

**AN ENGLISH-INDONESIAN ANNOTATED TRANSLATION
IN LUCY DIAMOND'S NOVEL
*ME AND MR JONES***

TERM PAPER



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**STRATA ONE (S1) OF ENGLISH LANGUAGE AND CULTURE
FACULTY OF HUMANITIES
UNIVERSITY OF DARMA PERSADA
JAKARTA
2018**

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Submitted in partial fulfilling for obtaining

Strata One (S-1) Degree



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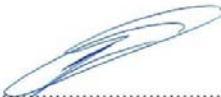
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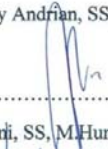
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ABSTRACT

Name : Rizki Aulia Adha
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Title : An English-Indonesian Annotated Translation in
Lucy Diamond's Novel *Me and Mr Jones*

This term-paper focuses on annotated translation. Annotated translation is the result of translations enclosed with notes from the translator as a responsibility of the translated text. The corpus data of this term-paper is taken from Lucy Diamond's novel entitles *Me and Mr Jones*. The objective of this term-paper is to know the procedures and methods of translations that are used in order to get equivalent translations. Therefore, the meaning of the novel can be delivered precisely. According to the result of the research finding, there are 42 annotations. Newmarks's methods and procedures of translations theory are used. I use communicative, semantic and idiomatic methods. Then I use several procedures of translations, those are borrowing, contextual conditioning, couplet, cultural equivalence, and paraphrase. To find the definitions from the words in target text, I use some online dictionaries such as Merriam Webster, Oxford, Cambridge Dictionaries and Kamus Besar Bahasa Indonesia (KBBI) and several websites

Key words: translations, annotated translation, equivalence translations, Newmark's Theory.

ABSTRAK

Nama : Rizki Aulia Adha
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Skripsi ini berfokus pada terjemahan beranotasi. Terjemahan beranotasi adalah catatan yang dibuat oleh penerjemah sebagai bentuk pertanggungjawaban dari teks yang telah diterjemahkan. Korpus data skripsi ini diambil dari novel karangan Lucy Diamonds yang berjudul Me and Mr Jones. Tujuan dari skripsi ini adalah untuk mengetahui metode dan prosedur penerjemahan yang digunakan untuk menghasilkan terjemahan yang sepadan sehingga pesan dalam novel dapat tersampaikan dengan tepat. Berdasarkan hasil dari temuan penelitian, ada 42 anotasi. Teori metode dan prosedur penerjemahan dari Newmark digunakan. Saya menggunakan metode penerjemahan komunikatif, semantis dan idiomatis. Untuk prosedur saya menggunakan beberapa macam yaitu pinjaman, penjelasan tambahan, kuplet, padanan budaya, dan parafrasa. Untuk mencari tahu definisi dari teks dalam bahasa sumber, saya menggunakan beberapa kamus online seperti Merriam Webster, Oxford, Cambridge dan Kamus Besar Bahasa Indonesia (KBBI) dan beberapa situs web digunakan.

Kata Kunci : *terjemahan, terjemahan beranotasi, penerjemahan sepadan, teori Newmark*

TABLE OF CONTENTS

INTELLECTUAL PROPERTY STATEMENT PAGE	Error! Bookmark not defined.
TEST FEASIBILITY APPROVAL PAGEError! Bookmark not defined.
APPROVAL PAGEError! Bookmark not defined.
ACKNOWLEDGEMENT	vi
ABSTRACT	viii
ABSTRAK	ix
CHAPTER I: INTRODUCTION	1
1.1 Background of the Problem	1
1.2 Identification of the Problem	3
1.3 Formulation of the Problem	3
1.4 Objectives of the Research	3
1.5 Limitation of the Problems	3
1.6 Methods of the Research	4
1.7 Benefits of the Research	4
1.8 Systematic Organization of the Research	4
CHAPTER II: FRAMEWORK OF THE THEORIES	6
2.1 Translation	6
2.2 Audience Design and Need Analysis	7
2.3 Newmark's Theory	8
2.4 Methods of Translations	10
2.5 Procedure of Translation	7
2.6 The Process of Translation	14
2.7 Equivalence Theory	14
CHAPTER III :AN ENGLISH-INDONESIAN ANNOTATED TRANSLATION IN LUCY DIAMOND'S NOVEL <i>ME AND MR JONES</i>	16
CHAPTER IV : CONCLUSION	63
REFERENCES	65

SCHEME OF THE RESEARCH	72
POSTER OF THE RESEARCH	74
CURRICULUM VITAE	73

CHAPTER I INTRODUCTION

1.1 Background of the Problem

We cannot be separated from language. Language is a medium to deliver our ideas or feelings when we communicate. Practically, we often find obstacles in communication because of the language itself. Speaking about language, it is not always about oral but also written text. For instance, when reading a novel readers sometimes are confronted with problem in understanding the text because it uses foreign language. To overcome that problem, translation process is needed. Translation becomes important part in communication because it is a bridge to connect two different languages. It is not an easy job since Newmarks (1988: 5) states in “A Textbook of Translation” that

Translation is an instrument of education as well as of truth precisely because it has to reach readers whose cultural and educational level is different from, and often 'lower' or earlier, than, that of the readers of the original.

He adds that translations as *a craft consisting in the attempt to replace a written message and/or statements in one language by the same message and/or statements in another language*. Nida and Taber (1982: 12) in “The Theory and Practice of Translation” state *translating as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style*. In other words, translation is transferring the meaning from source text to target text. On the other side, style depends on each translator. From those definitions, I conclude that translation process is not only translating words, phrases or sentences from the source text to target text, but also how translators redefine the message from source text in different language without change the meaning. In other words, the translators should produce equivalent translations. According to Despoina Panou in “Translation Theories: A Critical Evaluation” (2013:2), *Equivalence was meant to indicate that source text and target text share some kind of “sameness”*. The word “sameness” refers not only to meaning but also the effect that the readers of TT get should be equal to readers of ST. That depends on several factors.

Nida as quoted by Hatim and Mason in “Discourse and the Translations” (1990:16) proposes four basic requirements of translation, namely 1) Making sense; 2) conveying the spirit and manner of the original text; 3) having a natural and easy form of expression; 4) reproducing similar response. While according to Larson (1998:485) in his book “Meaning-Based Translation: A Guide to Cross-Language Equivalence”, a good translation must fulfill three criteria: 1) **Accuracy**, that means every information or message of source text must be conveyed to target text; 2) **Clarity**, that means the translated message should be understandable without causing ambiguity; 3) **Naturalness**, that means the translated message must be natural. To fulfill the criteria, translators must be able to place themselves in two cultures. As Hoed (2006:29) states “*Penerjemah tidak saja berada di antara dua bahasa, tapi juga dua kebudayaan masyarakat BSA*” (my translation: “Translators do not only stand in two languages but also in two cultures of Source Text and Target Text”). Jeremy Munday (2001:160) adds that *translation can be influenced by sociolinguistics of the source text*. It is clear that translation needs not only bilingual skill but also understanding the context and culture from both languages because translating should make unfamiliar words from source text into familiar terms in target text.

In this research, I choose a fiction-text that is allegedly a difficult task because the emotional load from the source text must be the same when translated to the target text. In the process of translating, the translator is frequently hard to find a word, phrase or sentence that is due to several factors have to be translated very far from the literal sense. That is what referred to annotated translation. According to William and Chesterman (7:2002)

A translation with a commentary (or annotated translation) is a form of introspective and retrospective research where you yourself translated the text and at the same time write the commentary on your own translation project.

In other words, annotated translation is the result of translations that is enclosed with notes from the translator as a responsibility of the translated words.

I decide to choose Lucy Diamond’s novel “Me and Mr Jones” because the story has a strong relation with real life. And the most important thing is that there are many words, phrases, and sentences that potential to be annotated. The novel

is published on 6 June 2013 consisting of 480 pages. It tells about four women who struggle with their 'Joneses' and each of them has different problems. The story involves serious issues like family, love and relationships but the writer serves the story in a fun way. The author, Lucy Diamond, is a bestselling British author who has produced more than 13 novels and they have been translated in more than two languages. Therefore, I want to conduct a research about annotated translation of Lucy Diamond's *Me and Mr Jones* Novel.

1.2 Identification of the Problem

In refer to the background above the identification of the problem in this research is there are a lot of words or phrases that need to be translated in source text far from the target text. Therefore I analyze those words and give annotation to translated text. The analysis of the meaning of source text is needed in order to deliver the message to target text precisely.

1.3 Formulation of the Problem

In refer to the background, I am going to identify through the questions:

1. What are words, phrases, sentences to be annotated?
2. What are procedures and methods of translations used to get equivalent translations?

1.4 Objectives of the Research

Based on the formulation of the problem above, the objectives of this research are:

1. To know the words, phrases, and sentences that have to be annotated.
2. To know the procedures and methods of translations are used to get equivalent translations.

1.5 Limitation of the Problem

In refer to the identification of the problem, I limit the focus of the problem on how to get equivalent translation of the words, phrases, and sentences

in Lucy Diamonds' *Me and Mr. Jones* novel by using Newmark's methods and procedures of translations theories.

1.6 Methods of the Research

In this research, I use qualitative method to analyze annotated translation from the novel. The sources are from written data, such as texts, books, and journals. To analyze the data I use these following steps 1) reading and understanding *Me and Mr Jones*; 2) finding and marking potential annotated words; 3) classifying the data based on the problems; 4) analyzing the words to get the equivalent meaning.

1.7 Benefits of the Research

I conduct this research in order to get beneficial to produce right, good and acceptable translation for target readers (Indonesian) so they can read and comprehend the novel without confusion and misunderstanding.

1.8 Systematic Organization of the Research

This writing of research uses paper organization. The writer organizes it to be some sections that consist of four chapters.

Chapter 1 : INTRODUCTION

In this chapter, the writer explains about background, identification of the problems, formulation of the problem, objectives of the research, limitation of the problems, methods of the research, benefit of the research, and systematic of the research.

Chapter 2 : FRAMEWORK OF THE THEORIES

This chapter consists of the theories that I use in this research. There are Translations Theory, Newmark's Methods and Procedure Theory, Audience Design and Need Analysis, Process of Translations, and Equivalence Theory.

Chapter 3 : AN ENGLISH-INDONESIAN ANNOTATED TRANSLATION IN LUCY DIAMOND'S *ME AND MR*

JONES NOVEL

This chapter consists of the analysis of the words, phrases, and sentences that have to be annotated in Lucy Diamond's *Me and Mr Jones* novel.

Chapter 4 : CONCLUSION

This chapter consists of the result of this term paper. It is explained what the procedures and/or methods that are used in order to get equivalence translations and also the percentage of the annotated words.

CHAPTER II FRAMEWORK OF THE THEORIES

In process of translations, a translator must deliver the meaning from source text to target text. In order to achieve that, several theories are needed. In this research, I use these following theories.

2.1 Translation

Translation has many different definitions. Catford (1965:1) states that translation is *the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language)*. Then, Nida and Taber (1982: 12) see translating as

“a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In other words, translation is a transfer of meaning, message, and style from one SLT to the TLT. In the order of priority, style is put the last.”

There is a word “equivalent” from both definitions. It means that translation is not only about reproducing the text from one language to another language. Also translators should consider about the naturalness and acceptance when translate the words or phrase or sentences that is not familiar in source text readers.

Newmark (1988) defines translation *as rendering the meaning of a text into another language in the way that the author intended the text*. That the ‘author intended words’ give explanation that translators should not change the intention of the author because the task of translator is to convey the existing messages in the source language to the target language instead of creating a new ones. It is supported by Larson (1984) saying that translators should preserve the meaning from source text

“Translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of second language by way of semantic structure. It is meaning which is being transferred and must be held constant.”

From the definitions above, it can be concluded that translations is the act transferring the equivalent meanings from one language to another language. Translators can be off from the structure of sentences (grammar) of source text as long as the messages can be delivered in target text. Furthermore, when translating literary work (in this research is novel) it considers not only about meaning but also the emotional loads. It means the translations text must give the same effect with the original text. To accomplish that, translators consider not only about the grammar but also culture.

Since translation is about language so it cannot be separated from culture. As what quoted by Hoed in his book *Penerjemahan dan Kebudayaan* (81:2006) Venuti (1955:1) explains that

“Translations is a process by which the chain signifiers that constitutes the source-language text is replaced by a chain of signifier in the target language which the translator provides on the strength of an interpretation. Both foreign text and translations are derivative.”

Culture can hold important roles in translation. Cultural differences between source text and target text can produce difference meaning in translation. Therefore translators must understand both cultures. Then they must interpret the cultural aspects in the ST in order to convey equivalent meaning. It is emphasized by Nord (1991:7) *“being culture-bound linguistic signs, both the source text and target text are determined by the communicative situation in which they serve to convey a message.”*

2.2 Audience Design and Need Analysis

According to Nida (1964:156), the differences in translations can generally be accounted for by three basic factors in translating (1) the nature of the message (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience. Purpose and type of audience are mentioned there which means they are important aspects in translations. It is strengthened by Vermeer as quoted by Xiaoyan Du in her journal *“A Brief Introduction to Skopos Theory”* (2:2012) finds that according to action theory, every action has a purpose and

since translation is an action, it must have a purpose too. ‘Skopos’ itself comes from Greek word that means ‘purpose’. Selani (2008:19) in “Terjemahan Beranotasi dari Bahasa Inggris ke Bahasa Indonesia Buku *What Do Muslims Believe?*” explains that any activity of translating is assumed to have a specific goal to be achieved by the translator or the person who gives the command to the translator (client) to perform the translation activities. The goal or target will affect the text of translation results.

Translators have to analyze who the reader is and the purpose of the translation. It is called audience design and need analysis. Hoed (2006:66) states that experienced translators usually do audience design that is learning who is the reader of the translated text. Bell adds *without the ability to recognize a text as a sample of a particular form which is itself a token of a particular type, we would be unable to decide what to do with it; we could neither comprehend nor write nor clearly translate.* (206:1993)

From the notions above, it can be concluded that audience design and need analysis facilitate translators in producing translations. They can determine what style of translations, the methods and procedures of translations in order to produce right and good translations for the readers.

2.3 Methods of Translations

To produce good and acceptance translations, a translator must consider the methods that will be used. Newmark (1988:45-47) proposes V diagram of translation as follows:

SL emphasis	TL emphasis
Word-for-word translation	Adaption
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

2.3.1 Word-for-word translation

According to Newmark in his “A Textbook of Translation” book (1988:45), this method is translating SL to TL without considering context and grammar. Cultural words are translated directly without considering naturalness aspect. The translation is still unnatural and the meaning from Source Text is not delivered. This method is usually used as a first step in translating especially difficult and complicated text just to understand the mechanics of ST. For instance, if a phrase “bookworm” is translated using word-for-word translation, it becomes *buku ulat*.

2.3.2 Literal translation

By using this method, the grammatical construction is adjusted to Target Text. Nevertheless, the context of source text still remains. Literal Translation shows the problems that should be solved by translators. However, the result of translations is still unnatural.

2.3.3 Faithful translation

This method is Source Text-oriented therefore the translations is rigid and sometimes ‘strange’. According to Hoed (2006:57) Faithful Translation tries to keep the form from Source Text. This method is often used when translating legal text or poetry. In translating legal, there are several terms in English which if translated will have a different meaning than usual. For instance the word “sentence” in legal terms means *vonis* in Indonesian.

2.3.4 Semantic Translation

According to Hoed (2006:58), translators emphasize on the term, keyword or phrase that must be presented in the translation. Newmark distinguishes this method from Faithful Translation, Semantic Translation concerns in meaning since the word ‘semantic’ itself relates with the meaning. Also, the method considers about the aesthetic value.

2.3.5 Adaptation

Form is not the emphasized aspect of this method but the content of the text does matter. According to Hoed, characters, background of the story and social context are adjusted with the culture of Source Text. Newmark states that this is the freest method.

2.3.6 Free translation

The difference from Adaptation is that Free translation does not try to find cultural equivalence (Hoed:57). According to Newmark (1988:45), this method usually paraphrases the Source Text. As a result, it produces longer or shorter Target Text.

2.3.7 Idiomatic translation

According to Newmark (1988:46), this method delivers the meaning from ST with different nuance. Translators find the equivalent expression or idiom from Source Language into Target Text. This method is frequently used since English is the language that rich of idioms. For instance, the expression “talk of the devil” in Indonesian is *panjang umur*, and “raining cats and dogs” can be translated *hujan deras*.

2.3.8 Communicative translation

According to Newmark (1988:47), Communicative translations try to produce the contextual meaning of the Source Language precisely in such a way in order to make the content and language can be accepted and understood by the reader. This method is usually used in brochures, announcements or popular literature.

2.4 Procedure of Translation

According to Newmark in his “A Textbook of Translation” book (1988:81-91), he states that there are several procedures of translation as follow:

2.4.1 Transference

According to Newmark (1988:81), Transference the process of transferring a SL word to a TL text as a translation procedure therefore it can be called 'borrowing'. It is the same as Catford's transference, and includes transliteration, which relates to the conversion of different alphabets: e.g. Greek, Arabic, Chinese, etc- into English, the word then becomes a 'loan word'.

2.4.2 Naturalization

If transference directly borrows the word from Source Language then this procedure adapts the SL word first to the normal pronunciation, then to the normal morphology of the Target Language. For example, the word 'procedure' can be translated *prosedur*.

2.4.3 Cultural Equivalent

According to Newmark (1988:82), this procedure is the approximate translation where a SL cultural word is translated by a TL cultural word. Hatim and Munday (2004:334) state that cultural equivalent is a translation technique that involves modifying a cultural reference for the target text readership. This is an approximate translation where a SL cultural word is translated by a TL. Translators try to find the translations that are equal in the culture of TL. For example, General Certificate of Secondary Education (GCSE) is translated *Ujian Nasional (UN)*.

2.4.4 Functional Equivalent

According to Newmark (1988:83), this common procedure applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it neutralizes or generalizes the SL word. This procedure is the most accurate way of translating in deculturalising a cultural word. For cultural terms, it is often combined with transference.

2.4.5 Descriptive Equivalent

Hoed as quoted by Nurrohmah (2014:29) in her thesis “The Translation Procedure of Cultural Words in the Novel Percy Jackson *The Battle of the Labyrinth*” says that descriptive equivalent is the translation techniques with matching of terms in the source language by using clear description of the target language. This is used because the translator cannot find equivalent of the source language to the target language.

