types of technique, namely adaptation, amplification, borrowing, calque, compensation description, establish equivalent, generalization, literal translation, and variation. Furthermore, the most used technique in translating the Looking for Alaska novel is literal translation with the discovered cases being 140 and since this technique is constantly used in translation, this number is only the representation of it because it is safe to assume that the translator usually resorted to this technique presumably due to it is being default way of translating a text.

Abstrak

Penelitian ini menganalisis teknik penerjemahan yang digunakan dalam menerjemahkan novel yang berjudul Looking for Alaska karya John Green. Penelitian ini menggunakan metode kualitatif yang dilakukan dengan cara mencatat untuk mengumpulkan data. Dalam menganalisis data, penelitian ini menggunakan analisis dokumen untuk mengkaji atau mengevaluasi dokumen yang telah dipilih, yakni terjemahan novel. Hasil penelitian ini menunjukkan bahwa novel yang berjudul Looking for alaska diterjemahkan dengan menggunakan sepuluh jenis teknik, yaitu teknik adaptasi, amplifikasi/ penambahan, peminjaman, kalke, kompensasi, deskripsi, padanan lazim, generalisasi, penerjemahan harfiah, dan variasi. Selanjutnya, teknik yang paling banyak digunakan dalam menerjemahkan novel yang berjudul Looking for alaska adalah penerjemahan harfiah dimana teknik tersebut digunakan sebanyak 140 kali. Teknik ini adalah teknik yang paling sering digunakan dalam penerjemahan. Oleh karena itu, angka ini hanya representasi untuk mengasumsikan bahwa penerjemah biasanya menggunakan teknik penerjemahan harfiah karena teknik tersebut paling banyak digunakan untuk menerjemahkan sebuah teks.

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1. INTRODUCTION

The translation is not an easy thing to do. People usually think that if someone can speak a language, they also must be able to do the translation. Larson (1984) said that in

translating texts, a translator should reproduce it, which communicates the same message as the source language but using the natural grammatical and lexical choices of the target language. It means the translators have to know the grammatical structure of the source language and target language to avoid mistakes in translating. It can be said that translation seems to have the same term, “equivalence”. The meaning, context, through or message of both sources of reproducing in the receptor language. The closest meaning natural is equivalent to the source language’s message, and the first is meaning, and the second is *style*. The message of the source language must be equivalence to the target language. Many things nowadays are written in bilingual or multilingual formats. A novel, as an example of a literary product, is one of them. It is written not only in the source language, but also in other languages. This is done in order for readers to gain a deeper understanding of the author's stories. Furthermore, it is a means of bringing the works to the attention of the entire world. Unfortunately, the quality of translated works may not always be equal to that of the original. This is due to the translator's lack of expertise of translation processes as well as his or her inability to translate the story's figurative language, cultural specifications, and stylistic style.

This study is supposed to reveal the translation technique utilized to translate John Green's novel *Looking for Alaska*. Those who read this paper may be able to improve their translation skills by using this research as one of the available translation guides as a result of this research. This study is also expected to provide information on how certain value is delivered from the source language to the target language, which includes the positive or negative value contained in a novel written by the author in order to make the story more beautiful.

1.1. Definition of Translation

Generally, translation is a process of rendering meaning, ideas, or messages of a text from one language to other language. There are some considerations which follow this process, which mainly related to the accuracy, clarity and naturalness of the meaning, ideas, or messages of the translation. It means that it is an important thing to consider whether the readers of the target text accept equivalent information as the readers of the source text do. These considerations are clarified in some definition of translation stated by some experts. One of the most prominent definitions of translation is stated by Newmark (1988) who defines translation as “rendering the meaning of a text into another language in the way that the author intended the text”. This definition stresses on rendering meaning of the source language text into the target language text as what is intended by the author. The result of translation has to transfer the meaning of the source language clearly. In order to make a clear meaning of target language can be understood by the readers. So, the result of translation must be readable. In target language, readability is needed, because it makes the reader easier to catch the content of the translation text, conversely when the translation text is not readable. It will make the readers difficult to understand the content of the text well. Based on many definitions above, the researcher assumes that the translation is a process of transferring language from source language to target language without changing the meaning. The translator has to find the equivalence between the SL and TL.

