

# CHAPTER I

## INTRODUCTION

### 1.1 The Background of the Study

Language is a natural communication tool for people and it is important for them in their daily lives. Languages express meaning by relating a sign to its meaning, or its contents. Therefore everyone must know foreign languages especially English. English is used in global communication even textual, audio or visual media.

English and Indonesian languages have different cultures and which influences the languages used. Many English texts translated into Indonesian vice versa. From the differences described above, it is required the process of translation. Translation is a general term that refers to the removal of reflections and ideas from one sources language (SL) and target language (TL).

Translation is interpretation of meaning from the text in one language that's called source language and the result of translation must be equivalent to target language that communicates the same message. And the result of translation have to consider several contrains, context, rules of grammar, writing convention, idioms, and other things between source language and target language. The person who translates the text from one language to another languages called as a translator.

Translation is the transposition of a text written in a source language into target language (Weber 1984:3). He also states that the translation have to be accurate in meaning, contain all nuance of the original, and must be written in clear an elegant language so that the reader can easily understand it. It means that translation is the process of changing from one language or source language (SL) into another language or target language (TL). And to make the good translation a translator needs some models, techniques, methods, procedures, and strategies.

Narrative text is story telling; it tells a true story or fiction. Narrative text tells an imaginative story. Narrative text is not fact but only fiction story. One example of narrative text is novel. Translating novels from English to Indonesian is not easy, but it should pay attention to the language style of the source language (SL) into the target language (TL), to match the style that tends to be formal, objectives, and standardized. And so that the readers can receive the content of meaning and the message contained in the novel.

Translating novels has a striking difference when compared to translate non-literary texts. Translating texts are not as complicated science to translate literary words (Purwoko, 2006:19). Literary words contain aspects that are unique and rather difficult to translate. Literary words have different text structure and linguistic characteristics that are different from the non-literary words. Thus, translating the literary words have its own difficulties and complexity (Soemarno,1988:19-21).

Based on the researcher experience when doing teaching training (PPL) in SMA NEGERI 8 Medan, the researcher found that there are some students got difficulties in translating narrative text and the example of narrative text that the writer gave to the students is novel. Some students were not translating the novel into the good target language. The researcher can not receive the content of meaning and the message contained in the novel. Some students were translating the novel by using word-for-word model. So, it is not effective to translate the novel because the reader can not understand the meaning of the novel well. So that in this case, the teacher should apply appropriate models in translating novel. Talking about a good and suitable model, Tripartite Cycle Model is one of the models which can be applied by the teachers to those problem, because by applying this model, hopefully the students can translate accurately, acceptably, and in accordance with the character of the Indonesian nation.

In translating a novel there are many mistakes occurred in the translation from English to Indonesian, particularly in the style of language translation of idioms and expressions. Secondly, the translator still has difficulties in translating the novel from English to Indonesian considering many elements and cultural terms are difficult to translate.

Based on the problems mentioned above, the Tripartite Cycle Model can be an alternative translation model that can accommodate the problem and practical solutions in translating narrative text especially novel from English to Indonesian in particular and all translation from one language to another in general. It can be a model of collaborative translation to facilitate the traffic between author, translator, and readers.

In the Tripartite Cycle Model diagram there are some elements such as connotative and denotative meaning, idioms, accuracy, naturalness, readability, literary competence, and translation competence.

## **1.2 The Problem of the Study**

Based on the general background of the study above, the researcher formulates the problem as follows:

“Does the use of Tripartite Cycle Model (TCM) improve the students’ ability in translating a narrative text from English to Indonesian?”

## **1.3 The Objective of the Study**

Dealing with the problem, the writer intends to contribute the purpose of the study is “To find out the improvement of students’ ability in translating narrative text from English to Indonesian through Tripartite Cycle Model”.

## **1.4 The Scope of the Study**

This study related to the use of Tripartite Cycle Model in translating narrative text from English to Indonesian. According to Gerot and Wignell (1994:192) categorize types of text into 13 types, namely spoof recount, recount, report, description, news item, explanation, procedure, exposition, discussion, narrative, anecdote, review and commentary. Based on the types of the genres, the researcher focuses on narrative text. There are some types of narrative text, namely novels, folktales, fairytales, fable, myth, legend, science fiction, short story, ballads, horror story, etc. In this case the researcher focuses on novel.

A model is a visual aid or picture which highlights the main ideas and variables in a process or a system. There are many models to improve students' ability in translating narrative text from English to Indonesian, they are Instructional Model, A moodle- based Model, Online Model and Tripartite Cycle Model. In this research, the researcher focuses on the Tripartite Cycle Model (TCM) for the students's ability in translating narrative text from English to Indonesian.

Tripartite Cycle model has some elements in translating narrative text from English to Indonesian. The elements of Tripartite Cycle Model in translating narrative text from English to Indonesian are connotative meaning and denotative meaning, idioms, accuracy, naturalness and readability, literary competence, and translation competence.

### **1.5 The Significance of the Study**

A good study should be included as a good contribution as well. The significance of this study is divided into two kinds: they are theoretical significance and practical significance.