2.4.6 Synonymy

This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality (which in principle are ‘outside’ the grammar and less important than other components of a sentence).

2.4.7 Through Translation

The literal translation of common collocations, names of organisations, the components of compounds and perhaps phrases, is known as calque or loan translation.

2.4.8 Transposition

Transposition (or shift) involves moving from one grammatical category to another without altering the meaning of the text. This technique introduces a change in grammatical structure. It is also required when an SL grammatical structure does not exist in the TL. In some cases, transpositions appear to go beyond linguistic differences and can be regarded as general options available for stylistic consideration. Thus a complex sentence can normally be converted to a co-ordinate sentence, or to two simple sentences.

2.4.9 Modulation

Modulation is about changing the form of the text by introducing a semantic change or perspective. According to Vinay and Darbelnet as quoted by Newmark, define the term ‘modulation’ to define a variation through a change of

viewpoint, of perspective and very often of category of thought. Free modulations are used by translators 'when the TL rejects literal translation'.

2.4.10 Recognized Translation

According to Newmark (1988:85), translators use the official or the generally accepted translation of any institutional term. If it requires, a translator can give additional word.

2.4.11 Contextual Conditioning

According to Nida and Taber, contextual conditioning is the placing in the context of information which is needed to make the meaning clear to receptor. Typically, it involves making explicit something which is implicit in the original message, as the use of classifiers.

2.4.12 Translation Label

According to Newmark (1988:86), this is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It can be done through literal translation.

2.4.13 Paraphrase

This is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions.

2.4.14 Phonology

This technique is translating the word from source language to normal pronunciation in target language. The process of phonology occurs because there is no equivalent meaning in Target Text to those words from Source Text. Also, the method is used because the words are used frequently in Target Text so they are already familiar in Target Text. Many of foreign words are adopted into Bahasa.

2.4.15 Couplet

Practically, the translators sometimes need to use more than one method. They combine two methods or more for one annotation. That is called couplet.

2.5 The Process of Translation

In translating, there are several steps that translator need to do. Nida and Taber (1982:33) compose a process of translation as follow 1) analysis, it is the process of analyzing the surface structure such as grammatical relationships and the meaning of the words and combinations of words 2) transfer, the translators start translating to another language but only in their minds 3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. The translation process can be illustrated in the following diagram.

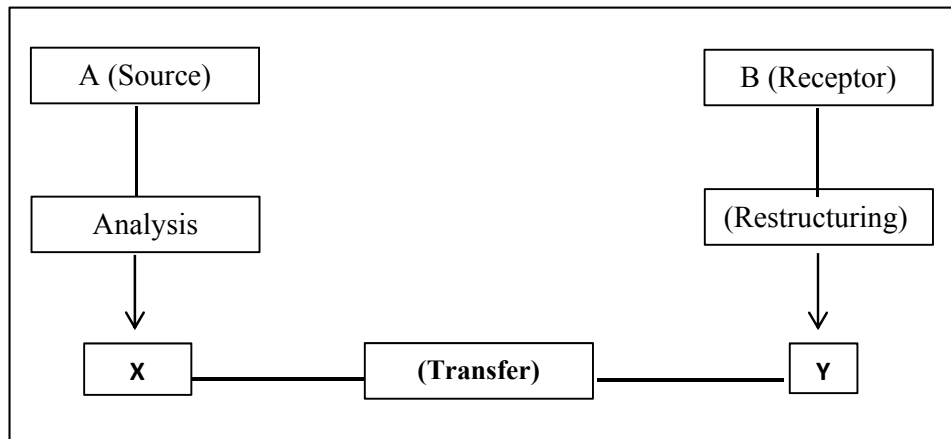


Figure 1: Translation process by Nida and Taber (1982: 33)

2.6 Equivalence Theory

It has already explained that translation is not about conveying text in different language but delivers meaning. A translator must find a way how to deliver the precise meaning from Source Text to Target Text. It is called “equivalence”. Merriam Webster dictionary defines **equivalence** as 1) the quality or state of being alike 2) the quality or state of having the same value, function,

meaning etc. Then, Oxford dictionary defines it as the condition of being equal or equivalent in value, worth, function, etc. Despoina Panou in “Translation Theories: A Critical Evaluation” (2013:2), *Equivalence was meant to indicate that source text (henceforth ST) and target text (henceforth TT) share some kind of “sameness”*.

Based on the source that I get, there are some experts explaining about equivalence theory. Vinay and Darbelnet (1995:342) state that equivalence-oriented is *replicates the same situation as in the original, whilst using completely different wording*. Meanwhile, Nida concerns about equivalence in translations as he states that *there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose* (1969: 24). According to Nida, there are two kinds of equivalence, namely formal equivalence and dynamic equivalence. In “Study of Nida’s (Formal and Dynamic Equivalence) and Newmark’s (Semantic and Communicative Translation) Translating Theories on Two Short Stories” journal, Shabanam states that formal equivalence focuses attention on the message itself, in the both form and content (2013:01). Then, dynamic equivalence is explained in Nida’s book entitled *The Theory and Practice of Translation as in terms of the degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language* (1969:24).

From the notions above, I conclude that equivalence theory in translations is the way in which the translator attempts to convey messages along with the same effects or emotional feelings from source text to target text.

CHAPTER III
AN ENGLISH-INDONESIAN ANNOTATED TRANSLATION
IN LUCY DIAMOND'S NOVEL
ME AND MR JONES

Me and Mr Jones is a novel written by Lucy Diamond. It contains family-based conflicts and adult problems. The novel tells about four women who face their own problems with their husbands, Jones brothers. The setting of the novel is in England. Therefore, there are several words and phrases that have to be translated because of cultural differences.

The purpose of this translation is to deliver the message from the source text to target text by using certain procedures and methods of translations. So the the meaning of the novel can be delivered. Because the novel involves adult conflicts such as family, relationship, and divorce, the target readers start from 15 years old.

Annotated Translations

Table 3.1

Source Text	Target Text
Eddie still hadn't managed to conquer the dread that always churned inside him whenever his wife asked this sort of loaded question. She was particularly adept at them; would have been a shoo-in for an interrogation job with the Special Forces. <i>Are we going to get married or what, Edward Jones?</i> she'd demanded nearly forty-five years ago, one hand on her hip. He could picture her now wearing the read polyester tabard she had to suffer as part of her Woolworths uniform, her glorious mane of chensnut hair up in ponytail. Those blazing blue eyes fiercely expectant. (p. 3)	Eddie masih belum berhasil menaklukkan ketakutan yang selalu bergejolak setiap kali istrinya mengajukan pertanyaan berat semacam ini. Dia sangat mahir dalam hal itu. Dia pasti jadi kandidat terkuat dalam bagian interogasi di Kopassus. <i>Jadi kamu mau nikahin aku atau nggak, Edward Jones?</i> dia bertanya dengan memaksa hampir 45 tahun lalu sambil berkacak pinggang. Edward dapat membayangkan istrinya itu memakai apron merah berbahan <i>polyester</i> yang harus ia pakai sebagai seragam Pasar Swalayan Woolworths dan rambut kecokelatannya yang dikuncir kuda. Mata birunya menyala mengisyaratkan harapan. (hlm. 3)

In this annotation, I use contextual conditioning procedure because “Woolworth” is an unfamiliar proper name in target language. After visiting <https://en.wikipedia.org/wiki/WoolworthsGroup> and another source https://en.wikipedia.org/wiki/F._W._Woolworth_Company, Woolworths is a retail company from America that is subsidiary of F. W. Woolworth Company. It is established on February 22 1878 in Lancaster, Pennsylvania. After its successful in United States, the company expands the business to UK and the first store is opened in 5 November 1909. Woolworths sells not only groceries but also clothes, toys, books and others. It is sometimes called as “Woolies” by the UK media, the general public, and occasionally in its own television commercials.

The target text readers are not familiar with Woolworths because it is not available in Indonesia. Therefore, I give additional words *pasar swalayan*. According to <https://kbbi.web.id/pasar>, **pasar swalayan** means *toko makanan dan minuman, barang keperluan rumah tangga, dan sebagainya dengan sistem pelayanan sendiri*. From the quoted data, I conclude that *pasar swalayan* is self-service food, beverage and household utensils.

Image 1



Source: <https://alamy.com>

Table 3.2

Source Text	Target Text
Eddie still hadn't managed to conquer the dread that always churned inside him whenever his wife asked this sort of loaded question. She was particularly	Eddie masih belum berhasil menaklukkan ketakutan yang selalu bergejolak di dalam dirinya setiap kali istrinya mengajukan pertanyaan berat semacam ini. Dia sangat mahir dalam

adept at them; would have been a shoo-in for an interrogation job with the Special Forces. (p. 3)	hal itu. Dia pasti jadi kandidat terkuat untuk bagian interogasi di Kopassus. (hlm.3)
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I translate a shoo-in into *kandidat terkuat* by using idiomatic method. The word “shoo” itself is an exclamation used to drive away an animal or a person. When it is followed by “in”, it makes different meaning. According to <https://www.merriam-webster.com/dictionary/shoo-in>, “shoo-in” is “one that is a certain and easy winner”. Website <https://en.oxforddictionaries.com/shoo-in> defines it as “a person or thing that is certain to succeed, especially someone who is certain to win a competition”.

<http://grammarist.com/spelling/shoo-in/> states that the idea behind the word is that the person being shooed—for example, into the winner’s circle, into a job, or into a field of award nominees—is such a lock that we can shoo him or her in without hesitation. The word is used in horse racing area in 1930s, but it becomes common word in 1960s. Therefore, it can be concluded that “shoo-in” is an idiom referring to someone who is very potential to be the winner in a competition.

By using idiomatic method, I translate “shoo-in” into *kandidat terkuat*. According to <https://kbbi.web.id/kandidat>, **kandidat** means 1) calon 2) pengikut ujian. From the quoted data, I conclude that *kandidat* means 1) candidate, nominee 2) participant. Referring to the context, Lilian is kind of a fierce woman. When she asks a serious question, she can make someone afraid and nervous like having interrogation with police officer. Her husband even feels the dread everytime she asks some serious questions. That is why Charlie says that Lilian is a shoo-in for interrogation job with Special Forces. Therefore, “shoo-in” is equivalent to *kandidat terkuat*.

Table 3.3

Source Text	Target Text
‘So’, said Lilian, pushing her glasses up her nose and addressing her husband with the kind of look that generally made his heart sink . ‘The question is: what are we going to do with the house?’ Eddie still hadn’t managed to conquer the dread that always	“Jadi,” ujar Lilian sambil membetulkan letak kacamata di hidungnya dan berbicara dengan tatapan yang biasa membuat hati suaminya itu ciut . “Pertanyaannya adalah: kita mau apakan rumah ini?” Eddie masih belum berhasil menaklukkan ketakutan yang selalu

churned inside him whenever his wife asked this sort of loaded question. She was particularly adept at them; would have been a shoo-in for an interrogation job with the Special Forces. (p. 3)	bergejolak di dalam dirinya setiap kali istrinya mengajukan pertanyaan berat semacam ini. Dia sangat ahli dalam hal itu. Dia pasti jadi kandidat terkuat dalam bagian interogasi di Kopassus. (hlm. 3)
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The word “sink” according to <https://en.oxforddictionaries.com/sink> means 1) go down below the surface of something, especially of a liquid; become submerged 2) descend from a higher to a lower position; drop downwards 3) gradually decrease or decline in value, amount, quality, or intensity 4) insert beneath a surface 5) British informal with object rapidly consume (an alcoholic drink). If it is translated into Bahasa Indonesia (using Kamusku Android application) it has some different meanings 1) tenggelam; 2) jatuh; 3) merosot and 4) terbenam 5) pemabuk. From those definitions, there are no equivalent translations for “sink”.

I translate “sink” into **ciut** that according to <https://kbbi.web.id/ciut> means 1) menjadi kecil (*sempit*); menyusut 2) menjadi tawar atau takut (*tentang hati, perasaan*). For the quoted data, I conclude that *ciut* means 1) turn to small (narrow) 2) be flat or scared (about hearts, feelings). The word *ciut* is often used to describe someone who gets scared or afraid because of something.

Based on the context, Lilian starts a conversation with a serious gesture that is showed by “pushing her glasses up her nose” and it continues with her look that makes Eddie scared. Because of the situation, I assume that the author uses the metaphor for Eddie’s feeling by using the word “sink”. Therefore, by using communicative method, I translate the word “sink” into *ciut* in order to deliver the intended meaning.

Table 3.4

Source Text	Target Text
Eddie sighed. There was no mistaking the firm set of his wife’s jaw, the flint in her eyes. Thirty-seven-year-old Charlie wasn’t a bad lad – he hadn’t a malicious bone in his body. He was just one of the kids who’d always drifted along haplessly without any signs of a master plan	Eddie menghela nafas. Tidak ada yang salah dengan rahang yang mengeras dan bara api di mata istrinya. Charlie yang berusia tiga puluh tujuh tahun bukanlah anak yang tidak baik - dia tidak memiliki sel jahat di tubuhnya. Dia hanyalah satu dari anak-anak yang menjalani hidupnya seperti air mengalir tanpa

whirring elsewhere in his brain. Nothing wrong with that, though, was there? ‘Who did you have in your mind then?’ he asked after a moment not having the energy to wade into an argument right now. He’d learned to pick up his battles with care. ‘Hugh?’ (p. 5)	ada niat untuk memikirkan hal yang serius di otaknya. Tidak ada yang salah dengan itu, kan? “Lalu menurutmu siapa?” Tanyanya sesaat setelah tidak mempunyai energi untuk mengemukakan argumen saat ini. Dia telah belajar untuk mengalah . “Hugh?” (hlm. 5)
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I translate “to pick up his battles with care” into *mengalah* using idiomatic method. According to <https://idioms.thefreedictionary.com/pick+your+battles>, the phrase is an idiom that means “to choose not to participate in minor, unimportant, or overly difficult arguments, contests, or confrontations, saving one’s strength instead for those that will be of greater importance or where one has a greater chance of success”. <http://www.innovateus.net/innopedia/what-meaning-pick-your-battles> states that when you pick your battle, it means you should know when to fight for a cause and when to let go and accept the situation.

Based on the context, Eddie chooses to let go his argument by asking what her wife wants rather to keep speaking up for his son Charlie. He knows that if he still wades his argument, it will bring them to nowhere. After decades of marriage to Lilian, Eddie knows very well that his wife is temperamental and obstinate. By that action, I conclude that Eddie gives in. Therefore, I translate the phrase “to pick up his bottle” into *mengalah*. According to <https://kbbi.web.id/alah>, **mengalah** means 1) *tidak mau mempertahankan (haknya, pendiriannya)* 2) *dengan sengaja kalah; pura-pura kalah*. For the quoted data, I conclude that *mengalah* means 1) have no eager to stand for the rights or principle; 2) become lose intentionally.

Table 3.5

Source Text	Target Text
Eddie sighed. There was no mistaking the firm set of his wife’s jaw, the flint in her eyes. Thirty-seven-year-old Charlie wasn’t a bad lad – he hadn’t a malicious bone in his body. He was just one of the kids who’d always drifted along haplessly without any signs of a master plan whirring elsewhere in his	Eddie menghela nafas. Tidak ada yang salah dengan rahang istrinya yang mengeras juga nyala api di matanya. Charlie yang berusia tiga puluh tujuh tahun bukanlah anak yang buruk - dia tidak punya sel jahat di tubuhnya. Dia hanyalah satu dari anak-anak yang menjalani hidupnya seperti air mengalir tanpa ada niat untuk memikirkan hal yang serius di otaknya.

brain. Nothing wrong with that, though, was there? (p. 5)	Tidak ada yang salah dengan itu, kan? (hlm. 5)
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I use idiom *menjalani hidup seperti air mengalir* in order to clarify the context. Eddie conveys “He was just one of the kids who’d always drifted along haplessly...” to show that Charlie is a kind of person who does not design his future like anyone else. He does not have a steady career and stable finance. He just goes with the flow without thinking what career he must focus on.

The phrase *seperti air mengalir* (like water flow) is an Indonesian expression to express a way of life. When you live your life *seperti air mengalir*, it means that you have no plans to anticipate obstacles in the future and just accept wherever life takes you. The expression is often considered having a negative connotation. As we know, the water in the river flows along its path and passes on everything that lies ahead. Living life like that is perceived as a weak principle. We have no control over our own lives. We just follow the path that already exists without trying to change things better.

I translate the phrase “drifted along haplessly” into *seperti air mengalir*. The word **drift** itself according to <https://www.merriam-webster.com/dictionary/y/drift> means 1) the act of driving something along, the flow or the velocity of the current of a river or ocean stream 2) something driven, propelled, or urged along or drawn together in a clump by or as if by a natural agency. The word “haplessly” shows that Charlie is not in a good state. This is reinforced by the next sentence “...without any signs of a master plan whirring elsewhere in his brain” that explains that he does not prepare for his future.