1.2. Process of Translation

The process of translation can be defined as the activity of translation. The translation process is often used by a translator as the guidance in translating a text from a source language into a target language.

Nida and Taber (1993, p.57) explain that the process of translating consists of reproducing the closets natural, first in term of meaning and secondly in terms of style in the

receptor language, equivalent to the source language message. They explain the translation procedures as bellow:

1. Analysis: analyzed in terms of grammatical relationship and the meaning of words and combinations of words.
2. Transfer: transferred in the mind of the translator from language X to language Z.
3. Restructuring: restructured in order to make final message fully acceptable in the target language in term of the lexicon, grammatical structure, and its cultural.

1.3. Translation Techniques

Molina and Albir (2002, p.507) propose a definition of technique of translation which is based on two premises: 1) the need to distinguish between method, strategy, and technique; 2) the need for an analysis and functional concept of translation techniques. Albir (1996) (in Molina and Albir, 2002, p.507) states that “translation method, strategies, and techniques are essentially different categories”. Translation technique is the result of a choice made by a translator; its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc. The word technique itself refers to a way of doing an activity which needs skill and competence. Therefore, technique of translation can be defined as the way used by translators in translating smaller unit of language (words, phrases, and expressions) from the source language into the target language. Molina and Albir (2002), propose eighteen techniques of translation with the examples were taken from Singgih Danu Kuncoro (2012), they are:

1.3.1. Adaptation

A technique in process of translating that replace a SL cultural element with one from the target culture, e.g. the phrase Dear sir become *Yang terhormat* or phrase of *Sincerely yours* become *Hormat saya*. In this technique, a translator replaces the cultural elements that contained in the source language with the target language in order to fit the cultural context of the target language since most languages are different from one to another

1.3.2. Amplification

A technique in process of translating to introduce details that did not formulate in the SL information, explicative paraphrasing, e.g., when translating from Arabic to Indonesian to add the *Muslim month of fasting* to the noun *Ramadhan*. In this technique, a translator inserts the details that describe the word in the source language in order to give an image regarding the untranslatable word.

1.3.3. Borrowing

A technique in process of translating to take a word or expression straight from another language. It can be pure or naturalized borrowing. Example of pure borrowing is *Mixer* in English translated become *Mixer* in Indonesian. And the example of naturalized borrowing is *Mixer* in English translated become *Mikser* in Indonesian. This technique is utilized by borrowing a word from the source language and use it in the target language in order to further emphasize the meaning of the intended sentences or words.

1.3.4. Calque

Calque means literal translation of a foreign word or phrase; it can be lexical or structural, e.g. the English *Directorate General* into Indonesian *Direktorat Jendral*. This technique is utilized by using the literal translation of a word in the source language and use it in the target language.

1.3.5. Compensation

A technique in process of translating to introduce an ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST, e.g. *It's me, Peter Parker, a friendly neighborhood* into *Ini aku, Peter Parker, sahabat kalian*. This technique is utilized by translating the phrases or sentences of the source text and similarly arranging it in the target text.

1.3.6. Description

A technique in process of translating to replace a term or expression with a description of its form or/and function, e.g. translating traditional Javanese *penghulu* as *God's servant helping couple to marry*. This technique is utilized by describing the term of the ST in the TT language in order to get the picture of the corresponding term without losing its meaning.

1.3.7. Discursive creation

A technique of translation process to establish a temporary equivalence that is totally unpredictable out of context, e.g. the Spanish translation of the film *Rumble fish* as *Si Rumble*. This technique is utilized by introducing an impermanent term that is closely related yet erratic and out of context in order to explain the untranslatable term.