#### **1. Theoretically significance**

The result of the research can be a new perspective and a new model in teaching translation especially in translating novel from English to Indonesian.

#### **2. Practically significance**

- For the students

It will help the students to improve the students' ability in translating novel from English to Indonesian. It is expected that this study will overcome the difficulties in translating novel from English to Indonesian.

- For teachers

It can help the teacher to prepare themselves to give more attention to improve their skill about translating novel from English to Indonesian. Then the teacher will find the best model to teaching translation especially in translating novel from English to Indonesian, so the students can understand the meaning and message contained of the novel and can translate into the good target language.

- For further research

It is expected to motivate the further researcher to make research about translating novel from English to Indonesian.

## **1.6 Hypothesis**

The hypothesis of this research are :

Ha : Tripartite Cycle Model improve students' ability in translating Narrative text

from English to Indonesian.

Ho : Tripartite Cycle Model does not improve students' ability in translating

Narrative text from English to Indonesian.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Theoretical Framework**

To conduct this research, there are some theories are needed to explain some concept and term applied in the research. This study also use some concept and terms that needed to theoretical explained. The theoretical on the concepts and terms will be presented in the following parts.

## **2.2 Translation**

### **2.2.1 Definition of Translation**

Since the research discusses the translation especially in translating novel from English to Indonesian, the definition of translation should be known. Here some definition of translation from experts. According to Newmark (1988:7) “ Translation is a craft consisting in the attempt to replace a written message statement in one language by the same message or statement in another language”. Newmark emphasizes that translation is a process of rendering written message, from source language to target language without adding or reducing the message.

In translating a text, there are 4 important elements, they are writers, norms, culture, and setting or tradition. Translator should keep the originality of each element from the source language. The only change on the translation process is the form. The form of the source language is changed by the form of the target language. The form of language refers to words, phrases, clauses, sentences, paragraph, etc. Furthermore, translator should consider the appropriate form in the target language such as lexicon and grammar structure.

The researcher concluded that the translation only replace the language. It means that translation does not replace the contents of the source language, such as the norms, the culture, the setting and tradition. The translator only change the source of language to the target language.

According to Catford (1974:20), “Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. In his definition, Catford states that the replacement of textual material from source language into target language has to be equivalent. Nida and Taber (in Suryawinta and Haryanto 2003:120) give another definition by stating that “Translation consists of reproducing receptor language the natural equivalent of the source language message, first in terms of meaning and second in terms of

style". It means that there are two important points on translation process. First, a translator should bring an appropriate message to the target language. Second, a translator has to translate the appropriate style in the target language.

Based on the definitions stated by some experts above, there are some similarities about the definition of translation. It can be concluded that translation is a process conveying message from source language to target language. A translator also has to consider the context and the culture in the target language, so that the message can be accepted by the readers well.

### **2.2.2 Types of Translation**

Catford (1974:21-25) makes categories of translation in terms of extent, levels, and ranks. Based on the extent, he classifies translation into full and partial translation. On the levels of translation, there are total and restricted translation and on the ranks there are rank bound and unbounded translation.

In full translation, the entire text is submitted on the translation process, that is, every part of the source language text is replaced by the target language text material. In partial translation, some parts of the source language text are left untranslated. They are simply transferred to the target language text.

Total translation means the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology or graphology by non equivalent TL phonology or graphology. While restricted translation means the replacement of SL textual material by equivalent TL textual material at only one level, that is translation performed only at phonological or at graphological level, or at only one of the two levels of grammar and lexis.



Rank-bound translation is translation in which the selection of TL equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-to-word or morpheme-to-morpheme equivalence. In contrast with this, normal total translation in which equivalences shift freely up and down the rank scale is called unbounded translation.

Based on the purpose of translation, Brislin (in Cholimudin, 2007:26-29) categorizes translation into these following types.

a. Pragmatic Translation

. This type is referring to the translation of message with an interest in accuracy of the information that was meant to be conveyed in the source of language version (e.g. aesthetic form) that would be considered as part of other three ends of translation.

b. Aesthetic-poetic Translation

This refers to translation in which the translator takes into account the affect, emotion, and feeling of an original agnate version, the aesthetic form used by the original author , as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic Linguistic Translation. This is concerned couplet, dramatic dialogue, and novel.

c. Ethnographic Translation

The purpose of ethnographic translation is to explicate the culture context of the source language and target language version. Translators have to be sensitive to the way the words are used and must know the words fits into cultures with equivalent meanings of the constituent morphemes of the source language and grammatical form. The example is the language in a computer program and machine translation.

Brislin says that basically, based on the kinds of texts to be translated, there are two types of translation namely factual and literary translations. Factual translation refers to translating to convey information with precision, without involving the emotions or feelings of the translator but only based on the real facts such as translating scientific fields, reports, newspaper, etc. Literary translation refers to the translation of art work. In this kind of translation, the translator involves his or her emotion or feeling and it tends to be subjective, for example the translation of poems, drama, novel, etc.