Table 3.6

Source Text	Target Text
Fifteen years on, Mulberry House was a three-star B&B and was booked up for months in advance. ‘A charming, family-run establishment with good facilities’ as the AA put it, back in 2003. It had kept them well, this house, Eddie thought fondly, stroking the faded arm of the red velvet sofa as if caressing the head of beloved	Lima belas tahun lalu, Mulberry House merupakan B&B bintang tiga dan sudah dipesan selama berbulan-bulan sebelumnya. "Menawan dan dikelola oleh keluarga dengan fasilitas yang bagus" seperti yang dikutip situs web Automobile Association pada 2003 silam. Itu yang membuat rumah ini tetap berjalan baik, pikir Eddie penuh sukacita sambil membelai lengan sofa beludru merah yang sudah pudar itu

child. (p. 7)

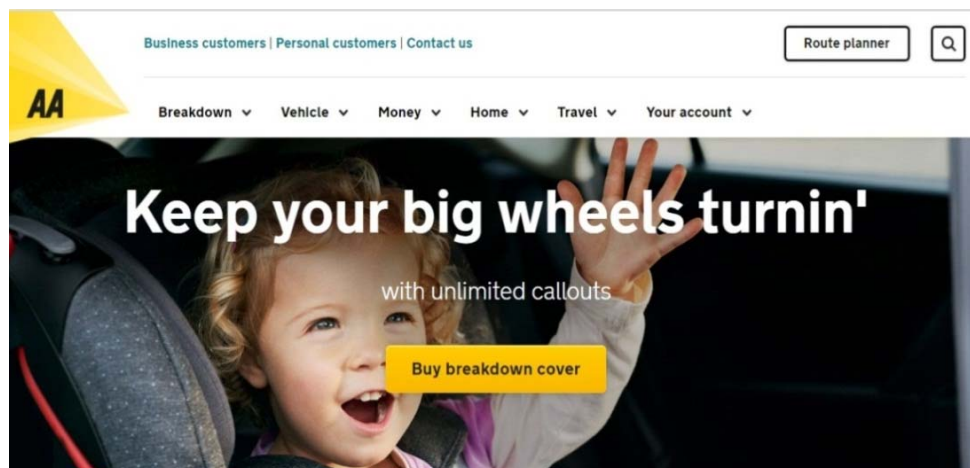
yang seolah kepala anaknya. (hlm. 7)

After visiting website <https://www.theaa.com/about-us> and another source https://en.wikipedia.org/wiki/The_Automobile_Association, it can be known that “AA” is abbreviation for Automobile Association which is a UK’s largest motoring organization established in 1905. At the early of establishment, it provides motoring-stuff such as insurance policies, driving lessons, breakdown cover, loans, motoring advice, road maps and other services. As the time goes by, AA also makes awards and ratings for hotels, guest accommodation, self-catering accommodation, and restaurant.

Based on the context, Eddie recalls a moment when Mulberry House becomes a favorite place to spend holiday. He has a lot of customers. Because of the popularity, Mulberry House is successfully reviewed by AA. The review can only be seen via online at AA’s website.

Therefore, I give the additional word *situs web* and verify the abbreviation because I assume the target readers have no information yet about what AA stands for. **Situs web** is equivalent to “website” that according to KBBI (Android application) means *program komputer yang menjalankan peladen yang menyediakan akses kepada beberapa laman*. From the quoted data, I conclude that *situs web* is a computer program runs a server that provides access to multiple pages. The image below is an example of AA website.

Image 2



Source:[https:// www.theaa.com](https://www.theaa.com)

Table 3.7

Source Text	Target Text
<p>Fifteen years on, Mulberry House was a three-star B&B and was booked up for months in advance. ‘A charming, family-run establishment with good facilities’ as the AA put it, back in 2003. It had kept them well, this house, Eddie thought fondly, stroking the faded arm of the red velvet sofa as if caressing the head of beloved child. The guests appreciated too, if their repeat bookings were anything to go by. Jack and Doreen Willis hadn’t missed a Whit weekend yet, and Dalgliesh family always came down from Aberdeen, regular as clockwork, for their week in July. (p. 7)</p>	<p>Lima belas tahun lalu, Mulberry House merupakan <i>B&B</i> bintang tiga dan sudah dipesan selama berbulan-bulan sebelumnya. "Menawan dan dikelola oleh keluarga dengan fasilitas yang bagus" seperti yang dikutip situs web <i>Automobile Association</i> pada 2003 silam. Itu yang membuat rumah ini tetap berjalan baik, pikir Eddie penuh sukacita sambil membelai lengan sofa beludru merah yang sudah pudar itu yang seolah kepala anaknya. Para tamu juga tidak keberatan jika mereka harus melakukan pemesanan ulang. Jack dan Doreen Willis selalu datang saat liburan Hari Raya Pentakosta di akhir pekan, dan keluarga Dalgliesh dari Aberdeen selalu datang seperti biasa di bulan Juli. (hlm 7)</p>

According to <https://en.merriamwebster.com/shoo-in>, whit is the smallest part or particle imaginable. <http://www.dictionary.com/browse/whit> defines the word as a particle; bit; jot (used especially in negative phrases). But the author type the word with capital letter that means it is a proper name.

After visiting <http://www.huffingtonpost.co.uk/entry/whitsun>, Whit is short term for Whitsun also known as Whit Sunday. It is the name that is given to the celebration of Pentecost in Britain. Pentecost is a Christian festival, celebrated on the seventh Sunday or 50 days after Easter. This commemorates when the Holy Spirit descend on Jesus’ disciples. In UK, Whit Fairs or Whit Ale is held as a memorial to the day of pentacosta. It involves customs such as parades and music. They make it as a public holiday until the end of May due to the government.

Since the term Whitsun is the other name of Pentecost, I translate the word into **Pentakosta** that in KBBI (Android application) means 1) *dalam bahasa Yunani berarti hari ke-50 sesudah Paskah* 2) *hari peringatan turunnya Roh Kudus atas murid-murid Yesus* 3) *hari lahirnya Gereja Kristen*. For the quoted data, I conclude that *pentakosta* means 1) in Greek means the 50th day after Easter 2) the anniversary of the descent of the Holy Spirit upon the disciples of Jesus 3) the day

of the birth of the Christian Church. Unlike in UK, in Indonesia the celebration of Pentecost is not so festive. The Christians only worship in church as usual. The non-Christians in Indonesia are unfamiliar with the celebration of *Pentakosta*. Therefore, I give additional word *hari raya*. It is also in order to avoid ambiguity, because Pentakosta is not only a celebration day but also a name for fellowsip that is *Jemaat Pentakosta di Indonesia (JPI)* or Congregation of Pentecost in Indonesia.

Table 3.8

Source Text	Target Text
<p>Lately, Eddie had felt weary of the hard work, though. Because it was hard work, make no mistake, having a house full of guests to tend to. Lilian managed the laundry and cooking and they had Mrs. Daniel, the cleaner, who helped out during the summer season when they were busy as loon. He, meanwhile, kept the garden tidy, did the accounts, answered calls and organized bookings, as well as undertaking all the hundred and one maintenance jobs that needed doing at any one time in order to keep the looking shipshape. (p. 7)</p>	<p>Akhir-akhir ini Eddie sudah lelah dengan pekerjaan yang berat itu. Karena itu bukan pekerjaan yang mudah yang mana tidak boleh melakukan kesalahan, memiliki rumah yang penuh dengan para tamu untuk dilayani. Lilian mendapat bagian mencuci dan memasak dan mereka menyuruh Mrs. Daniel sang asisten rumah tangga yang membantu selama musim panas dimana mereka sedang sibuk-sibuknya. Sementara itu, ia merawat kebun agar tetap rapi, melakukan pembukuan, mengangkat telepon dan mengurus reservasi, serta melakukan 1001 pemeliharaan yang perlu dilakukan secara berkala agar terlihat tetap bagus (hlm. 7)</p>

Loon in this text does not refer to “a silly or foolish person” (Oxford Dictionaries) but it is a name of bird. According to website https://www.allaboutbirds.org/guide/Common_Loon/overview, the eerie calls of Common Loons echo across clear lakes of the northern wilderness. Common Loons are powerful, agile divers that catch small fish in fast underwater chases. They are agile swimmers, but they move pretty fast in the air, too. Migrating loons have been clocked flying at speeds more than 70 mph. Loons are like airplanes in that they need a runway for takeoff. In the case of loons, they need from 30 yards up to a quarter-mile (depending on the wind) for flapping their wings and running across the top of the water in order to gain enough speed for lift-off.

According to the context, Eddie and Lilian have pile of tasks. Their numerous guests make them should work harder. They do the entire task only by

themselves and they have to do it all quickly so that makes them so busy. Therefore, the author uses metaphor “loons” to describe how hectic they are.

By using communicative methods, I decide to translate “busy as loons” into *sibuk-sibuknya*. The repetition of the word “sibuk” aims to show that the summer is the peak of their works. At the other seasons, they are still busy but not as busy as the summer. In KBBI, **sibuk** means 1) *banyak yang dikerjakan* 2) *giat dan rajin (mengerjakan sesuatu)* 3) *penuh dengan kegiatan*. For the quoted data, I conclude that *sibuk* means 1) having a lot of assignments 2) keen and diligent; 3) overwhelmed by activities.

Image 3



Source: www.allaboutbirds.org

Table 3.9

Source Text	Target Text
Although the back of the house had been converted to their own private quarters, off-limits to guests, it was still discomfiting, sitting in your favorite armchair in the evening, trying to watch Gardeners' World while hearing complete strangers through the wall – singing in the shower, watching a different channel, even having noisy, eye-popping sex without a thought for anybody else in the building... (p. 8)	Meskipun belakang rumah itu sudah diubah menjadi ruangan pribadi mereka dan tidak bisa dimasuki para tamu namun masih saja terasa tidak nyaman. Malam hari, saat sedang menonton acara tv Gardeners' World terdengar dari tembok orang tak dikenal sedang bernyanyi di kamar mandi, suara tv program lain, bahkan suara ribut-ribut mereka yang sedang 'bergulat' tanpa peduli orang lain di rumah itu. (hlm. 8)

Based on the context, Eddie makes the house into two parts; their rooms and for the guests. It is separated with a wall to keep their privacy. Unfortunately,

there are still several conditions that still disturb him. One of them is sexual activity.

After visiting <https://www.macmillandictionary.com/dictionary/eye-popping>, “eye-popping” means “extremely impressive or surprising”. Then, <https://www.collinsdictionary.com/dictionary/english/eye-popping> defines the phrase as “so amazing or astonishing as to make one's eyes protrude”. It can be concluded that “eye-popping sex” is a sexual activity that involves some exciting acts so it makes people impressed.

In Indonesia, there are several terms referring sexual activity. I decided to translate “eye-popping sex” into '*bergulat*'. According to <https://kbbi.web.id/gulat>, **bergulat** means 1) *berkelahi dengan rangkul-merangkul, jatuh- menjatuhkan, dan tindih-menindih; bergumul*; 2) *berjuang (untuk mempertahankan hidup dan sebagainya); bekerja dengan susah payah*. For the quoted data, I conclude that For the quoted data, I conclude that *bergulat* means 1) fought with hoes-embracing, falling, and overlapping; wrestled; 2) struggle (to survive and so on); work hard). It is equivalent to “eye-popping eye” because *bergulat* or wrestling is a combat sport that involves two people embracing his opponent before dropping him. There are also some overlapping actions. These activities are also available in sex scenes. The wrestlers wear tight clothes or even only wear shorts without wearing top clothes. Then, the sport is also appealing that makes people want to come to see.

I also give single quotation mark to show that the word indicates something. According to <https://www.urbandictionary.com/quotation-mark-effect>, when we use quotation mark in certain word it means to imply something without saying it directly. So the readers do not think '*gulat*' as a sport but sexual activity doing by a couple in the house.

Image 4



Source: <https://trackwrestling.com>

Table 3.10

Source Text	Target Text
<p>Had she really been middle-aged at the age of thirteen? Admittedly, she had been sensible and, some might say, swotty child (she hated that word), but she knew how to have fun too, of course she did! Just because she listened to choral music rather than the Top 40, it didn't make her dull, merely different. Her own person. That was good, wasn't it? And just because her sister had gone off the rails and dabbled with drugs and what-have-you, just because she'd dropped out of school as soon as possible, and shacked up with a police line-up's worth of unsavoury types over the years without ever settling down, just because Sandra was still the spoilt, vivacious, attention-seeking baby of the family, it didn't mean Alicia always had to be marked up as 'the boring one'. (pp. 12-13)</p>	<p>Apakah dia benar-benar sudah menjadi tua saat dia masih tiga belas tahun? Diakuinya memang dia 'sok' tua dan beberapa menyebutnya cupu (dia benci kata itu), tapi tentu dia juga tahu bagaimana caranya bersenang-senang! Hanya karena dia lebih suka mendengarkan paduan suara daripada 40 lagu hit, itu tidak membuatnya membosankan hanya saja membuatnya berbeda. Menjadi dirinya sendiri. Bagus, bukan? Dan hanya karena kakaknya telah lepas kendali karena mencoba obat-obatan dan semacamnya, hanya karena dia dikeluarkan dari sekolah di awal periode dan hidup dengan barang yang menurut polisi haram selama bertahun-tahun tanpa pernah berhenti. Hanya karena Sandra masih manja, bergairah, dan caper di keluarganya itu tidak berarti Alicia harus selalu dikenal sebagai 'yang membosankan'. (hlm. 12-13)</p>

According to <http://dictionary.cambridge.org/dictionary/english/go-off-the-rails>, "had gone off the rails" (or go off the rails) means "to start behaving in a way that is not generally acceptable, especially dishonestly or illegally". Another source, <http://idioms.thefreedictionary.com/go+off+the+rails>, states that the phrase means 1) to go into a state of chaos, dysfunction, or disorder 2) to become crazy, eccentric, or mentally unhinged; to begin acting in an uncontrollable, inappropriate and/or socially unacceptable manner. According to <https://www.merriam-webster.com/dictionary/go-of-the-rails> defines "to lose control and start to behave in a way that is not normal or acceptable" and https://en.oxforddictionaries.com/definition/go_off_the_rails states "begin behaving in an uncontrolled or unacceptable way".

From those definitions, it can be concluded that "had gone off the rails" is the acts that break the rule or even law and not acceptable in society. I translate "had gone off the rails" into *lepas kendali*. According to <https://kbbi.web.id/lepas-lepas> means 1) *dapat bergerak (lari) ke mana-mana; tidak tertambat* 2) *bebas dari*

ikatan; tidak terikat lagi 3) lolos dari kandang 4) melarikan diri. For the quoted data, I conclude that *lepas* means 1) can move (run) everywhere; not moored 2) free from bond; not bound anymore 3) escaped from the cage 4) flee. Then, **kendali** means *kekang* (bridle). From the definitions, I conclude that when someone is *lepas kendali* it means that they lose their self-control that can lead them to do criminal or unacceptable acts.

According to the context, Sandra is misbehaved and she does unacceptable behaviors. She is the opposite of her sister, Alicia, who lives her life on rail or has a neat life and never does unacceptable manner. So it means that Sandra has no control of her own life. Therefore, I translate the idiom “go off the rails” into *lepas kendali* by using idiomatic method.

Table 3.11

Source Text	Target Text
In her bleakest moments she blamed herself for having lived when her sister hadn't made it. Survivor guilt , they called it, the long nights of torturous self-questioning, the recurring 'Why me?' In the dark, pulsing space of their mother's womb, had she somehow consumed more of the nutrition they both needed to thrive and develop? Had Alicia's greed inadvertently cause Christine's death? Such agony was the jump-start that galvanized her to work doubly hard at everything. (p. 15)	Saat dalam keadaan paling suramnya, ia menyalahkan dirinya sendiri karena berhasil hidup saat kakaknya tidak. Sindrom penyintas , mereka menyebutnya. Malam-malam panjang yang menyiksa mempertanyakan diri sendiri berkali-kali “Mengapa aku?” Dalam gelapnya ruangan rahim ibu mereka, apakah dia entah bagaimana menyerap lebih banyak nutrisi yang mereka berdua butuhkan untuk tumbuh dan berkembang? Apakah keserakahan Alicia secara tidak sengaja menyebabkan kematian Christine? Kesedihan seperti itu adalah awal mula ia bekerja sangat keras dalam segala hal. (hlm. 15)

According to <https://www.goodtherapy.org/blog/psychpedia/survivor-guilt>, survivor guilt is a particular type of guilt that may develop in people who survive a life-threatening situation. Individuals who believe it is unfair that they survive when others die and/or believe they do not do enough to save the lives of others may come to experience survivor guilt after trauma or a catastrophic event. The symptoms are nightmares, difficulty sleeping, flashbacks to the traumatic event, loss of motivation, irritability, a sense of numbness, and thoughts about the meaning of life. Individuals who experience survivor guilt may wonder why they

live when other people die, why they get lucky when others do not, whether they can or should do anything more to prevent the death of others, and whether others suffer during the event. That is exactly what Alicia feels.

I translate “survivor guilt” into *sindrom penyintas*. *Penyintas* derives from the word *sintas* that according to <http://www.balaibahasajateng.web.id/home/Penyintas> means *orang yang mampu bertahan hidup*. From the quoted data, I conclude that *penyintas* means someone who survives. Then, **sintas** itself means *terus bertahan hidup, mampu mempertahankan keberadaannya*. From the quoted data, I conclude that *sintas* means keep surviving or can maintain the existence. In the previous part, it is explained that actually Alicia has a twin who named Christine, but unfortunately she does not survive because of illness. Because of that, Alicia lives with anxiety and guilt.

I give additional word *sindrom* to show that what occurs to the character is reasonable and can be explained scientifically. According to <https://kbbi.web.id/sindrom>, **sindrom** means 1) *himpunan gejala atau tanda yang terjadi serentak (muncul bersama-sama) dan menandai ketidaknormalan tertentu;* 2) *hal-hal (seperti emosi atau tindakan) yang biasanya secara bersama-sama membentuk pola yang dapat diidentifikasi*. From the quoted data, I conclude that *sindrom* means 1) the set of symptoms or signs that occur simultaneously (appear together) and marks a certain abnormality; 2) things (like emotions or actions) that usually form an identifiable pattern at the same time.

I decide not to translate the word “guilt” because the author explains with “*the long nights of torturous self-questioning, the recurring ‘Why me?’*”. That is enough to describe how guilty the character is.

Table 3.12

Source Text	Target Text
‘Go on then, what’s your most exciting one? How are you planning to live it up before you’re officially over-the-hill?’ Alicia pulled a face at telephone. There was a phrase she’d heard on television recently: ‘harshing my mellow’. Sandra was definitely harshing her mellow,	“Terus hal apa yang menurut lo paling seru? Gimana lo ngelakuin itu sebelum benar-benar jadi nenek-nenek?” Alicia mendekatkan wajahnya ke telepon. Ada ungkapan yang pernah didengarnya di televisi baru-baru ini: <i>harshing my mellow</i> ,

spoiling things like she always did. 'Well...' she scrolled back to her list. 'Travel to a new country,' she said triumphantly. 'Join an acting group. Volunteer for something.' So there, Sandra. Put that lot in your pipe and smoke it. (p. 19)	merusak mood. Sandra benar-benar membuat moodnya rusak. Dia merusak segala sesuatu seperti biasa. "Hmm..." ia melihat kembali daftar itu. "Bepergian ke luar negeri," katanya penuh kemenangan. "Bergabung dengan grup akting dan menjadi volunter." Jadi itu, San. Rasain! (hlm. 19)
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"Put that lot in your pipe and smoke it" is an idiom that according to <https://dictionary.cambridge.org/dictionary/english/put-stick-that-in-your-pipe-and-smoke-it> is a rude way of telling someone that they must accept what you have just said, even if they do not like it. Based on https://en.wiktionary.org/wiki/put_that_in_your_pipe_and_smoke_it, the idiom is used after stating something surprising or undesired, to emphasize its truth. Also it is used after refuting an argument. Based on those definitions I conclude that the phrase is an expression to show anger or when you say it to someone that you force them to deal with what you say.