1.3.8. Established Equivalence

A technique of translation process to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TT, e.g. to translate the English expression; *They are like as two peas in a pod* as *Mereka bagai pinang dibelah dua*. This technique is utilized if one encounters term or recognizable expressions, both by the dictionaries and language, and use it in order to maintain the meaning of the corresponding terms.

1.3.9. Generalization

A technique that use a more general or neutral term, e.g. to translate the Indonesian words *ikan mujair* as *fish* in English. This technique is utilized by using common terms in order to ease the readers in comprehending the translated words.

1.3.10. Linguistic Amplification

A technique to add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g. to translate the English expression *no way!* into Indonesian as *maaf saja!* This technique is utilized by adding necessary linguistics elements in translating expressions in order to provide an emphasize on certain expressions.

1.3.11. Linguistic compression

A technique of synthesizing linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g. to translate the English question *Yes, then? With Lalu?* in Indonesian, instead of using a phrase with the same number of words, *Ya, kemudian?* Similar with the previous technique, this technique is utilized by reducing the ST in order to provide an emphasize on certain expressions.

1.3.12. Literal Translation

A technique to translate a word or an expression word for word, e.g. *I will love you* as *aku akan mencintai kamu* in Indonesian. The translation of the English word ink as *tinta* in Indonesian is not a literal translation but an established equivalent. This technique is utilized

by taking each word and translates it with the equivalent word in the dictionaries or the established decisions.

1.3.13. Modulation

A technique to change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g. to translate *the stars went out as pagi menjelang*. Another example is “*shall we?*” translated into *mari, kita berangkat!* in Indonesian. This translation is used by changing the point of view or the phrases categories of the ST into the categories that are acceptable in the TT contexts.

1.3.14. Particularization

A technique in the process of translating by using a more precise or concrete term, e.g. to translate *vehicle* in English into *mobil* in Indonesian. It is in opposition to generalization. This technique is utilized by using more specific TT terms to describe the more common ST terms.

1.3.15. Reduction

A technique in the process of translating by suppressing an ST information item in the TT, e.g. to translate *rejected and repudiated as ditolak*. It is in opposition to amplification. This technique is utilized by deleting the unnecessary linguistics elements in translating expressions in order to provide a compact meaning of certain expressions

1.3.16. Substitution

A technique which is used to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g. to translate the Arab gesture of putting your hand on your heart as *Thank you*. This technique is mostly used by the interpreter to express certain expressions in a more familiar way and this technique is also mostly related to the use of pitches and signs in the TT.

1.3.17. Transposition

A technique which is used to change a grammatical category, which involves replacing one-word class with another without changing the meaning of the message, e.g., *adept* translates into *sangat terampil*. This technique is used by changing the ST word that belongs to a certain class word into a TT word that belongs to a different word class, which will certainly have an impact on grammar and rules.

1.3.18. Variation

This technique changes linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc. This technique is shown in a movie which the story tells about more than one culture and uses different dialect.

2. RESEARCH METHOD

This research used a qualitative method since the objective of this research is to discover the translation techniques that are used by the translator. The qualitative method is chosen because it is assumed that this method helped to discover the techniques in translating the novel, which was an explanation and description. The researcher used novel as the source of data in order to complete the purpose of this research. Moreover, the research data were taken from the original novel by John Green entitled “Looking for Alaska”. Moreover, the

Indonesian version is translated by Sekar Wulandari, which has been published in a book entitled “Mencari Alaska”. In addition, the related data are translated words and phrases in the novel, which included the dialogues, idioms, et cetera. Last, this novel is bilingual. The English version as the source language and the Indonesian version as the target language. The data for this research were the techniques, which are based on Molina and Albir’s theory, that might be used by the translator in translating the novel and in order to collect the desired data, the note-taking method was used by skimming through the original and translated novel. Best and Kahn (1998, as cited in Muswazi and Nhamo, 2013) said that note-taking is putting materials in a form that can be recalled and used in the future. In conducting a research, data analysis is necessary for answering the research questions stated before. This qualitative research used document analysis for reviewing or evaluating the selected document, which in this case, the translated novel. Bowen (2009) explained that document analysis is a systematic technique for assessing or evaluating documents, both printed and electronic (computer-based and Internet-transmitted) material.

3. RESULTS AND DISCUSSIONS

In this section, the analysis covers the Indonesian language translation in order to comprehend the translation techniques in target text after they are translated from the source text. This research employs Molina and Albir (2002, pp.509-511) translation techniques (herein TT) to classify the techniques used by translator in their work of translating a novel. They argue that translation techniques are those are used that affect the results of translation and also the micro-unit of the text.

Table 1. *Summary of the Translation Techniques in Looking for Alaska Novel*

No	Types of TT	Number of Technique(s)
1.	Adaptation	60
2.	Amplification	43
3.	Borrowing	30
4	Calque	20
5	Compensation	32
6	Description	41
7	Established Equivalent	20
8	Generalization	54
9	Literal Translation	140
10	Variation	25
Total of Techniques		465

Table presented above is the summation of the present research findings regarding the occurrence of translation techniques emerge from the translated novel. As it is visible, the total number of TT is 465 cases which are distributed to 13 types of TT. The next section presents the analysis of the 10 emerging cases in order to see how the TT are applied in the novel. It is worth to note that in the discussion of data findings, not all of the data is present. The discussion only provides representative data for each type of translation technique.

3.1. Adaptation

According to Molina and Albir (2002), adaptation is a technique that replaces a ST cultural element with one from the target culture, which, as the name suggest, is used to make the cultural context of the ST fits the cultural context of the TT.

Table 2. Representation of Adaptation Technique

Source Text	Target Text
God, you can't imagine how boring New Hope, Alabama, is in the summertime	Ya Tuhan, kau tak bisa membayangkan betapa membosankannya New Hope, Alabama di musim panas
“ Christ . Are you coming or what?”	“ Ya Tuhan . Kau mau ikut atau tidak?”
why was I out there in my underwear, chicken legs , exposed to the world?	kenapa aku berada di luar dengan hanya memakai celana pendek, membuat kaki kurusku terpampang ke dunia?

As seen in the example, it can be seen that the translator translated the vocabulary and fitted those words or phrases into the context of the target text, in this case Indonesian context. The first example showed that the translator translated the phrase “*in the summertime*” to “*di musim panas*” in order to fit the context in Indonesia since Indonesia has a tropical climate and only has dry season and monsoon season. The usage of the word “*summertime*” does not fit the context of Indonesian season and to ensure that the readers understand the term, the word “*musim panas*” is used.

The second examples showed that the source text used the word “*Christ*” to express the Colonel’ frustration because Pudge did not follow him to go to lunch. The word “*Christ*” is often used as expletive expression in showing frustration, anger, and, disappointment (Millwood-Hargrave, 2000); however, it does not fit the context of Indonesian language since the usage of God’s name in showing frustration is simply unacceptable in Indonesia and used “*Ya Tuhan*” is considered to be necessary since by covering the God’ specific name up would fit the context of Indonesian’s religious context.

The third example showed that the translator translated the word “*chicken leg*” to “*kaki kurus*” in order to fit the context in Indonesia where it is considered to be uncommon to use parts of animal’s body to describe one’s body part and therefore, to fit the context of Indonesian language, the translator used the phrase “*kaki kurus*” that represents Pudge’ skinny legs.

3.2. Amplification

In the findings, the researcher discovered 43 cases of the use of amplification in translating the novel. According to Molina and Albir (2002), amplification is a technique that introduces details that are not formulated in the ST: information, explicative paraphrasing, which, as the name suggest, is used by adding more information or details to the target text.