Rasain! derives from the word *rasa* that in KBBI (Android application means 1) *tanggapan indra terhadap rangsangan saraf, seperti manis, pahit, masam terhadap indra pengecap, atau panas, dingin, nyeri terhadap indra perasa* 2) *apa yang dialami oleh badan* 3) *sifat rasa suatu benda* 4) *tanggapan hati terhadap sesuatu (indra)* 5) *pendapat (pertimbangan) mengenai baik atau buruk, salah atau benar*. From the quoted data, I conclude that *rasa* means 1) sensory responses to nerve stimulation, such as sweet, bitter, sour to the taste of taste, or heat, cold, pain to the sense of taste 2) what is experienced by the body 3) the sense of an object 4) the response of the heart to something (senses) 5) opinions (considerations) about good or bad, wrong or right. Practically, *rasain!* has several meanings 1) to ask someone to taste something 2) an expression that usually used to describe a pique and ridicule at someone 3) feeling happy or satisfied when see others get into trouble.

Based on the context, Sandra says something that makes Alicia annoyed and even gets offended. Then, Alicia just replies with a strong argument that can make Sandra feels guilty. Therefore Alicia utters the phrase "put that lot in your pipe and smoke it!"

It is just like an act to force someone to accept your argument. That is what Alicia tries to do. She just conveys an argument and she forces Sandra to absorb that. In Bahasa Indonesia, it is equivalent to *rasain!*. The exclamation mark (!) is used to emphasize Alicia’s anger. Therefore, I translate put that lot in your pipe and smoke it!” into *rasain!*.

Table 3.13

Source Text	Target Text
<p>‘Go on then, what’s your most exciting one? How are you planning to live it up before you’re officially over-the-hill?’ Alicia pulled a face at telephone. There was a phrase she’d heard on television recently: ‘harshing my mellow’. Sandra was <i>definitely</i> harshing her mellow, spoiling things like she always did. ‘Well...’ She scrolled back through her list. ‘Travel to a new country,’ she said triumphantly. ‘Join an acting group. Volunteer for something.’ (p. 19)</p>	<p>“Terus apa dong yang menurut lo paling seru? Gimana lo ngelakuin itu sebelum benar-benar jadi nenek-nenek?” Alicia mendekati wajahnya ke telepon. Ada ungkapan yang pernah didengarnya di televisi baru-baru ini: <i>harshing my mellow</i>, merusak mood. Sandra benar-benar membuat <i>mood</i>-nya rusak. Merusak segala sesuatu seperti biasa. “Hmm...” ia melihat kembali daftar itu. “Bepergian ke luar negeri,” katanya penuh kemenangan. “Bergabung dengan grup akting dan menjadi volunter.” (hlm. 19).</p>

According to <https://dictionary.cambridge.org/dictionary/english/over-the-hill>, “over the hill” is used to describe someone who is already old and no longer attractive. <https://idioms.thefreedictionary.com/over+the+hill> defines the phrase as “past the peak of one’s life or career; too old”. <https://www.collinsdictionary.com/dictionary/english/over-the-hill> states that “if you say that someone is over the hill, you are saying rudely that they are old and no longer fit, attractive, or capable of doing useful work.” From those definitions, I conclude that “over the hill” is an idiom used for someone who is aged.

The character, Alicia, turns 40 years old which means she is not young anymore. It makes her feel so insecure. Sandra, her sister, makes it worse when she said “over-the-hill”. She is so angry hearing that. It is shown by saying the expression “harsh my mellow” in the next paragraph. According to <https://kbbi.web.id/nenek> **nenek** means 1) Ibu dari ayah atau dari ibu 2) kata sapaan kepada perempuan yang sudah tua. From the quoted data, I conclude that *nenek* means 1) a mother from father or mother, grandma 2) a name for old woman.

For some women, become older can be doom. Therefore, they take various treatments in order to look young. As we know, *nenek* has a physical appearance that is not interesting anymore. They have wrinkles and their bodies are weak. Indonesian usually mention the word twice eventhough it is singular for instance 1) *Ibu-ibu itu mengantar anaknya sekolah* 2) *Toko itu dipenuhi oleh para ibu-ibu* (my translation: 1) That mom drives her child to school 2) The store was full of mothers). The words **ibu-ibu** in first sentence is referred to one person, but in second sentence it refers to more than one person. So I translate “over the hill” into *nenek-nenek*.

Table 3.14

Source Text	Target Text
<p>‘Go on then, what’s your most exciting one? How are you planning to live it up before you’re officially over-the-hill?’ Alicia pulled a face at telephone. There was a phrase she’d heard on television recently: ‘harshing my mellow’. Sandra was definitely harshing her mellow, spoiling things like she always did. ‘Well...’ she scrolled back to her list. ‘Travel to a new country,’ she said triumphantly. ‘Join an acting group. Volunteer for something.’ So there, Sandra. Put that lot in your pipe and smoke it. (p. 19)</p>	<p>“Terus apa yang menurut lo paling seru? Gimana lo ngelakuin itu sebelum benar-benar jadi nenek-nenek?” Alicia mendekatkan wajahnya ke telepon. Ada ungkapan yang pernah didengarnya di televisi baru-baru ini: harshing my mellow, merusak mood. Sandra benar-benar membuat <i>mood</i>-nya rusak. Merusak segala sesuatu seperti biasa. “Hmm...” ia melihat kembali daftar itu. “Bepergian ke luar negeri,” katanya penuh kemenangan. “Bergabung dengan grup akting dan menjadi volunter.” Tuh, San. Rasain! (hlm.19)</p>

“Harshing my mellow” is a popular U.S. slang. According to <http://www.worldwidewords.org/qa/qa-har2.htm>, harshing my mellow become well-known after Ozzie, the character from ABC’s program The Online Adventures of Ozzie the Elf, is criticized by an elf in Santa’s workshop, he says “don’t harsh my mellow!”. Since then, the expression appears in many platforms such as magazine, newspaper and radio.

After visiting www.urbandictionary.com/define.php?term=harshing+my+mellow, the phrase “harsh one’s mellow” means “bringing down someone’s good mood”. <http://onlineslangdictionary.com/meaning-definition-of/harsh-mellow> defines it as

“to reduce or destroy a person's good mood”. From those definitions, it can be concluded that the expression means the acts that make someone annoyed or even get angry.

According to the context, Alicia gets offended because of what Sandra says to her, so it makes Alicia’s mood irritable. Therefore, I give additional information *merusak mood* because I assume the target readers do not know what the meaning of the phrase is. The word “mood” is not translated into *keadaan jiwa* or *suasana hati* because I assume the target readers know the meaning of the word regarding to the massive internet effect and many media have used the word.

Then I do not replace the idiom in order to give information for the reader “harshing my mellow” is the phrase that is frequently spoken on TV at that time. Therefore, I use two procedures; contextual conditioning and borrowing.

Table 3.15

Source Text	Target Text
<p>‘Tell you what, I’ll give you a few challenges to get your teeth into, Al,’ she said. ‘Things every woman should do before she hits forty.’</p> <p>...So here goes: <i>Twenty a Woman Should Experience Before Forty...</i></p> <ol style="list-style-type: none"> 1. Ride a motorbike 2. See the Pyramids 3. Bungee jump 4. Do something your friends (and sister!!!) wouldn’t approve 5. Have an affair 6. Buy expensive lingerie 7. Have dirty sex in Paris 8. Go shopping in New York 9. Skinny-dip in the ocean. 10. Buy a sex toy (and USE IT!!!) 11. Break the speed limit, just for fun. 12. Travel alone. 13. Buy expensive face cream 14. Try anal sex... (p. 22) 	<p>“Jadi gini, gue akan kasih lo beberapa tantangan yang bisa memacu adrenalin lo, Al,” ujarnya. “Hal-hal yang wanita harus lakuin sebelum kepala empat.”</p> <p>Jadi inilah: “20 Hal yang Seorang Wanita Harus Lakukan Sebelum Usia 40 Tahun...”</p> <ol style="list-style-type: none"> 1. Mengendarai motor 2. Melihat Piramid 3. <i>Bungee jumping</i> 4. Lakukan apa yang tidak disetujui oleh teman-teman (juga saudara perempuanmu!) 5. Selingkuh 6. Beli <i>lingerie</i> yang mahal 7. Melakukan seks kotor di Paris 8. Belanja di New York 9. Berenang telanjang di laut. 10. Beli <i>sex toy</i> (dan GUNAKAN!!!) 11. Ngebut, sekedar iseng. 12. <i>Traveling</i> sendirian. 13. Beli krim wajah yang mahal

The phrase “get your teeth into” is an idiom that has many meanings. <http://www.collinsdictionary.com/dictionary/english/get-ones-teeth-into-something> states that “if you describe a task or activity as something you can get your teeth into, you mean that you like it because it is interesting, complex, and makes you think hard”. Based on <https://idioms.thefreedictionary.com/get+teeth+into>, it is “to start doing or become involved in something with one's utmost energy, determination, or enthusiasm”. <https://www.macmillandictionary.com/dictionary/british/get-your-teeth-into-something> states that the idiom means “to put a lot of your time and energy into something that is interesting because it needs a lot of effort and skill.” From those definitions, I conclude that “get teeth into” means someone does something that is hard enough but still doing it with eager.

I decide to translate “get teeth into” into *memacu adrenalin* because when people do something that trigger their adrenaline on purpose to get challenged and feel happy after that. According to <https://kbbi.web.id/pacu>, **memacu** means 1) *membuat agar berlari cepat* 2) *mencepatkan* (my translation: 1) in order to make running faster 2) to spur). Then, **adrenalin** is a biological terms that according to <https://kbbi.web.id/adrenalin> means 1) *hormon yang dihasilkan dari ekstrak kelenjar suprarenal atau kelenjar adrenal* 2) *hormon yang diperoleh dari kelenjar adrenal hewan atau hormone yang dibuat secara sintetis, digunakan dalam bentuk suntikan untuk menaikkan tekanan darah dan denyut jantung*. From the quoted data, I conclude that adrenalin means 1) hormones produced from suprarenal or adrenal gland extracts; 2) hormones obtained from adrenal glands of animals or synthetically created hormones, used in the form of injections to raise blood pressure and heart rate.

<http://www.livestrong.com/article/what-happens-during-an-adrenaline-rush> states that “when you perceive something as threatening or exciting, the hypothalamus in the brain signals to the adrenal glands that it is time to produce adrenaline and other stress hormones”. Adrenaline can be stimulated by doing something that is exciting or dangerous. In Indonesia, some people seek or experience something that can rush their adrenaline in order to relieve stress or just accomplish self-satisfaction. That is the thing Sandra wants Alicia to do. She sends

the list that Alicia never does before and those are very challenging. That is why I translate “get teeth into” into *memacu adrenalin* by using idiomatic method.

Table 3.16

Source Text	Target Text
...So here goes: <i>Twenty a Woman Should Experience Before Forty...</i>	Jadi inilah: “20 Hal Seorang Wanita Harus Lakukan Sebelum Usia 40 Tahun...”
1. Ride a motorbike	1. Mengendarai motor
2. See the Pyramids	2. Melihat Piramid
3. Bungee jump	3. <i>Bungee jumping</i>
4. Do something your friends (and sister!!!) wouldn't approve	4. Lakukan apa yang tidak disetujui oleh teman-teman (juga saudara perempuanmu!)
5. Have an affair	5. Selingkuh
6. Buy expensive lingerie	6. Beli <i>lingerie</i> yang mahal
7. Have dirty sex in Paris	7. Coba Seks kotor di Paris
8. Go shopping in New York	8. Belanja di New York
9. Skinny-dip in the ocean	9. Berenang telanjang di laut.
10. Buy a sex toy (and USE IT!!!)	10. Beli sex toy (dan GUNAIN!!!)
11. Break the speed limit, just for fun	11. Ngebut buat iseng aja.
12. Travel alone	12. <i>Traveling</i> sendirian.
13. Buy expensive face cream	13. Beli krim wajah yang mahal
14. Try anal sex... (p. 22)	14. Cobalah seks anal ... (hlm. 22)

According to https://en.oxforddictionaries.com/definition/sex_toy **sex toy** is “an object or device used for sexual stimulation or to enhance sexual pleasure”. https://en.wikipedia.org/wiki/Sex_toy explains that sex toy is an object or device that is primarily used to facilitate human sexual pleasure. There are several kinds of sex toys but most popular are dildo and vibrator. Sex toy is available for women and men and can be found at sex shop either online or store and pharmacy.

I do not translate the phrase “sex toy” into Bahasa Indonesia since the phrase is already popular and the target readers already get familiar. If the word is translated into Indonesian, it might be a possibility that the translation is weird or even foreign for the target readers.

Table 3.17

Source Text	Target Text
Charlie had willingly taken Matilda to her ballet class, actually picking her up on time and everything. Even more	Charlie bersedia mengantar Matilda ke kelas baletnya, benar-benar menjemputnya tepat waktu. Yang lebih mengherankan lagi, dia

<p>astonishingly, he'd offered to do the same again the following Saturday when he brought her home. 'Nice to spend a bit of time with my niece,' he said.</p> <p>Alicia wasn't usually that keen on Charlie – he'd proved to be shockingly unreliable in the past, the complete opposite of solid, steady Hugh – but on this occasion he'd come up trumps. 'Thank you, and yes please,' she said in delight. (p. 24)</p>	<p>menawarkan diri untuk melakukannya lagi pada hari Sabtu berikutnya saat dia mengantar Matilda pulang. "Senang bisa ngabisin waktu bareng sama keponakan," katanya.</p> <p>Alicia biasanya tidak terlalu menyukai Charlie – dahulu dia terbukti sangat tidak dapat diandalkan, sangat berbeda dari Hugh yang kukuh dan teguh tapi untuk kali ini dia sangat bisa diandalkan. "Makasih! Tolong ya," katanya senang. (hlm. 24)</p>
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According to <https://www.phrases.org.uk/meanings/come-up-trumps.html>, the phrase “come up trumps” means “to complete something well or successfully, especially in circumstances in which it is not expected”. The word “trump” comes from “triumph” which means a victory. <https://dictionary.cambridge.org/dictionary/english/turn-come-up-trumps> also has a similar definition that the phrase means “to complete an activity successfully or to produce a good result, especially when you were not expected to”.

Diandalkan derives from the word **andal** that according to <https://kbbi.web.id/andal> means 1) *dapat dipercaya*; 2) *memberikan hasil yang sama pada ujian atau percobaan yang berulang*. For the quoted data, I conclude that *andal* means 1) can be trusted; 2) gives the same results on repeated exams or experiments. I translate the phrase into *sangat bisa diandalkan* in English “very reliable” by using communicative methods to give a contradiction of Charlie’s attitude. Based on the context, there is a change on Charlie. In the past, he had a bad reputation. He is an unreliable person but after years he successfully does a great job when picks up her niece to a class ballet.

Table 3.18

Source Text	Target Text
Freedom had been quite scary at first. Rocking up on the south with only the number of women’s refuge in her pocket, and the half-promise of a job... Yeah, it had been a risk. A massive risk. But when you are desperate, sometimes you had to gamble,	Kebebasan cukup menakutkan pada awalnya. Pindah ke daerah selatan hanya dengan bekal nomor telepon tempat perlindungan wanita di sakunya, dan janji untuk sebuah pekerjaan yang belum pasti ... Ya, itu adalah risiko. Sebuah risiko besar. Tapi saat kamu putus asa, kadang

didn't you? You had to throw the dice and hope your number came up. Four weeks later, although she daren't count any chickens , she had a faint, excited feeling that she might just have rolled a double six. (p. 29)	kamu harus berjudi, bukan? Kamu harus melempar dadu dan berharap mata dadumu lah yang muncul. Empat minggu kemudian, meskipun ia tidak berani menghitung peruntungan , ia gembira bahwa ia mungkin baru saja mendapat dua sisi mata dadu enam sekaligus. (hal. 29)
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After visiting <http://www.theidioms.com/count-chicken/>, it explains that “count chicken” is an idiom that means 1) make plans based on events that may or may not happen; 2) to start making plans about something that is based on something in the future which may or may not happen 3) to make a plan about how the benefits of something will be utilized before it has even materialized 4) usually referred to monetary benefits being allocated for causes without actually earning or receiving the money.

According to <https://kbbi.web.id/hitung>, **menghitung** means 1) *mencari jumlahnya dengan menjumlahkan, mengurangi, dan sebagainya* 2) *membilang untuk mengetahui berapa jumlahnya* 3) *menentukan atau menetapkan menurut (berdasarkan) sesuatu*. For the quoted data, I conclude that *menghitung* means 1) find the amount by adding, subtracting, etc. 2) counting to find out how much he amount 3) define or define according to something. **Peruntungan** according to <https://kbbi.web.id/untung> means *untung dan malang; nasib* (my translation: lucky and hapless; fate).

Menghitung peruntungan is equivalent to “count any chickens” because it corresponds to the context that the character Izzy gambles in her life. It is explained by previous sentence “You had to throw the dice and hope your number came up.” Throwing dice associates with gambling. Based on the context, Izzy has a hard situation in her life so she decides to move to a new place, but she does not have enough preparation. She does not know whether she will make a better life in the new place or even make her life worse. So I decide to translate “count any chicken” into *menghitung peruntungan* by using idiomatic procedure.