Table 3. Representation of Amplification Technique

Source Text	Target Text
"I like Henrik Ibsen's . He was a playwright."	“ Aku suka kata-kata terakhir Henrik Ibsen . Ia penulis naskah drama.”
In blue marker, it read: Alaska has a single!	tulis ditempel ke pintu menggunakan lakban. Di papan itu tertulis: Alaska punya kamar sendiri! dengan spidol biru
She'll think of something	Alaska akan menemukan kejailan lain

During the process of translation, the translator often adds additional information or details in order to produce understandable translation. As shown in the first example, the translator added the words “*kata-kata*” in order to hint at something that is owned by Henrik Ibsen that is signified by the use of possessive -s, in this case the last words that are remembered by Pudge.

The second example showed that the translator translated the phrase “*Alaska has a single*” to “*Alaska punya kamar sendiri*”, which is done in order to tell the readers that the “*single*” is owned by Alaska. In this context, Alaska has its own room because the girl who was supposed to be her roommate got kicked out at the end of last year and therefore, to give a hint regarding the “*single*” that is owned by Alaska, the translator added the phrase “*kamar sendiri*”.

The third example showed that the translator added the very thing that is going to be done by Alaska, which is the prank. However, it can be seen that in the source text, the word “*prank*” is not specified and therefore, the translator is presumed to add “*kejailan*”, which is translated as prank, in order to signify the word itself.

3.3. Borrowing

In the findings, the researcher discovered 30 cases of the use of borrowing in translating the novel. According to Molina and Albir (2002), borrowing is a technique that takes a word or expression straight from another language. It can be pure (without any change), which, as the name suggest, is used by using the words from the source text in the target text.

Table 4. Representation of Borrowing Techniques

Source Text	Target Text
She cooked a small mountain of artichoke dip	Ia memasak segunung kecil saus artichoke
watched the History Channel	menonton History Channel
White-checked linoleum floor	lantai linoleum motif kotak-kotak putih

As seen in the example, the translator often used the original words from the source text in the target text. The first example showed that the translator keeps the word “*artichoke*” in the target text because this word refers to a variety of a species of thistle cultivated as a food and in order to avoid any misunderstanding, the translator used it in the target text.

The second example showed that the translator borrowed the phrase “*history channel*”, which, in this context, mean a television channel that mainly shows historical events. The third example also showed that the translator borrowed the phrase “*linoleum*”, which, in this context, means a floor covering (www.merriam-webster.com).

3.4. Calque

In the findings, the researcher discovered 30 cases of the use of calque in translating the novel. According to Molina and Albir (2002), calque is a literal translation of a foreign word or phrase; it can be lexical or structural, which, as the name suggest, is used by translating a specific term in a literal sense.

Table 5. Representation of Calque Techniques

Source Text	Target Text
the Good-bye to Miles Cavalry	pasukan Selamat Jalan Miles
I go to seek a Great Perhaps	Aku pergi untuk mencari Kemungkinan Besar
Okay, Mr. Famous Last Words Boy. I have one for you	Oke, Tuan Kata-Kata Terakhir Legendaris, aku punya satu untukmu

As seen in the provided examples, it can be seen that the translator often translated some specific terms in a literal way. The first example showed that the translator translated the phrase “*the Good-bye to Miles Cavalry*” into “*pasukan selamat jalan Miles*” where in this context the cavalry refers to the group that give a farewell to Miles or Pudge. It can be

seen that the translator literally translated cavalry's name, words per words, which is presumed to explain what the cavalry does.

The second example showed that the translator translated the last words of a poet named Francois Rabelais where in this example, the translator translated the phrase “*Great Perhaps*” and produced a translation that use word per word translation, which is “*Kemungkinan Besar*”.

The third example showed that the translator literally translated Pudge nickname, which is “*Mr. Famous Last Words Boy*” into “*Tuan Kata-Kata Terakhir Legendaris*”, which is done by translating each word of the nickname.

3.5. Compensation

In the findings, the researcher discovered 32 cases of the use of borrowing in translating the novel. According to Molina and Albir (2002), compensation is a technique that introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.

Table 6. Representation of compensation techniques

Source Text	Target Text
Two vastly, deeply uninteresting people.	dua orang yang luar biasa membosankan
his badass days were now well behind him	hari-hari liarnya sudah menjadi masa lalu
He stood five feet and nothing	Tinggi pemuda itu hanya 150 sentimeter

As seen in the provided examples, it can be seen that the translator arranged the sentences that cannot be reflected in the target text. The first example showed Pudge complaint regarding the people that he thought to be uninteresting, however, it can be seen that Pudge used the word “*vastly*” and “*deeply*” as an adverb for the people, which is not present in Indonesian language. To compensate for this use, the translator translated it to “*luar biasa*” as a mean to compensate for the adverb.

The second example showed that the translator translated the phrase “*behind him*” to “*masa lalu*” where in this context, this phrase refers to the past of Pudge’ father and by saying “*his badass days were now well behind him*”, signifies his past; however, in order to make the Indonesian reader understand, the translator changed the the phrase “*behind him*” to “*masa lalu*” since the latter also signifies past experience.

The third example showed a situation where in this context, Pudge describes the Colonel height to be “*five feet and nothing*” and as a compensation for this phrase, the translator changed it to “*150 centimeter*” in order to fit the understanding of Indonesian people since metric system is preferable in this country rather than imperial system.

3.6. Description

In the findings, the researcher discovered 41 cases of the use of description in translating the novel. According to Molina and Albir (2002), description is a technique that replace a term or expression with a description of its form or/and function.

Table 7. Representation of description techniques

Source Text	Target Text
She bought two dozen champagne poppers	Ia membeli dua lusin petasan confetti berbentuk botol sampanye
And when that final Friday came	Dan ketika Jumat yang ditunggu-tunggu itu tiba
the beefiest guy	pemuda yang bertubuh paling besar

As seen in the examples, the translator seemed to describe some phrases in order to make the readers understand. The first example is where the translator explained the shape of the poppers, which is “*berbentuk botol sampanye*” or shaped like a champagne bottle. Without this description, the readers might take “*champagne poppers*” as something that is used to pop champagne and thus, this description is deemed to be appropriate.

The second example is where the translator translated the phrase “*final Friday*” to “*Jumat yang ditunggu-tunggu*” rather than “*Jumat terakhir*”, which refers to the word “*final*”, in order to describe otherwise because in this context, this sentence refers to the day that has been waited by Pudge, which is the day when he would enter Culver Creek.

The third example is where the translator described the word “*beefiest*” as the size of a man, hence the use of “*bertubuh yang paling besar*”. This might be done in order to avoid confusion since “*beefiest*” might also be interpreted as something that has a lot of meat.

3.7. Established Equivalent

In the findings, the researcher discovered 20 cases of the use of established equivalent in translating the novel. According to Molina and Albir (2002), this is a technique that uses a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.

Table 8. Representation of established equivalent techniques

Source Text	Target Text
At some point, you just pull off the Band-Aid	Pada suatu saat, seperti halnya plester
I think you might have a concussion	Kurasa kau mungkin gegar otak
Buddhists	Buddha

As seen in the example, it can be said that the translator also exhibited a tendency to use established equivalent of the translated words. The first example is where the translator translated the word “*band-aid*”, which is according to merriam-webster.com, is defined as small adhesive strip with a gauze pad for covering minor wounds and “*plester*” is the equivalent word for “*band-aid*”. Furthermore, the rest of the examples also translated this way since all of those have their own equivalent words in Indonesian language.

3.8. Generalization

In the findings, the researcher discovered 54 cases of the use of generalization in translating the novel. According to Molina and Albir (2002), this technique uses a more general or neutral term in order to make the readers understand the text more than using the specific term.