Table 3.19

Source Text	Target Text
She didn't plan to get involved with anybody else for a long,	Ia tidak ingin berhubungan dengan orang baru untuk jangka waktu yang

long while, that was for sure. She was happy serving her old ladies cream teas and milky coffees, and teaching her leotard-clad juniors jetés and glissades in the dusty church hall; happy to tuck her daughters in bed every night and know they were safe. (p. 30)	lama itu sudah pasti. Ia senang menyajikan teh krim dan kopi susu kepada para oma, dan mengajar anak-anak yang berpakaian <i>leotard</i> itu jeté atau melompat , kemudian meluncur di aula gereja yang berdebu; bahagia menyelimuti kedua putrinya sebelum tidur setiap malam dan tahu kalau mereka aman. (hlm. 30)
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In ballet, there are several terms for movements. One of them is **jeté**. According to <https://ballethub.com/ballet-term/jete/>, **jeté** is a classical ballet term meaning “throwing” or “thrown.” There are several others terms to describe a jump but **jeté** usually describes a type of jump where the dancer extends one leg then jumps off the floor with the other. There are many forms of **jetés**. Then, according to <http://www.dictionary.com/browse/jete> **jeté** is “to a jump forward, backward, or to the side, from one foot to the other.” From those definitions, it can be concluded that **jeté** is a jump.

I give additional information **melompat** that according to <https://kbbi.web.id/lompat> means *melakukan gerak dengan mengangkat kaki ke depan (ke bawah, ke atas) dengan cepat* (my translation: do the motion by lifting the foot forward (down, up) quickly).

I use contextual conditioning because the terms are unfamiliar in target readers. Although ballet is quite popular in Indonesia, most of people still lack of knowledge about the names of its movements.

Table 3.20

Source Text	Target Text
She scrolled through some of the other topics on the discussion board, unwilling to leave this world of women like her just yet. <i>Ovulation charts – do they work? Polycystic ovaries. Fertility diet.</i> Someone had started a tread with heading GOOD NEWS!!! And Emma clicked it open to reveal some nameless woman – Broody	Dia menggeser beberapa topik lain di kolom diskusi, seakan tidak mau meninggalkan dunia wanita yang senasib dengannya. <i>Grafik Ovulasi - apakah berguna? Ovarium polikistik. Diet kesuburan.</i> Seseorang menulis utasan dengan judul KABAR GEMBIRA!!! Dan Emma mengkliknya dan menemukan akun anonym, Broody Mama37,

<p>Mama37 – announcing that after four years of trying, including three rounds of IVF, she was pregnant with twins, whoop-whoop. There then followed a long list of congratulatory comments, but almost all of them failed to disguise the writer’s envy or self-obsession each time.</p> <p>For some reason Emma felt compelled to write as well, as if by <i>not</i> congratulating the woman she might jinx her own chances. <i>Congrats! She typed. What lovely news. Well done!</i> (pp. 46-47)</p>	<p>mengumumkan bahwa setelah empat tahun mencoba, termasuk tiga kali IVF, dia akhirnya hamil bayi kembar. Wow. Kemudian diikuti dengan komentar panjang berisi ucapan selamat, tetapi hampir semuanya gagal menyembunyikan kecemburuan atau obsesi dari penulisnya.</p> <p>Entah kenapa Emma merasa harus ikut mengetiknya juga, seolah dengan tidak mengucapkan selamat kepada wanita itu, dia bisa kualat. <i>Selamat!</i> ketiknya. <i>Kabar yang sangat membahagiakan. Keren!</i> (hlm. 46-47)</p>
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“Jinx” according to <http://www.dictionary.com/browse/jinx> is 1) a person, thing, or influence supposed to bring bad luck 2) to bring bad luck to 3) to destroy the point of. Based on <https://dictionary.cambridge.org/dictionary/english/jinx>, it means bad luck or a person or thing that is believed to bring bad luck. Online Oxford dictionaries defines jinx as 1) A person or thing that brings bad luck 2) bring bad luck to; cast an evil spell on. From those definitions, jinx is something or someone that is believed can bring bad luck.

Based on the context, Emma marries with David for several years and she struggles to have a baby. One day, one of the members from the group that Emma joins is finally pregnant. Her friends already send congratulation but she does not. She has no intention to do that at first, but finally she does it because she is afraid if she does not do that she never gets pregnant. In Indonesia, the right term to describe the situation is *kualat*.

By using cultural equivalence procedure, I translate ‘jinx’ into **kualat** that according to <https://kbbi.web.id/kualat> means 1) *mendapat bencana (karena berbuat kurang baik kepada orang tua dan sebagainya); kena tulah*; 2) *celaka; terkutuk*. From the quoted data, I conclude that *kualat* means 1) get a disaster (because do inappropriate to parents and so on); stricken 2) woe; damned.

Table 3.21

Source Text	Target Text
Emma woke up at six o'clock the	Emma bangun jam enam pagi

<p>next morning, even though it was Saturday and there is no need to move for hours yet. Rolling over, she was on the verge of slipping back into a dream when a thought pinged into her head, a message from brain to body. Alert! Alert! Ovulation peak time has now begun! Prepare for imminent shagathon! Sleep was instantly forgotten. It was like waking on Christmas morning when you just knew something special was in the air. (p. 48)</p>	<p>keesokan harinya, meskipun hari ini Sabtu dan tidak ada alasan untuk beranjak dari ranjang. Setelah berbalik, ia hampir pulas saat sebuah pikiran melintas di kepalanya, sebuah pesan dari otak ke tubuh. Perhatian! Perhatian! Saat ini merupakan puncak ovulasinya! Bersiaplah untuk seks semalam suntuk sebentar lagi! Ia pun langsung lupa untuk tidur. Rasanya seperti bangun di Natal pagi hari ketika kamu tahu ada sesuatu yang istimewa. 48)</p>
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After visiting <https://www.urbandictionary.com>, “shagathon” is a slang to describe sexual activity that lasts for a long duration. It happens occasionally to couples who have not had sex for a long time. In other way, it is having sex that occur more than usually it is.

Based on the context, Emma and David are married for several years and they do not have children yet. She is obsessed with getting pregnant, so she always pays attention to her ovulation time. Since the peak time only last for 12 hours, she does not want to waste time. Therefore, she plans to have a long duration sex with her husband in order to get pregnant.

The word **suntutuk** according to <https://kbbi.web.id/suntutuk> means 1) sudah sampai pada batasnya (hingga tidak dapat maju, lanjut, atau naik lagi); 2) telah lampau atau habis (tentang waktu); 3) larut atau jauh (malam); 4 sepanjang (hari, malam, dan sebagainya). From the quoted data, I conclude that *suntutuk* means 1) has reached its limit (until it cannot advance, go further, or up again); 2) pass or out of time; 3) late (night); 4 along (day, night, and so on). So it can be concluded that *seks semalam suntuk* is sexual activity that lasts along night. Therefore, I translate the word “shagathon” into *seks semalam suntuk* by using idiomatic method.

Table 3.22

Source Text	Target Text
<p>‘I’m a bit worried about what Dad’s going to say tomorrow, you know.’ ‘What do you mean?’ She passed him the steaming mug. ‘Here.’ ‘He sounded so odd on the phone</p>	<p>"Aku agak khawatir sama apa yang mau Papa omongin besok." "Maksudnya?" Ia memberikan cangkir yang mengepulkan asap. 'Nih.'</p>

<p>the other night. He said he had something to tell me. I can't help wondering...' The pause that followed said everything. It said: cancer, heart disease, months to live. It said: blood test, hospital, goodbye.</p> <p>'I'm sure they're fine,' Emma said. 'Fit as fiddles, both of them.' (p. 55)</p>	<p>"Dia aneh banget waktu telepon kemarin malam. Aku takut kalau Papa..." Keheningan itu mengatakan segalanya. Mengatakan: kanker, liver, dan sisa waktu yang tidak lama lagi. Itu mengatakan: tes darah, rumah sakit, dan perpisahan.</p> <p>"Aku yakin mereka baik-baik aja," Ujar Emma. "Sehat walafiat" (hlm. 55)</p>
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Based on the context, David tells his wife, Emma, that he worries about his parents. When David on call with Eddie, his father, he is asked to come around because there is something they want to talk. As a son, he assumes that something bad occurs to his parents. Since they are eldest people, David thought one of them suffers disease. Emma tries to ensure him that his parents are all right. Therefore, she says that they are fit as fiddles.

According to <https://dictionary.cambridge.org/dictionary/english/be-as-fit-as-a-fiddle> the phrase "fit as fiddles" has a meaning "to be very healthy and strong". Then based on <https://www.phrases.org.uk/meanings/40250.html> it means "very fit and well". <https://idioms.thefreedictionary.com/fit+as+a+fiddle> defines the idiom as "excellent form or health". Based on those definitions, it can be concluded that when someone is "fit as fiddle" it means they are in superfine health.

I translate the idiom to *sehat walafiat* because in Target Language, the phrase is common to describe someone in well health. According to <https://kbbi.web.id/sehat> **sehat walafiat** means 1) *sehat dan kuat*; 2) *benar-benar sehat*. From the quoted data, I conclude that *sehat walafiat* means 1) healthy and strong; 2) extremely healthy. I translate the idiom using communicative method.

Table 3.23

Source Text	Target Text
<p>Lilian had known deep down that something wasn't right for a while, but didn't want to look it full in the eye, for fear of having her shadowy dread brought sharply into focus. Instead, she'd told herself that</p>	<p>Jauh di lubuk hatinya, Lilian sadar bahwa sesuatu yang tidak beres sedang terjadi tetapi ia tidak ingin terlalu memikirkannya karena ia khawatir hanya akan fokus pada ketakutannya. Ia malah berkata pada dirinya sendiri bahwa segalanya akan baik-baik saja,</p>

everything was fine, that everyone got a bit forgetful as they became older, that Eddie had just had a lot on mind lately. (p. 60)	bahwa semua orang akan bertambah pikun seiring bertambahnya usia, bahwa Eddie hanya punya banyak pikiran akhir-akhir ini. (hlm. 60)
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I use paraphrase procedure which according to www.dictionary.com paraphrase means “a restatement of a text or passage giving the meaning in another form, as for clearness; rewording”. If the phrase is translated literally into Bahasa, “look it full in the eye” has a meaning *melihatnya penuh di mata*. That is right but it is not a good translation.

In order to deliver the meaning, I translate the phrase into *terlalu memikirkannya* (my translation: thinking too much). According to <https://kbbi.web.id/terlalu>, **terlalu** means *amat sangat* (my translation: “intense”). Then, according to <https://kbbi.web.id/pikir> **memikirkan** means 1) *mencari upaya untuk menyelesaikan sesuatu dengan menggunakan akal budi; mempertimbangkan; merenungkan* 2) *mengingat akan; mengenangkan* 3) *mementingkan (diri dan sebagainya); mengutamakan (diri dan sebagainya)* 4) *memperhatikan; mempedulikan; mengindahkan*. From the quoted data, I conclude that *memikirkan* means 1) find a way to solve something by reason; consider; contemplate 2) remember something to do; reminiscent 3) prioritize (self and so on); give priority (self and so on) 4) pay attention; caring; heed.

When we look at an object very close in eyes, we cannot see something around us except the object itself. It also applies when we have problems. If we pay too much attention only to that problem we will only get dread and cannot find a way out. According to the context, Lilian knew that something bad happens to her husband, Eddie. He is confused and he forgets many things. It makes Lilian worried but she tries not to get overthinking. It is proved by the next sentence ‘Instead, she’d told herself that everything was fine...’ Therefore, I translate the phrase “look it full in the eye” into *terlalu memikirkannya*.

Table 3.24

Source Text	Target Text
Over the last week their guests had included Mr and Mrs Phelan from the Wirral, who’d complained about absolutely everything - the	Selama seminggu terakhir tamu-tamu mereka termasuk Mr dan Mrs Phelan dari Semenanjung Wirral yang mengeluh tentang segala hal -

view from the window (as if she could do anything about that!), the food, the facilities in their room, the weather even, for heaven's sake. Hard on their heels came Mr Castle and Ms Farthing from London, with their grizzling little baby, who sobbed and snivelled from dawn till dusk. Lilian thought she' heard Ms Farthing crying one night too – gasping tears of exhaustion, as if she'd been broken. (p. 60)	pemandangan dari jendela (seolah-olah dia bisa melakukan apapun tentang itu!), makanan, fasilitas di kamar mereka, bahkan <i>cuaca</i> sekalipun, ya ampun. Sejurus kemudian datanglah Mr Castle dan Ms Farthin dari London, dengan bayi mungil mereka yang menangis keras dari pagi hingga malam. Lilian juga pernah mendengar pada suatu malam Ms Farthing juga menangis– karena kelelahan seperti ia sedang patah hati. (hlm. 60)
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According to <https://www.macmillandictionary.com/dictionary/british/hard-on-the-heels-of-something>, the phrase “hard on heels” means “happening very soon after something”. <https://dictionary.cambridge.org/dictionary/english/hard-on-the-heels-of-something> defines it as “an expression for something that close behind or soon after something”. From those definitions, it can be concluded that “hard on heel” is an idiom used to describe something that happen no longer after one thing happened. It can be seen from the context that Lilian received a complaint from Mr. Castle and Ms. Farthing just soon after Mr. and Mrs. Phelan.

In KBBI (Android application), **sejurus** means *sebentar, sejenak* (my translation: awhile, for a moment). That usually describes a short term act. The word **kemudian** according to <https://kbbi.web.id/kemudian> means 1) *belakangan* 2) *waktu yang akan datang* 3) *sesudah itu* (my translation: 1) later; 2) the time that come soon; 3) after that). So, it can be concluded that *sejurus kemudian* shows that an act happens no long after something happened before. Therefore, the phrase *sejurus kemudian* is the equivalence phrase to “hard on their heels” idiom.

Table 3.25

Source Text	Target Text
They both had, let's face it. Over the last week their guests had included Mr and Mrs Phelan from the Wirral, who'd complained about absolutely everything - the view from the window (as if she could do anything about that!), the food, the facilities in their room, the weather even, for heaven's sake . Hard on their heels came Mr	Mari hadapi mereka berdua. Selama seminggu terakhir tamu-tamu mereka termasuk Mr dan Mrs Phelan dari Semenanjung Wirral mengeluh tentang segala hal - pemandangan dari jendela (seolah-olah dia bisa mengubahnya!), makanan, fasilitas di kamar mereka, bahkan <i>cuaca</i> sekalipun. Ya ampun . Sejurus kemudian datanglah Mr Castle dan

Castle and Ms Farthing from London, with their grizzling little baby, who sobbed and snivelled from dawn till dusk. Lilian thought she' heard Ms Farthing crying one night too – gasping tears of exhaustion, as if she'd been broken. (p. 60)	Ms Farthin dari London, dengan bayi mungil mereka yang menangis keras dari pagi hingga malam. Lilian juga pernah mendengar pada suatu malam Ms Farthing juga menangis– karena kelelahan seperti ia sedang patah hati (hlm. 60)
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According to <https://idioms.thefreedictionary.com/for+heaven%27s+sake>, “for heaven’s sake” is an expression used when someone get angry, surprised, or annoyed. Then, according to <https://www.ldoceonline.com/dictionary/for-heaven-s-sake> the phrase also can be used to emphasize a question, request, order, or opinion. Referring to the context, the phrase is an expression that shows surrender and sadness of Lilian. She has guests that complain about many things start from the normal to some non-sense stuff.

The literal meaning of the phrase is “asking for forgiveness”. According to <https://kbbi.web.id/ampun>, **ampun** means 1) *pembebasan dari tuntutan karena melakukan kesalahan atau kekeliruan* 2) *kata yang menyatakan rasa heran kesal* 3) *bukan main*. From the quoted data, I conclude that *ampun* means 1) exemption from accusation because of doing mistake 2) an expression to describe an upset surprise 3) holy cow!. According to an expat as quoted on his blog <http://ampun.blogspot.co.id/2006/06/what-ampun-means.html> *ya ampun* is “an Indonesian word (slang) that is used to express “shock and bewilderment”. The equivalent meaning in English is “Oh my God”.

From those definitions above, it can be concluded that the expression *ya ampun* can be used when someone faces surprising or unbelievable conditions. It is equivalent to “for heaven’s sake”. So I translate “for heaven’s sake” into *ya ampun* by using idiomatic method.

Table 3.26

Source Text	Target Text
Swallowing hard, she forced unnatural brightness into her voice. ‘Don’t worry,’ she said, without a clue how she was going to get out of this. ‘We can-‘	Dengan berat, dia memaksakan keceriaan yang tidak wajar ke suaranya. "Jangan khawatir," katanya, tanpa tahu bagaimana dia mengatasi situasi ini. 'Kita bisa-' Kemudian ia mendengar suara mobil

Then she heard a car and Charlie pulled up alongside them in his old Escort. ‘Please,’ he said humbly, leaning across the wheel to catch her eye. ‘I can’t let you walk’. Nose in the air , Izzy opened the back door and the girls clambered in gratefully. She sat next to them and they drove in silence back to Lyme. (p. 93)	dan Charlie berhenti di samping mereka di dalam Escort tuanya. ‘Aku mohon,’ katanya merendah. Ia bersandar di setir untuk menatap mata Izzy. “Aku gak bisa ngebiarin kamu jalan kaki”. Tanpa basa-basi , Izzy membuka pintu belakang dan kedua putrinya itu masuk dengan rasa syukur. Izzy duduk bersama mereka dan sepanjang perjalanan kembali ke Lyme mereka hanya diam. (hlm. 93)
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“Nose in the air” is an idiom that according to <https://dictionary.cambridge.org/dictionary/english/nose-in-the-air> “used to describe the way someone behaves when they think they are better than other people and do not want to speak to them”. Then, <https://www.usingenglish.com/reference/idioms/nose+in+the+air.html> states that “if someone has their nose in the air, they behave in a way that is meant to show that they are superior to others”. From those definitions, I conclude that the idiom is used to show that someone acts like they are under obligation to behave politely to others or they act arrogantly.

I translate it into *tanpa basa-basi* by using idiomatic method. Based on KBBI (Android application, **basa-basi** means 1) *adat sopan santun; tata krama pergaulan* 2) *ungkapan yang digunakan hanya untuk sopan santun dan tidak untuk menyampaikan informasi* 3) *perihal menggunakan ungkapan semacam itu*. From the quoted data, I conclude that *basa-basi* means 1) customs courtesy; social manners 2) a phrase used only for courtesy and not for conveying information 3) concerning using such that expression.

So, when someone acts *tanpa basa-basi* it means that he or she is impolite or arrogant. It corresponds to the context that Izzy does not say anything even thank you to Charlie who offers her a ride. Therefore, I translate “nose in the air” into *tanpa basa-basi* by using idiomatic procedure.

Table 3.27

Source Text	Target Text
Still, in fairness, she only had herself to blame. The guilt reflex had inevitably kicked in and she’d ended up confirming to type after all, old	Tetap saja, dia hanya bisa menyalahkan diri sendiri. Rasa bersalah otomatis datang dan akhirnya dia membenarkannya,

Goody Two-Shoes sticking her hand up for more drudgery. Why couldn't she have thought of a more interesting contribution to make, though, like the others, instead of washing and flipping ironing? (p. 106)	label perempuan alim yang sudah lama melekat padanya karena ia tambah membosankan. Mengapa ia tidak memilih pekerjaan yang lebih menarik seperti yang lain, daripada mencuci dan bolak-balik menyetrika? (hlm. 106)
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According to <http://www.dictionary.com/browse/goody--two-shoes>, the phrase goody two-shoes means “an obviously innocent and virtuous young woman; a prudish, self-righteous individual”. <https://www.phrases.org.uk/meanings/goody-two-shoes.html> explains it as “someone who is virtuous in a coy”. The phrase derives from the title of the nursery tale The History of Little Goody Two-Shoes, which was published in 1765. “Goody Two-Shoes” is the name given to Margery Meanwell. She is so poor as to possess only one shoe and is so delighted when given a pair of shoes by a rich gentleman that she keeps repeating that she has “two shoes”. By virtue of hard work she makes good and marries a wealthy widower. Since then people who were considered self-righteously or piously virtuous begin to be called “goody-goodies”.

Based on the context, Alicia is not a risk-taker girl. She does not like to make a fuss and always chooses unchallenging task. That is why she is labeled as a goody two shoes girl. Somehow, she feels bored with that label and she wants something challenging.

Referring to the context, I translate the idiom “goody two shoes” into *perempuan alim*. According to <https://kbbi.web.id/alim>, **alim** means 1) *berilmu (terutama dalam hal agama Islam; 2) saleh* (my translation: 1) knowledgeable (in terms of Islam, 2) pious). When someone is called “alim” they are strict to the rule and barely do something bad, mischief and/or criminal things.

Table 3.28

Source Text	Target Text
She remembered so clearly sitting her own GCSEs , the grueling revision timetable she'd drawn up with different coloured felt-tips for each subject, the butterflies she'd felt every morning the instant her Snoopy alarm clock went off, the solemnity of her teacher's voices as they intoned,	Ia teringat jelas saat ia duduk mengerjakan soal Ujian Nasional miliknya, jadwal revisi yang melelahkan, ia menyiapkan pulpen warna-warni untuk masing-masing subjek, mual yang ia rasakan tiap pagi, saat alarm Snoopy-nya diam, keseriusan suara para pengawas saat mereka mengucapkan, 'Anda boleh

<p>'You may now turn your papers... and begin.'</p> <p>Little had she known that she'd be saying those very same words to her own students, twenty-three years later. (p. 106)</p>	<p>balikkan soalnya sekarang ... dan mulai.' Yang tak ia sangka adalah ia mengucapkan kalimat itu pada muridnya sendiri 23 tahun kemudian. (hlm. 106)</p>
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General Certificate of Secondary Education (GCSE) according to <https://www.bbc.com/education/levels/z98jmp3> is an academic qualification taken by 15 and 16 year olds to mark their graduation from the Key Stage 4 (10 or 11 year) phase of secondary education in England, Northern Ireland and Wales. The examined subjects are Core Subject (English, Math, and Science) and Foundation Subject such as Art, History, Religion Education, Geography, Music, and Technology.

By using cultural equivalence procedure, I translate 'GCSE' into *Ujian Nasional* because from the explanation above it can be concluded that GCSE is a test that is held as evidence that the student has finished Secondary Education/School. *Ujian Nasional* is a national-based standard evaluation system that is held by Educational Ministry and the result of the test determines whether the students are qualified or not to continue their studies into a higher level.

Table 3.29

Source Text	Target Text
<p>'Was that Charlie Jones I spotted? Asked Margareth, her boss, making a tutting noise. 'He's a waste of space, that one. Don't get involved with him, whatever you do.'</p> <p>'He used to go out with my cousin's friend,' one of the other girls, Patrice, piped up, overhearing. 'He's full of shit – excuse my French.' (p. 119)</p>	<p>'Itu Charlie Jones bukan sih?' Tanya Margareth, bosnya, sambil mendecakkan lidah. 'Orang satu itu, dia sampah masyarakat. Jangan berhubungan sama dia, apapun itu.' "Dia dulu pernah dekat sama temennya sepupu gue," satu lagi, Patrice, mulai berbicara, ia ternyata juga mendengarkan. "Berengsek tuh orang – eh maaf jadi julit." (hlm. 119)</p>

Full of shit is an idiom that has negative meaning. According to <https://www.urbandictionary.com/define.php?term=full%20of%20shit>, "full of shit" is "totally unfounded, not credible, or ridiculous, usually refers to something somebody just said." Then, <https://idioms.thefreedictionary.com/full+of+shit>

defines the phrase as vulgar slang of unreliable or ridiculous; saying unfounded, incorrect, or nonsensical things.

Based on the context, Izzy and her friends talk about Charlie Jones who appears at their workplace. It becomes popular that Charlie has a bad reputation. His attitude totally makes almost everyone hates him. Not only about work, but he is also a bad person in relationship.

Berengsek according to <https://kbbi.web.id/berengsek> means 1) *kacau sekali; tidak beres; tidak becus* 2) *rewel; bandel* (my translation: 1) so chaotic; not right; incompetent; 2) fussy; naughty). In target language, the word *berengsek* is addressed to the guys who do something barsh at them. Therefore, I translate “full of shit” into *berengsek* by using idiomatic procedure.

Table 3.30

Source Text	Target Text
<p>‘He used to go out with my cousin’s friend,’ one of the other girls, Patrice, piped up, overhearing. ‘He’s full of shit – excuse my French.’</p> <p>‘Works at the garden centre now, I think, the one on the edge of town, doesn’t he?’ Nicci, the washer-upper added. ‘God knows how long he’ll last there.’ (p. 119)</p>	<p>“Dia dulu pernah kencan sama temennya sepupuku,” satu lagi dari mereka, Patrice, muncul, ia ikut mendengarkan. ‘Berengsek tuh orang – maaf jadi julit.’</p> <p>“Kayanya yang sekarang kerja di pusat kebun di pinggiran kota, bukan?” Nicci, si tukang cuci menambahkan. "Tuhan juga tahu berapa lama lagi dia kerja di sana. " (hlm. 119)</p>

The word French is practically often used in several terms in English. <http://mentalfloss.com/article/why-do-we-say-pardon-my-french> gives example such as “taking French leave” (leaving a gathering without saying goodbye and thanking the host); “French letter” (an archaic nickname for a condom); “French kiss” implies the gratuitous use of the tongue; and herpes used to be widely known as the “French disease”. All the terms have negative meanings. It also applies to the phrase “excuse my French”.

According to <http://www.dictionary.com/e/pardon-my-french>, the phrase is an apology for the use of profanity. It has historical background that during the 19th century, the English often used French words in conversation – a foreign language to most people living in England at the time. Realizing the listener may not have understood, the speaker would apologize by saying, “Pardon my French.”

Pardon means ‘to grant, forgive’. Then according to <https://www.ecenglish.com/learnenglish/lessons/why-do-we-say-excuse-my-french> this phrase is used in conversation when someone swears or curses, and is a request for forgiveness for using taboo language. So it can be drawn that the phrase is such a request to be apologized because of saying cruel or swearing.

The term *julit* becomes popular in Indonesia especially in millennial generation because of Syahrini, an Indonesian singer. It becomes more popular since Instagram gossip account (Lambe Turah) often uses the term in captions. According to <https://plus.kapanlagi.com/ramai-dipakai-di-sosmed-ini-lho-arti-kata-julid-sebenarnya-557b7e.html>, it comes from Sundanese word *binjulid* that means *iri hati atau dengki* (my translation: jealousy or envy). Besides that, the term also has other meanings 1) *julukan bagi seseorang yang bersifat kekanak-kanakan, baik karena ia suka cari perhatian atau karena ia suka bersikap menyebalkan*; 2) *sebutan untuk orang yang nyinyir atau terlalu pedas dalam mengomentari orang lain*; 3) *singkatan dari ‘jujur sulit’*. From the quoted data, I conclude that *binjulid* means 1) nicknames for someone who is childish, either because they are attention-seeker or because they tend to be annoying; 2) A name for those who love to spread hatred comments; 3) The abbreviation of ‘jujur sulit’ (hard on being honest).

By using cultural adaptation procedure I translate the word “French” into *julit* because the term *julit* associates with gossiping someone or something. It relates to the context that the characters are talking about someone’s disgrace.

Table 3.31

Source Text	Target Text
Another week went by, and Charlie seemed to have taken the hint at least. No more calls, no more visits at work, no more apologies. Good. As far as Izzy was concerned, if she never saw the idiot again it would be too soon. From here on in, it was just going to be her and the girls, with no room for incomers. If she thought she’d washed her hands of the Jones family, she	Minggu berlalu, dan Charlie sepertinya telah menerima kode itu setidaknya. Tidak ada lagi telepon, tidak ada lagi kunjungan ke tempat kerjanya, tidak ada lagi permintaan maaf. Bagus. Menurut pemikiran Izzy, jika dia tidak pernah melihat si idiot itu lagi, itu belum waktunya. Mulai dari sekarang hanya ada ia dan dua putrinya tanpa ada ruang untuk orang baru. Jika ia berpikir bahwa ia sudah terbebas dari keluarga Jones maka ia

was mistaken though. Much to Izzy’s surprise, Alicia approached her again at the end of the following week’s lesson, looking rather pink. Oh God. Don’t say Charlie had asked her to put a good word in for him now? Please, no! (pp. 121-122)	salah. Yang mengejutkan Izzy, Alicia menghampirinya di akhir pelajaran saat minggu berikutnya, ia terlihat agak cerah. Ya Tuhan. Jangan bilang Charlie meminta Alicia untuk berbicara mewakilinya? Ah tidak! (hlm. 121-122)
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According to <http://idioms.thefreedictionary.com/wash+hands+of>, “wash hand of” means “to end one's association with someone or something. Figuratively, on the notion of getting rid of a problem by removing it as if it was dirt on the hands.” Based on <http://dictionary.cambridge.org/dictionary/english/wash-your-hands-of-sth> the phrase has meaning that “If you wash your hands of something that you were previously responsible for, you intentionally stop being involved in it or connected with it in any way.” From both definitions, it can be concluded that the phrase describes someone who is free from someone or something that considered as problem.

According to <https://kbbi.web.id/bebas> **terbebas** means 1) *sudah bebas (dibebaskan)* 2) *dapat bebas* (my translation: 1) free 2) can be free). It can describe the character (Izzy) who has a bad experience with Jones family at their first meeting. In that time, Izzy receives unpleasant treatment from them and it makes her does not want to have any contact with the family. By using idiomatic translation, I translate “she’d washed her hands of” to *ia sudah terbebas dari*.

Table 3.32

Source Text	Target Text
Her phone ran and, as if to amplify her convictions about her career’s worthlessness, the caller was Jennifer Salisbury, one of her most demanding clients. Jennifer had more money than sense, and was constantly fretting about some trivial design detail or other. ...But after ten years in this business Emma knew that the customer was always right, even it meant they were a complete pain in the neck. (p. 135)	Teleponnya berdering dan seolah-olah untuk memperkuat keyakinannya tentang ketidakberhargaan karirnya ternyata si penelepon adalah Jennifer Salisbury, salah satu kliennya yang paling banyak menuntut. Jennifer memiliki otak yang tak sebaik keuangannya dan dia selalu khawatir tentang detail desain yang sepele atau lainnya. ...Tapi setelah sepuluh tahun menggeluti bisnis ini, Emma menyadari bahwa pelanggan memang selalu benar, meskipun mereka amat menyebalkan.

I translate “pain in the neck” into *menyebalkan* by using idiomatic translation method because the phrase “pain in the neck” is an idiom that unfamiliar for the target readers. As literal, it is very unpleasant and uncomfortable if we have pain in our neck. Therefore, it is a perfect expression to describe inconvenience or annoying state caused by someone or something.

According to <http://dictionary.cambridge.org/dictionary/english/a-pain-in-the-neck>, “pain in the neck” means “someone or something that is very annoying”. Another source, <http://idioms.thefreedictionary.com/pain+in+the+neck> states “an especially irritating, aggravating, or obnoxious person, thing, or situation”. Urban Dictionary defines “pain in the neck” as 1) a bothersome annoying person; 2) something or someone that causes trouble; a source of unhappiness.

Based on <https://kbbi.web.id/sebal>, **menyebalkan** means *menimbulkan rasa sebal*; *mengesalkan* (my translation: upset (heart); nagging). From those definitions, I decide to translate “pain in the neck” to *menyebalkan* because it is clear enough to describe the feeling of the character (Emma) who is annoyed because of what her clients do to her.

Table 3.33

Source Text	Target Text
<p>‘But...’ He’d gone back to flummoxed, three steps behind her. ‘Wait. I don’t understand. Why do you suddenly want to go off and do all those things? And why don’t you want me to come with you? I haven’t been Paris for years.’</p> <p>‘Yes, you have,’ she replied. ‘You went there for that conference eighteen months ago.’</p> <p>‘Yes, but...’ He’d lost his ability to finish a coherent sentence again. ‘But Alicia... I just... WHY?’</p> <p>She shrugged a proper Galic shrug. It was rather enjoyable, to be honest. ‘Because I thought it might be fun, that’s all.’ (p. 173)</p>	<p>“Tapi ...” Ia mundur, bingung, tiga langkah di belakang Alicia. ‘Tunggu. Aku gak ngerti. Kenapa kamu tiba-tiba mau pergi dan ngelakuin semua itu? Dan kenapa kamu gak mau aku ikut? Aku udah lama banget gak ke Paris’.</p> <p>“Nggak kok,” jawabnya. “Kamu ke sana untuk konferensi delapan belas bulan yang lalu.”</p> <p>“Ya, tapi ...” Ia telah kehilangan kemampuan untuk menyelesaikan kalimatnya lagi. “Tapi Alicia ... aku cuma ... KENAPA?”</p> <p>Alicia mengangkat bahu sambil berkernyit seperti kernyitan khas orang Prancis. Itu cukup menyenangkan, jujur saja. “Karena aku pikir mungkin seru itu aja.” (hlm. 173)</p>

Gallic shrug is a French gesture since the word Gallic in English associates with French. The term has many different meanings. According to <https://www.urbandictionary.com/define.php?term=Alors%20bof>, Gallic shrug can show 1) It is not my fault 2) I don't know; 3) I doubt it can be done 4) I don't really agree. How to do it is by sticking out lower lip, raise eyebrows and shoulders simultaneously and emit a nonchalant “bof”.

There is also a historical background behind the gesture. According to *C'est so Paris's* website as quoted by <https://abcnews.go.com/Travel/International/story>, Paris launches a massive communication campaign in order to make British visitors want to come back again to Paris because the French has characteristic of being rude and have no willing to speak or learn English. So, they hope the visitors and the local can blend by using the same gestures. <https://www.independent.co.uk/news/uk/this-britain/how-to-shrug-like-the-french-5331642.html> adds that Parisian sign language and facial expressions use to encourage more foreigners to understand the mannerisms. It follows a tourist board survey which found that two-thirds of British visitors thought communication with Parisians is not an easy task. Fifty-five per cent of communication in the city is non-verbal, according to separate research.

Based on the context, Alicia does not have the exact reason why she wants to go to Paris only by herself so she just shrugs. Shrug itself is a body language used when someone has no idea about something. But her shrug is a little bit exaggerated because when someone do Gallic shrug, they stick out lower lip and raise eyebrows and shoulders simultaneously. Therefore, I describe her shrug and give additional explanation *kernyitan khas orang Prancis*

Image 5



Source: <https://davidplusword.com>

Table 3.34

Source Text	Target Text
<p>‘Have you ever,’ Emma began thoughtfully, ‘done something really, really awful that you knew you’d probably regret... but you just couldn’t help yourself?’ She was speaking to Flo, her assistant, but her voice must have carried across the office because an awful lot of ears seemed to prick up at the question.</p> <p>‘Why do you ask, Jones? Are you plotting mischief?’ Greg put in, an eyebrow raised as he leaned over the desks.</p> <p>‘I wasn’t talking to you, Big-Ears,’ Emma replied. (p. 241)</p>	<p>“Kamu pernah gak,’ Emma memulai dengan serius, “ngelakuin sesuatu yang benar-benar sangat fatal terus kamu tau akan menyesal ... tapi kamu gak bisa berbuat apa-apa?” Dia sedang berbicara dengan Flo, asistennya, tetapi suaranya terdengar seisi kantor karena banyak sekali telinga yang sepertinya tertusuk oleh pertanyaan itu.</p> <p>“Kenapa kamu nanya gitu, Jones? Kamu mau berbuat nakal?” Greg menoleh, mengangkat sebelah alisnya selagi dia bersandar di atas meja.</p> <p>“Aku gak ngomong sama kamu, tukang nguping,” balas Emma. (hlm 241)</p>

According to <https://idioms.thefreedictionary.com/have+big+ears>, the phrase ‘Big-Ears’ means “to listen in on a conversation that one is not a participant in”. Thus, the word refers to someone who overhears a conversation in which they are excluded. The word is used in several expressions such as ‘Little pitcher has big ears’ that has a meaning children often overhears adult conversation. Another expression is ‘has big ears’, Based on http://www.myenglishpages.com/site_php_files/random-idiom.php?c=274 it means “to be nosy and listen to other people's private conversations”.

According to the context, Emma has a conversation only with Flo, her assistant. A few moments later, Greg just interrupts. So, Emma calls him Big-Ears because he responds to Emma questions which are only addressed to Flo not him. It shows that Greg overhears what Emma and Flo discuss.

I translate Big-Ears into *tukang nguping*. *Tukang* in this analysis does not refer to someone with certain skill but refers to someone with habit that is more often negative. For example, *tukang tidur* refers to someone that spend their time mostly to sleep or sleepyhead. *Nguping* comes from the word *kuping* (ear) that refers to an act of listening to conversation stealthy. So, *tukang nguping* is expression for someone who is overhearing to other’s conversation.