Table 9. Representation of Generalization Techniques

Source Text	Target Text
He told me this while ripping through his duffel bag	Chip menjelaskan semua ini sambil membongkar tas
That swan is the spawn of Satan. Never get closer to it than we are now	Angsa itu keturunan setan. Jangan sampai jarakmu lebih dekat daripada jarak kita sekarang
Yeah, but he doesn't really go into blitzkrieg mode until classes start	Ya, tapi biasanya ia tidak terlalu menggila sampai sekolah dimulai

As seen in the provided example, the translator used generalization technique to ensure the readers understand a specific term by using a more general one. The first example showed that the translator generalized the phrase “*duffel bag*” to “*tas*” or bag in order to make the word more understandable.

The second example is where the translator generalized the phrase “*the spawn of Satan*” to “*keturunan setan*” so that the reader will not be confused due to the use of “*spawn*” as a specific term for children.

The third example is where the translator generalized the phrase “*blitzkrieg mode*” to “*terlalu menggila*”. As explained by history.com, blitzkrieg is a term used to describe a method of offensive warfare designed to strike a swift, focused blow at an enemy, which, in this case, refers to the Eagle action during the class; however, the translator generalized it so that the reader will not confuse the term with a war strategy.

3.9. Literal Translation

In the findings, the researcher discovered 140 cases of the use of literal translation in translating the novel. However, since this technique is constantly used in translating the whole novel, the number provided only the representation of the entire numbers of this technique. According to Molina and Albir (2002), this technique translates a word or an expression word for word.

Table 10. Representation of Literal Translation Techniques

Source Text	Target Text
She's the only girl I've slept with	Dia satu-satunya cewek yang pernah tidur denganku
The flamingo tie	Dasi flamingo
Her underwear	celana dalamnya

As seen in the examples, it can be seen that the translator mainly used this technique in translating the novel. All five examples showed that each of those is translated word for word in order to ensure the meaning of the examples.

Furthermore, it has been stated before that due to the excessive usage of this technique, this research provides only the scratch of it. In the translation process equivalence becomes an important thing in the translation process and results. Translation experts have their own views on translation. The respective responses regarding comparability (Riecher, 2019). It is further emphasized by Bell (as cited in Riecher, 2019) that equivalence to context-free semantic meanings at the expense of the communicative value of context or functional conformation.

Furthermore, Riecher's (2019) findings showed that almost all translators show a tendency to use this technique with a significant amount of data compared to the use of other techniques, which is similar to this research where both discovered that literal translation is the most used technique. This literal translation can be a translation that is actually quite an adequate translation for the 'distribution' of messages from the source text to the target text or can simply translate without fully understanding the implicit meaning in the source text (Riecher, 2019).

3.10. Variation

In the findings, the researcher discovered 25 cases of the use of variation in translating the novel. According to Molina and Albir (2002), this technique changes linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.

Table 11. Representation of variation techniques

Source Text	Target Text
I's a-gonna learn how t'talk right Southern	Aku bakal belajar bicara dengan logat Selatan.

“I’ve heard a lot about ya”	“Aku sudah mendengar banyak hal tentangmu”
since we have an ank-pray to an-play	karena kita harus canakan-meren las-ba dam-den
That’s a short-order cook at the Waffle House to y’all	Untuk kalian, itu artinya koki di Waffle House
that yer s’posed to drink white with turkey	Kita seharusnya minum anggur putih untuk mendampingi daging kalkun

As seen in the example, it can be seen that there are some sentences in the novel where the speaker speaks in a different accent and since Indonesian has no accent in their way of talking, the translator used this technique to fit the context. The provided examples are the direct quotation of the speakers who speak southern accent, which can be seen from the writings of each example. In order to fit Indonesian context, the translator translated the sentences in a literal way without hinting any southern accent.