Table 3.35

Source Text	Target Text
<p>‘Because I’ve got to say you’re looking hot in that nightie.’ ‘Really.’ She struggled to suppress a smile. Alicia’s nightie is not exactly her style, it had to be said. ‘You know it, girlfriend. Winceyette is so this season. And-’ ‘Winceyette? Where did you get that from?’ ‘Alicia, at a guess.’ (p.260)</p>	<p>“Karena jujur kamu seksi pake baju tidur itu.” “Beneran?” Dia berusaha menahan senyum. Harus diakui, gaun tidur milik Alicia ini bukanlah seleranya. “Kamu sendiri tahu itu, sayang. Piama winceyette lagi ngetrend banget saat ini. Dan-“ “Winceyette? Kamu tau itu dari mana?” “Alicia, kalo gak salah.” (hlm. 260)</p>

<https://www.merriam-webster.com/dictionary/winceyette> defines the word ‘winceyette’ as “British flannelette of cotton napped on both sides and used especially for underwear, pajamas, and house dresses”.

According to <https://www.carrandwestley.co.uk/blog/history-winceyette-nightwear/> winceyette is a popular fabric for nightware because it is light, yet warm and breathable design. The fabric can absorb and then release perspiration that prevents people from waking up in sweat. It is a cotton fabric made from a twill weave. When Winceyette night garment is produced, the design associates with older generations; long sleeved, long in length and simple design for warmth condition but now the design varies and suit for youngsters.

According to <https://kbbi.web.id/piama>, **piama** is *pakaian, biasanya terdiri atas dua potong, longgar, dan digunakan di rumah atau untuk tidur* (my translation: clothes, usually consisting of two pieces, loose, and used at home or for sleeping). I give additional word *piama* because the co-text states that one of the character said ‘nightie’ that according to <https://www.merriam-webster.com/dictionary/nightie> means “a sexy and often short nightgown that is worn by women”. The context also shows that the event takes place at night when the characters are ready to go to the bed.

Also, the target readers are not familiar with the word “winceyette” so I decide to give additional information *piama*.

Image 6



Source: <https://ebay.com>

Table 3.36

Source Text	Target Text
Alicia had patiently sat and listened to many of Charlie's ideas before. There had been his brainwave to rig up an ice cream van and tour the Dorset coastline during the summer some years ago, making a fortune in Mr Whippys. (Or not, as it had turned out.) Then he'd come up with a plan to start his business, if he could just use their garage as a base. (No.) His paintings and decoratings business had hit a brick wall pretty fast, leaving him with a terrible reputation and mounting debts, whereas his idea to rent out the recently closed cinema for private screenings had suffered a similar premature death. (p. 271)	Alicia dengan sabar duduk dan mendengarkan banyak ide-ide Charlie sebelumnya. Pernah muncul ilham dari otaknya untuk membuat van es krim dan berkeliling ke pantai Dorset selama musim panas beberapa tahun yang lalu, menghasilkan banyak uang seperti van Mr. Whippys. (Atau tidak pernah terjadi nyatanya.) Kemudian dia datang dengan sebuah rencana untuk memulai bisnisnya jika dia diperbolehkan menggunakan garasi mereka sebagai basis. (Ya jelas nggak.) Bisnis cat dan dekorasinya gulung tikar dengan cepat, meninggalkan reputasi buruk dan hutang yang menggunung. Sementara idenya untuk menyewakan bioskop yang baru saja ditutup untuk pemutaran film pribadi telah mengalami kebangkrutan dini yang serupa. (hlm. 271)

According to <https://idioms.thefreedictionary.com/hit+a+brick+wall>, the phrase means “to come up against an immovable or insurmountable difficulty or obstacle”. <https://www.collinsdictionary.com/dictionary/english/hit-a-brick-wall> defines the idiom as “unable to continue or make progress because of a hindrance”. Another source, <https://www.ldoceonline.com/dictionary/hit-a-brick-wall> defines

the phrase as “to suddenly not be able to make any progress.” From those definitions, it can be concluded when your business hit a brick wall it means that your business is no longer running.

In Indonesia, the expression to describe that condition is *gulung tikar*. **Gulung** according to <https://kbbi.web.id/gulung> means 1) *melipat benda berbentuk lembaran menjadi berbentuk bulat panjang atau pendekin* 2) *membelit-belit (tali, benang, dan sebagainya) pada kumparan (gelendong dan sebagainya)* 3) *mendesak (mengejar) dan mengalahkan (menangkap dan sebagainya)*. From the quoted data, I conclude that *gulung* means 1) folding sheet-shaped objects into elliptical or short-circuits 2) twisting (string, thread, etc.) on the coil (spindle and so on) 3) urging (chasing) and defeating (catching and etc). Then, <https://kbbi.web.id/tikar> defines **tikar** as *anyaman daun pandan, mendong, dan sebagainya untuk lapik duduk (tidur, salat, dan sebagainya)* (my translation: leaves webbing for seating, sleeping, praying, etc). <http://gurupintar.com/threads/apa-arti-peribahasa-gulung-tikar.2279/> explains that the phrase is used to describe the state of someone who has gone bankrupt in his business. The mat in this case refers to the failed business. Those who experience bankruptcy feel the pain and fear of no longer have foundations in their life, like someone who does not have mats to sleep.

Regarding to the context, Charlie tries many business but no one of them is succeed. It always ends up failed. Therefore, I translate the expression *gulung tikar* into “hit a brick wall” by using idiomatic method.

Table 3.37

Source Text	Target Text
Honestly! Emma and Alicia didn't appreciate just how lucky they were to have men like her sons looking after them. Talk of the devil... here came David and Emma next, parking in the drive, both looking rather distant. Their body language was unfriendly as they got out of the car. No doubt Emma had been nagging him to go back to Bristol again. Couldn't she see that David was needed here, in his family home? (pp. 294-295)	Sebenarnya Emma dan Alicia tidak menghargai betapa beruntungnya mereka memiliki pria seperti putranya yang merawat mereka. Panjang umur... datanglah David dan Emma berikutnya, parkir di parkiran pintu masuk, keduanya terlihat berjauhan. Bahasa tubuh mereka tidak ramah saat mereka keluar dari mobil. Pasti Emma mengomelinya untuk kembali ke Bristol lagi. Tidak bisakah dia melihat bahwa David dibutuhkan di sini? Di rumah keluarganya? (hlm. 294-295).

After visiting <https://www.phrases.org.uk/meanings/speak-of-the-devil.html>, it can be known that “talk of the devil” is an English expression that original form is “speak of the Devil and he will appear”. According to <https://www.merriam-webster.com/dictionary/talk%20of%20the%20devil>, “talk of the devil” is used in speech to say that someone one has been talking about has unexpectedly appeared. Another source, <https://dictionary.cambridge.org/dictionary/english/talkofthedevil> states that the idiom is something you say when the person you were talking about appears unexpectedly. <https://idioms.thefreedictionary.com/talk+of+the+devil> states that “talk of the devil” is said when somebody who has just been mentioned appears unexpectedly. From those definitions, it can be concluded that “talk of the devil” is an expression that uttered when someone who is talking about comes unexpectedly.

Based on context, Lilian thinks about their daughters in law; Alicia and Emma. Then, a few minutes later Emma and her husband just arrive. Therefore the author uses the idiom “talk of the devil”.

I translate “talk of the devil” into *panjang umur* by using idiomatic procedure. According to <https://kbbi.web.id/panjang> **panjang umur** means *lanjut umurnya; lama hidupnya* (my translation: longevity; long life). But as an expression, the phrase has different meaning. It is used when someone who becomes a topic of conversation appears unexpectedly. Therefore the phrase *panjang umur* is equivalent to “talk of the devil”.

Table 3.38

Source Text	Target Text
Another broken sob. Alicia couldn't bear it. Despite a sneaking sympathy for boring fucking Penny, she felt a ferocious surge of rage for tossing tosser Matt. ‘Bastard,’ she said sympathetically. ‘After stringing you on for so long!’ ‘Don't rub it in,’ Sandra snarled. ‘Two sodding years of promises, and it turns out they were all a crook of horseshit . I hate him!’ Another muffled thump. ‘Do you want me to come over?’ Alicia	Tangisan pilu lainnya. Alicia tidak dapat menahan. Di samping rasa kasihannya terhadap Penny yang membosankan itu, ia merasakan emosi yang amat sangat untuk melempar si berengsek Matt. “Bajingan,” katanya prihatin. “Setelah ngegantungin lo selama itu?!” “Jangan ungkit-ungkit itu,” geram Sandra. “Dua tahun dijejali janji dan ternyata cuma omong kosong . Gue benci dia! Suara tangis yang tertahan lagi. "Apakah kamu ingin saya datang?"

asked. (p. 335)

Tanya Alicia. (hlm. 335)

According to <https://en.oxforddictionaries.com/definition/crock>, “crock” means *an earthenware pot or jar*. Then, “horseshit” is feces of horses. Regarding to the definitions, the phrase “a crock of horseshit” is earthenware that is full of horseshit. But as an idiom it has a different meaning.

Based on <http://www.dictionary.com/browse/horseshit> the word “horseshit” itself has meanings 1) nonsense, lies, or exaggeration; 2) tedious, annoying, or unreasonable chores, demands, regulations, or the like. Then <https://dictionary.cambridge.org/dictionary/english/a-crock-of-shit> states that the phrase “a crock of shit” means *something that is not true*. <https://www.collinsdictionary.com/dictionary/english/crock-of-shit> defines the idiom as a *quantity or source of lies or nonsense*. From those definitions, it can be concluded that the idiom is used when someone is not being honest or deceit.

I decide to translate “a crock of horseshit” into *omong kosong*. According to <https://kbbi.web.id/omong> **omong kosong** means *cakap angin; bual* (my translation: it means “to say something that is not true”). Regarding to the context, Sandra has a backstreet relationship with Matt is married. He promises that someday he will divorce with his wife and make a new life with Sandra. After two years of waiting, Sandra just realizes that all of the promises just a lie. Thus, she utters the phrase “a crock of horseshit”.

I translate it by using idiomatic method because I assume that the readers understand *omong kosong* is the synonym of *bohong, dusta* (my translation: lie, something untrue).

Table 3.39

Source Text	Target Text
The restaurant Hugh had picked was a good choice, it entirely predictable. She'd celebrated so many birthdays and anniversaries in Axminster's Grove Bistro that she could reel off the menu in her sleep. It was a small family-run place, with dusty candles rammed into Mateus rosé bottles on the tabletops, a laminated menu littered with spelling mistakes (the	Restoran yang dipilih Hugh merupakan pilihan yang bagus, dan sudah dapat ditebak. Dia sudah merayakan begitu banyak hari ulang tahun dan hari jadi pernikahan di Axminster's Grove Bistro yang dia bisa menghafal menunya bahkan saat ia tertidur. Ini adalah restoran kecil milik keluarga, dengan lilin berdebu bersanding dengan botol-botol Mateus rosé di atas meja, menu yang

'samlon fishcakes with tarter sauce' being Alicia's particular favourite)... (p. 351)	dlaminating namun sayangnya harus dikotori oleh <i>typo</i> ("samlon fishcakes dengan saus tartar" yang menjadi favorit Alicia)... (hlm. 351)
... 'Perfect,' Hugh agreed. "Yes, we'll have the Prosecco and a jug of tap water too, please. Thank you.' 'Very good, sir,' the waiter said, jotting it down. (p. 353)	"Sempurna," Hugh setuju. "Ya, kita pesan Prosecco (anggur putih Italia) dan satu pitcher air putih ya. - Makasih." "Baik, pak," jawab sang pelayan sambil mencatat." (hlm. 353)

According to <https://www.collinsdictionary.com/dictionary/english/tap-water>, tap water is the water that comes out of a tap in a building such as a house or a hotel. It is already known that in developed countries, people can safely drink water from the tap in their houses, offices, restaurants, hotels, etc. Especially in England where the novel took place, all the UK tap water is safe to drink as stated by DWI (Drinking Water Inspectorate).

Different from the UK, in Indonesia people cannot directly drink water from the tap. Indonesian Water Institute chairman as quoted by Jakarta Post in <http://www.thejakartapost.com/life/indonesia-scrubbing-the-worlds-dirtiest-river> states that only about 29 percent of Indonesia's 250 million people have access to clean tap water, while the rest of the countries rely on ground water and other resources for which water quality are not guaranteed. It is caused by industrial activity and rapid urbanization.

In Bahasa Indonesia, the drinkable water is called *air putih* and it can be found in every restaurant. It is different from *air mineral* (mineral water) because of the processing itself. Also in Indonesia especially Jakarta, *air mineral* associates with some particular brands and people should pay for it. While *air putih* is usually served in glass and does not associate with any brands. Therefore, I translate "tap water" into *air putih* by using cultural equivalence.

Table 3.40

Source Text	Target Text
'So, here's to you,' Hugh said, raising his glass, once they'd ordered their food and the waiter had left again. 'Forty years old. Happy birthday, darling.' 'Thank you,' she said, hoping	"Jadi, ini untuk mu," ucap Hugh sambil mengangkat gelasnya ketika mereka pesan makanan dan si pelayan meninggalkan mereka lagi. "Empat puluh tahun. Selamat ulang tahun, sayang." "Terima kasih," jawabnya, Alicia

he wasn't trying to put her back in her box with a reminder of her age. 'Forty years young, you mean,' she added with a laugh. (p.354)	padahal berharap Hugh tidak akan membuatnya mengingat usianya. "Empat belas tahun, kali maksud kamu," sambungnya dengan tawa (hlm. 354)
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Alicia tries to make her age playful by changing the word "old" in "forty years old" with "young" then becomes "forty years young". I translate the phrase into *empat belas tahun*. The word *belas* in here is short version of *belasan* that in KBBI (Android application) means *bilangan antara 11 dan 19, remaja yang berumur antara 11 dan 19 tahun* (my translation: "the numbers between 11 and 19, juvenile who is between of 11 and 19 years old").

Based on the context, Alicia is afraid of being old. She just cannot believe that she is already forty. At her dinner party, she hopes that her husband does not make any conversation about her age. However, Hugh still mentions her age. She then makes a joke to cheer her mood up.

The phrase "forty years young" is not only a joke but it can be a denial. Alicia does not want being old. Therefore, by using communicative method I translate "forty years young" into *empat belas tahun* to show that the character does not want to be old.

Table 3.41

Source Text	Target Text
<p>'I told Mrs Brewster that I had a new sister and she said, 'Oh Mummy's had a new baby?' and I had to tell her that actually...'</p> <p>Alicia's smile became rather fixed as Matilda went into detail. Mrs Brewster was Matilda's teacher and the type who poked her nose into everything. She hadn't bargained for their dirty washing to be hung out quite so publicly yet, before she'd even had a chance to sort out her own feelings.</p> <p>'Mrs Brewster said we're very modern,' Matilda finished. 'What does that mean?'</p> <p>Alicia coloured. Modern indeed.</p>	<p>"Aku bilang ke Mrs Brewster kalo aku punya saudara perempuan baru dan dia bilang 'Oh Mami baru melahirkan?' terus aku harus jelasin ke dia kalo sebenarnya ... "</p> <p>Senyum Alicia menjadi agak kaku saat Matilda menjelaskan secara rinci. Mrs Brewster merupakan guru Matilda dan dia tipe orang yang campur tangan dalam segala hal. Dia tidak mentolerir cucian kotor mereka yang dijemur di tempat terbuka sebelum dia sempat memikirkan perasaannya sendiri.</p> <p>"Mrs Brewster bilang kalau kita sangat modern," Matilda selesai. "Itu artinya apa?"</p> <p>Alicia bereaksi. Hmm modern.</p>

How smug it sounded, as if the woman was mocking them. ‘It means Mrs Brewster’s idiot,’ she snapped, breaking her own golden rule about never criticizing the children’s teachers in front of them. ‘And she doesn’t know what she’s talking about...’ (p. 443)	Sepertinya wanita itu sangat puas mengejek mereka. "Itu berarti Mrs Brewster bodoh," bentaknya, melanggar aturan besarnya sendiri tentang jangan pernah mengkritik gurunya anak-anak di depan mereka. "Dan dia sendiri gak tau apa yang dia bilang ..." (hlm. 443)
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According to <https://idioms.thefreedictionary.com/poke+nose+in>, “poke nose into” is an idiom that means “to involve oneself in an intrusive or nosy manner into something that is not one's business or responsibility”. <https://en.oxforddictionaries.com/definition/pokes-one-nose> states that “poke one's nose into” is an act of taking an intrusive interest in. Another definition comes from <https://www.collinsdictionary.com/dictionary/to-poke-your-nose-into-something>, that defines the idiom as an act that tries to interfere with it even though it does not concern them. From those definitions, it can be concluded that “poke nose into” is an idiom that describes someone who interfere anyone else’s business without being asked. Somehow, the idiom contains negative sense.

Based on context, Mrs Brewster usually meddles others’ business and gives offensive comments to them. She says Alicia’s family is modern that is mocking for Alicia. By using idiomatic method, I translate “poke nose into” into *campur tangan*. According to <https://kbbi.web.id/campur>, **campur tangan** means 1) *turut mencampuri (memasuki) perkara orang lain*; 2) *tersangkut atau terlibat dalam suatu tindakan kejahatan (perkara orang lain dan sebagainya)* (my translation: 1) interfere in others’ case 2) involved in an act of crime (another person's case and so on)).

Table 3.42

Source Text	Target Text
If Alicia thought the family might be heading for calmer water now, Charlie’s phone call a few days later promptly shattered that illusion. ‘I’m calling for a crisis meeting,’ he said dramatically. ‘Mum and Dad’s house, Saturday afternoon. Emman and David are coming too. Are you and Hugh free?’	Jika Alicia berpikir keluarga itu akan menuju ke keadaan lebih tenang sekarang, telepon Charlie beberapa hari kemudian segera menghancurkan ilusi itu. "Aku mau ngadain pertemuan penting," katanya dramatis. "Rumah Papa Mama, Sabtu sore. Emma dan David juga datang. Kamu sama Hugh bisa datang? " "Pertemuan penting?" Alicia segera

<p>‘Crisis meeting?’ Alicia immediately feared the worst. ‘What happened? Has Eddie-?’ ‘He’s okay. Well, he is the same anyway – ‘ He broke off. Charlie had taken the news about his dad hard, by all accounts. I’ve been thinking about the future and I’ve got something to discuss with everyone, that’s all. Not a crisis – not yet anyway. We can’t keep burying our heads in the sand, though.” (p. 450)</p>	<p>memikirkan hal yang terburuk. Ada apa? Eddie-? "Dia gapapa kok. Masih kaya biasa -" omongannya terhenti. Charlie telah mendapat kabar tentang masalah ayahnya dari semua sumber. Aku udah mikirin gimana ke depannya dan ada yang harus kita semua diskusiin. Bukan sesuatu yang gawat – belum sih. Kita gak bisa kaya kura-kura dalam perahu terus kan. (hlm. 450)</p>
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According to <https://dictionary.cambridge.org/dictionary/english/bury-have-your-head-in-the-sand>, the phrase “bury head in the sand” is an idiom that means “to refuse to think about unpleasant facts, although they will have an influence on your situation”. Then <https://www.macmillandictionary.com/bury-your-head-in-the-sand> defines it as “to ignore a problem or an unpleasant situation and hope that it will disappear”. <https://idioms.thefreedictionary.com/bury+head+in+the+sand> states that the idiom means “to avoid, or try to avoid, a particular situation by pretending that it does not exist. The phrase refers to the common but mistaken belief that ostriches bury their heads in the sand when frightened, so as to avoid being seen.” From those definitions, I conclude that “bury head in the sand” is an ignorance of something.

By using idiomatic procedure, I translate the idiom into *kura-kura dalam perahu* that according to <http://artiperibahasa.blogspot.co.id/2012/01/kura-kura-dalam-perahu.html> means *mengetahui sesuatu tetapi pura-pura tidak tahu* (my translation: that you actually know something but pretend do not know about it).

Based on the context, Charlie tries to hold a discussion about a problem that goes on for a long time in his family but the rest of the family do not care and have no willing to overcome it. Therefore, *kura-kura dalam perahu* is the equivalent translation for “burying our heads in the sand”.

Chapter IV CONCLUSION

I conclude the chapters in this term-paper according to the objectives of the study. The objectives of the study are to find out what the words, phrases, and sentences that have to be annotated are and what the procedures and methods of translations used to get equivalence translations.

After reading *Me and Mr Jones* novel, I found 42 words, phrases and sentences that have to be annotated. Starting from proper name, idioms, terms until name of the religious holiday are given equivalent translations in accordance with the Indonesian culture. It is because the setting of the novel is in England which has a much different background and culture from Indonesia.

Based on research finding I can get some results. There are three methods used in the term paper. First, communicative method is used to translate one from 42 annotations so the percentage is 2.4%. Second, semantic method is used to translate one from 42 annotations so the percentage is 2.4%. The last is idiomatic method, it is used to translate 25 from 42 annotations so the percentage is 59.5%. Then, there are five procedures of translations used. First, contextual conditioning is used to translate four annotations so the percentage is 9.5%. Second, borrowing is used to translate one annotation so the percentage is 2.4%. Next, cultural equivalence is used to translate five annotations so the percentage is 11.9%. Forth is paraphrase that used to translate two annotations so the percentage is 4.8%. The last, couplet is used to translate three annotations so the percentage is 7.1%.

From the research finding above, it can be drawn that the most widely used methods and procedures are idiomatic method and cultural equivalence procedure. They are used in order to deliver the meaning containing cultural differences from source text into target text without making cultural gap. It reinforces Hoed's statement that *translators do not only stand in two languages but also in two cultures of Source Text and Target Text*.

The benefit of the term paper is to present the relationship between translations study and culture. In specific way, it is to prove that cultural differences can affect the process of translations. It makes translators should understand the context so that they can find equivalent translations.

After analyzing this research, I realize that translation is a complex field and not easy to do. Translators must have profound knowledge about language. Then, translators have to understand either Source Text or Target Text culture so the cultural content can be conveyed appropriately without undermining the meaning. I realize that this term-paper is far from perfectness therefore this research can be analysed more deeply by using other theories in linguistics such as sociolinguistic.

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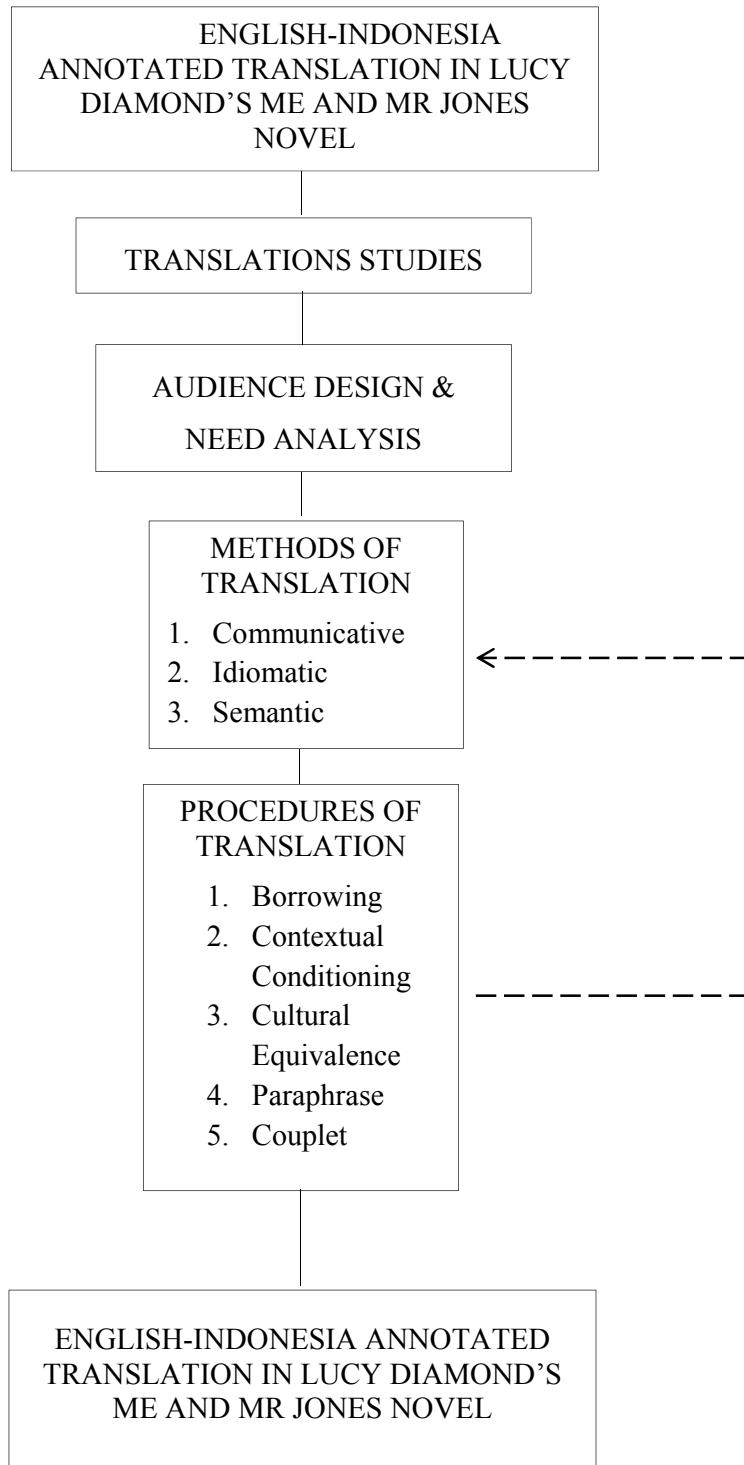
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SCHEME OF THE RESEARCH





ENGLISH-INDONESIAN ANNOTATED TRANSLATIONS IN LUCY DIAMOND'S NOVEL *ME AND MR JONES*

BACKGROUND

Translation becomes important part in communication because it is like a bridge to connect two different languages. In the process of translating, the translator is frequently hard to find a word, phrase or sentence have to be annotated.

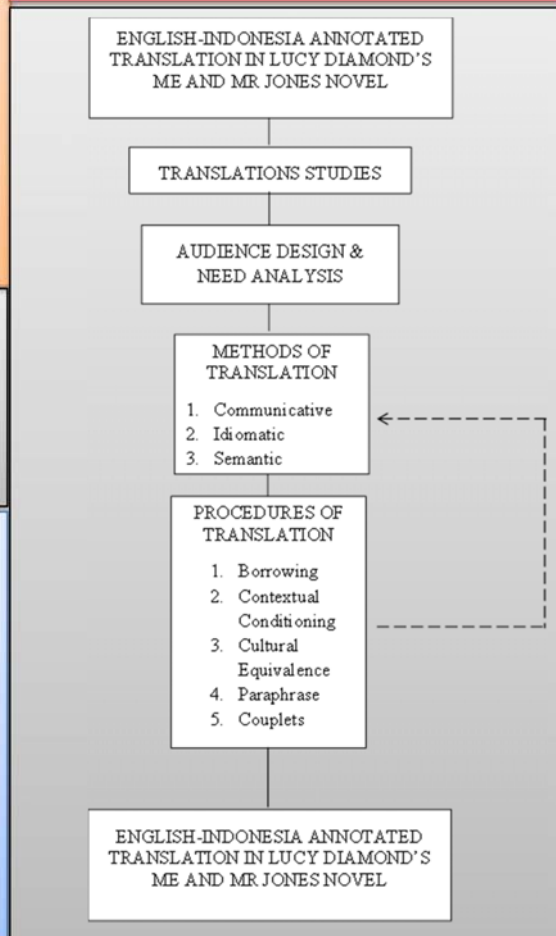
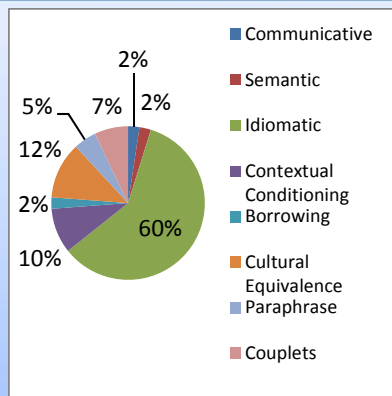
METHOD OF THE RESEARCH

In this research, I use qualitative method to analyze annotated translation from the novel. The sources are from written data, such as texts, books, and journals. To analyze the data I use these following steps 1) reading and understanding *Me and Mr Jones*; 2) finding and marking potential annotated words; 3) classifying the data based on the problems; 4) analyzing the words to get the equivalent meaning.

FRAMEWORK OF THEORIES

Translation is the act transferring the equivalent meanings from one language to another language. Annotated translation is the result of translations that is enclosed with notes from the translator as a responsibility of the translated words.

RIZKI AULIA ADHA
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CURRICULUM VITAE

A. PERSONAL DATA

Name : Rizki Aulia Adha
Place/Date of Birth : Jakarta, April 28, 1996
Sex : Female
Address : Jl SMPN 135 no. 32, Pondok Bambu,
Duren Sawit, Jakarta Timur, 13430
Phone : +6287884304696
E-mail : rizkiauliaadha@gmail.com



B. EDUCATIONAL BACKGROUNDS

2014 - present : Faculty of Letters, Dept. of English Literature,
University of Darma Persada, Jakarta
2011 - 2014 : 48 Vocational High School, Jakarta
2008 - 2011 : 135 Junior High School
2002 - 2008 : 08 Pondok Bambu, Elementary School

C. WORKING EXPERIENCES

2013 - 2013 : TVRI, Intern, Jakarta
2015 - 2015 : Halo Media Indonesia, Reporter, Jakarta
2015 - 2018 : English Tutor, Jakarta
2017 - 2017 : The World of Ghibli, Volunteer, Jakarta
2018 - Present : Primagama, English Teacher, Bekasi

D. RESEARCH EXPERIENCES

2014 : Permasalahan yang Terjadi Pada Orang Tua dari Cerpen Gotic Short
Story: The Lost Ghost karya Mary Wilkins
2015 : Dependent Women in Nineteenth-century Based on Poems The Card

Dealer by Dante Gabriel Rossetti

- 2015 : Annotated Translation into Indonesian Language BANDITS by Elmore Leonard
- 2016 : Analysis of Iago's Role in Creating Conflicts Between Othello and Desdemona Relationship in Drama "Othello" by William Shakespeare Based on Psychoanalysis
- 2016 : Analysis of Poem "Remember" by Joy Harjo
- 2016 : Stuttering (Nonfluent Speech)
- 2016 : The Effects of Industrial Revolution to Education of Children
- 2017 : Politeness Strategy in *Deadpool* Movie: A Pragmatic Study



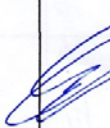
E. PERSONAL ACHIEVEMENTS



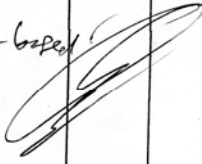



- 2012 : A cameraman in producing a talkshow entitled *Perempatan*
- 2012 : A Documentary Team of *Lomba Keterampilan Siswa Nasional 2015*
- 2018 : Member of Panda Mobile WWF Indonesia


I. Lembar Kepembimbingan Skripsi

LAPORAN KEMAJUAN PENULISAN
SKRIPSI SARJANA

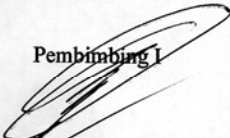
Nama Mahasiswa : Rizki Aulia Adha
 Dosen Pembimbing I : Mr. Tommy Andrian
 Dosen Pembimbing II : Ms. Fridolini
 Judul Skripsi : Semantic Method in Lucy Diamond's
 Me and Mr. Jones Novel: An Annotated
 Translation
 Mulai Bimbingan : 30 Oktober 2017
 Tahun Akademik : 2017 - 2018

No.	Hari & Tanggal	Catatan Pembimbing	Paraf
1.	Senin, 30 Okt 2017	Titik laporan kefa	
2.	18 Desember 2017	Contoh: in annotated translation	
3.	8 Maret 2018	- Phrase signifikasi - Alignment	


4.	14 Mei 2018	Contextual Translation and Idiomatic Translation	
5.	7 Juni 2018	Contextual Translation	
6.	6 Juli 2018	Cultural & Jargon-based references	
7.	15 Juli 2018	Grammar checking	
8.	11 Juli 2018	Grammar	
9.	12 Juli 2018	"	

10.	15 Juli	Grammar	
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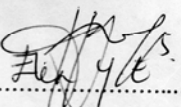
Jakarta, Juli 2018

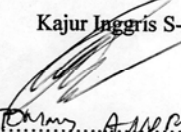
Pembimbing I

(.....*TEMA ANP.B.A.*.....)

Menyetujui :

Pembimbing II

(.....*Fridolini*.....)

Mengetahui :

Pembimbing Akademik

(.....*Her YL*.....)

Kajur Inggris S-1

(.....*TEMA ANP.B.A.*.....)

Rizki Aulia Adha		LISTENING		TOTAL SCORE 805
Name		Your score 430		
2014130066	1996/04/28	5 495		
Identification Number	Date of Birth (yyyy/mm/dd)	READING		
2018/01/19	2020/01/19	Your score 375		
Test Date (yyyy/mm/dd)	Valid Until (yyyy/mm/dd)	5 495		
Client/Institution Name: PT. Putra Pratama Raya				
PT International Test Center-TOEIC Center Indonesia, Plaza Sentral, 17th Floor, Jl. Jend Sudirman, Kav 47, Jakarta, Indonesia, 12930				

This score report is intended for use only by the institution which sponsored the test administration.

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<p>LISTENING</p> <p>Your scaled score is between 400 and 495. Test takers who score around 400 typically have the following strengths:</p> <ul style="list-style-type: none"> • They can infer the central idea, purpose, and basic context of short spoken exchanges across a broad range of vocabulary, even when conversational responses are indirect or not easy to predict. • They can infer the central idea, purpose, and basic context of extended spoken texts across a broad range of vocabulary. They can do this even when the information is not supported by repetition or paraphrase and when it is necessary to connect information across the text. • They can understand details in short spoken exchanges, even when negative constructions are present, when the language is syntactically complex, or when difficult vocabulary is used. • They can understand details in extended spoken texts, even when it is necessary to connect information across the text and when this information is not supported by repetition. They can understand details when the information is paraphrased or when negative constructions are present. <p>To see weaknesses typical of test takers who score around 400, see the *Proficiency Description Table.</p>	<p>READING</p> <p>Your scaled score is close to 350. Test takers who score around 350 typically have the following strengths:</p> <ul style="list-style-type: none"> • They can infer the central idea and purpose of a written text, and they can make inferences about details. • They can read for meaning. They can understand factual information, even when it is paraphrased. • They can connect information across a small area within a text, even when the vocabulary and grammar of the text are difficult. • They can understand medium-level vocabulary. They can sometimes understand difficult vocabulary in context, unusual meanings of common words, and idiomatic usage. • They can understand rule-based grammatical structures. They can also understand difficult, complex, and uncommon grammatical constructions. <p>To see weaknesses typical of test takers who score around 350, see the *Proficiency Description Table.</p>
<p>PERCENT CORRECT OF ABILITIES MEASURED</p> <p>0% 100%</p>	<p>PERCENT CORRECT OF ABILITIES MEASURED</p> <p>0% 100%</p>

Can infer gist/purpose and basic context based on information that is explicitly stated in short spoken texts	85	0% 100%	Can make inferences based on information in written texts	86	0% 100%
Can infer gist/purpose and basic context based on information that is explicitly stated in extended spoken texts	89	0% 100%	Can locate and understand specific information in written texts	78	0% 100%
Can understand details in short spoken texts	90	0% 100%	Can connect information across multiple sentences in a single written text and across texts	50	0% 100%
Can understand details in extended spoken texts	82	0% 100%	Can understand vocabulary in written texts	77	0% 100%
			Can understand grammar in written texts	80	0% 100%

* Proficiency Description Table can be found on our web site, www.ets.org/toEIC

HOW TO READ YOUR SCORE REPORT:

Percent Correct of Abilities Measured: Percentage of items you answered correctly on this test form for each one of the Abilities Measured. Your performance on questions testing these abilities cannot be compared to the performance of test-takers who take other forms or to your own performance on other test forms.

Note: TOEIC scores more than two years old cannot be reported or validated.