Southern accent is considered as one of the most recognizable regional accents in the United States of America (Amira, et al., 2018). It is presumed that this accent is related to their pride since according to Montgomery (1993) for many southerners, their speech is a kind of badge that signifies their self-identification as southerners. Therefore, during the process of translation, it is presumed that the translator wanted to maintain the meaning of the source text in the target text during the process of translation, hence the use of variation. It is explained by Rosa (2012) that linguistic variation becomes a problem for translation once it is interpreted as a correlation of linguistic features, users and uses; or, in other words, as a correlation of, on the one hand, different accents and dialects; and, on the other hand, contextual features, such as time, space, socio-cultural group, situation, and individual user. Therefore, it is safe to say that the translator used variation in order to make the readers correlate with the source text.

This chapter had figured out the result of the use of translation technique in translating novel; it focused on the most types of translation technique found in John Green’s Novel. It is found that the most used technique in translating the Looking for Alaska novel is literal translation with the discovered cases being 140 and since this technique is constantly used in translation, this number is only the representation of it. Literal translation is the most used technique because it is presumed that the translator tried to maintain the meaning of the source text and by doing so, they would be able to ease the readers of the translated novel in understanding the meaning of the said novel. This claim is supported by Thahar (2015) who discovered that the high use of literal translation is because of the act of maintaining the image and messages from the source text. Thus, it can be concluded that literal translation is mainly used by translators in order to preserve and maintain the meaning of the source text in the target text.

Furthermore, it is worth to note that literal translation and established equivalent techniques bear similarities in terms of translating the sentence from the source text to the target text, but based on the definition by Molina and Albir (2002), the difference lies in the use of terms where the former is used to translate a word or an expression word for word, while the latter is used to translate a term or expression recognized by the target language. For example, one of the examples of established equivalent is “*Christmas break*” where it can be defined as a vacation during Christmas (www.englishbaby.com) or “*libur Natal*” in Indonesian language. If one would have used literal translation technique to translate this term, the results might be interpreted as something named “*Christmas*” that “*breaks*” something. Based on the previous explanation, it is safe to assume that literal translation and established equivalent might sound similar but with a slight noticeable difference.

In this research, there are several previous studies that showed similar and different results from this research. The similar results can be seen from this research and the study

conducted by Puspita (2012) where they discovered that subtitle text of “*Finding Nemo*” movie is mostly translated by using the literal translation technique, which is the same case as this research. This finding further proved that the literal translation technique is the most used technique when it comes to translating text.

However, a different result can be seen from the study conducted by Sofyati (2019) where they discovered that in translating abstract, the borrowing technique is shown to be the most used technique because based on this study, the high frequency of this technique is caused by the content of the translated texts. Abstract is defined as a synopsis that reflects the contents of an article or presentation (Papanas et al., 2012) that is usually used in a research paper or article and since research is a scientific and systematic search for pertinent information on a specific topic/area, it is presumed that, by looking at the findings of Sofyati (2019), abstract used numbers of borrowed word due to the specific term in a specific area that becomes the focus of the research itself. Therefore, it can be concluded that the cause of high number of borrowing technique in translating abstract is the high amount of specific terms in the source language. Finally, this research limits its scope to only focusing on the translated novel that further showing the difference between the previous studies and this research.

CONCLUSION

This research aims to discover the translation techniques used in translating the *Looking for Alaska* novel by John Green and the research question is formulated as “*what techniques of translation are used in translating Looking for Alaska Novel by John Green?*”. In answering this question, the researcher conducted a research where it is discovered 465 cases of translation technique and divided the cases into ten types of technique; adaptation, amplification, borrowing, calque, compensation, description, established equivalent, generalization, literal translation, variation. Among the data obtained, the most used technique is literal translation that is amounted to 140 errors where this technique translates a word or an expression word for word. However, since this technique is constantly used in translating the whole novel, the number provided only the representation of the entire numbers of this technique. Therefore, it can be concluded that in translating a novel, literal translation could be the most versatile technique to be used by a translator.

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