According to Larson (1984:15) translation is classified into two main types, namely form-based and meaning-based translation. Form-based translation attempts to follow the form of Source Language and is known as literal translation, while meaning-based translation makes every effort to communicate the meaning of the SL text in the natural forms of the receptor language. Such translation is called idiomatic translation. Idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translations does not sound like a translation. It sounds like it was written originally in the receptor language. Therefore, a good translator will try to translate idiomatically.

In practice, however, it is hard to consistently translate idiomatically or literally. These translations are often a mixture of literal and idiomatic forms of language.

The translator's goal should be an idiomatic translation. Newmark (1988:46) states that idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialism and idiom where these do not exist in the original. He will know he is successful if the receptor language readers do not recognize his work as a translation at all, but simply as a text written in the receptor language for their information and enjoyment.

### **2.2.3 Translation Process**

Nida and Taber (1982:33) distinguish translation process into three stages: (1) analysis, in which the surface structure is analyzed in terms of (a) the grammatical relationship and (b) the meaning of the words and combinations of words, (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B, and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language.

### **2.2.4 Form and Meaning in Translation**

Baker (1992:24) says that the form of the source language in translation is replaced by the equivalent lexical item (form) of the receptor language. However, there is often no equivalent in the target language for a particular form in the source text.

According to Larson (1984:3), states that translation is basically a change of form. These forms are referred to as the surface structure of a language. It is the structural part of language which is actually seen in print or heard in speech.

Furthermore, he states that Translation is done by going from the form of the first language to the form of second language by way of semantic structure. When a translator makes a translation, it means that he or she transfers meaning of source text. What is necessary to consider is that the meaning must be maintained constantly or, in other words, when the change of form occurs, the meaning must be maintained. It is characterized of a language that the same meaning component will occur in several surface structure lexical items (forms).

In the translation process, the first thing to do is understand the total meaning of the source text. There are three types of “meaning” that can be determined in the analysis of meaning of the source text (Nida and Taber,1982:34), namely (1) grammatical meaning, (2)

referential meaning, and (3) connotative meaning. In grammatical meaning, when one thing of meaning, it is almost inevitably in terms of words and idioms. Generally grammar is taken for granted since it seems to be merely a set of arbitrary rules about arrangement, rules that must be followed if one wants to understand, but not rules themselves that seem to have any meaning. Referential meaning refers to words as symbols which refer to objects, event, abstracts, and relations. Connotative meaning refers to how the users of the language react, whether positively or negatively, to the words and their combination.

Translation has been performed as a process which begin with the source text, then the meaning of the text is analyzed, discovered, transferred, and re-expressed in the receptor language. In actual practice, however, the translator moves back and forward from the source text to the receptor text. Sometimes he or she will analyze the source text in order to find the meaning, then resturcture this meaning in the receptor language, and move back once again to look at the source text. In translation, the translators should know the types of meanings. By knowing what meaning they should produce, the messages of the source text can be transferred well. Then, the well-transferred meaning will make easier to understand for the readers.

### **2.2.5 Equivalence in Translation**

Translation is a process of finding the textual equivalence of the source language in the target language to convey the meaning. The concept translation is proposed by Catford (1965:20) that states about the meaning of translation as the replacement of a textual material in one language (source language) by equivalent textual material to another language (target language).

Machali (1998:3) states that target language equivalents have to be sought not simply in terms of the “sameness of meaning”, but in terms of the greatest possible overlap of situational

range. Thus equivalence in translation should not be approached as a search for sameness since sameness of meaning cannot easily exist between the source language and the target language.

Nida (1964:159) proposes two basic orientation in translating : formal equivalence and dynamic equivalence. Formal equivalence focuses attention on the message itself, both form and content. The message in the receptor language should match as closely as possible the different elements in the source language. on the contrary of formal equivalence, dynamic equivalence does not concern with matching the receptor language message with the source language message, but with the dynamic relationship. A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture.

Beli (1991:6) states that texts in different language can be equivalent in different degrees (full or partly equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and different ranks (word-for-word, phrase\_for-phrase, sentence-for-sentence). Sometimes, the source language text has no meaning in the target language text that the meaning in the target language can be fully or partly equivalent, but the meaning in the target text can be said as equivalent to the meaning in source text when they have function in the same communication situation and express the same purpose.

The equivalences in translation are so important, because it transfers similar meaning of source language (SL) into target language (TL). So translator has to be expert in translating word by word or sentence by sentence, etc.

### **2.3 Narrative Text**

According Thomas S. Kane (2000:363), A narrative text is a meaningful sequence of events told in words. Narrative is the telling or relating about a series of events. Narrative has the

purpose that is to entertain, amuse, and interest the reader with actual or imaginary experiences in different ways. According to Anderson (1997:8), narrative is a piece of text, tells a story and, in doing so, entertains or informs the reader or listener. Meyers (2005:52) states that narrative is one of the most powerful ways of communicating with others. It means that narrative text wants to give entertainment to the reader in order to make them enjoy in reading. Besides, it also gives motivation and message or moral value for the reader.

Type of narrative text is novels, folktales, fairytales, fable, myth, legend, science fiction, short story, ballads, horror story, etc. Novel is narrative text informing of prose with a long shape that elements of novel are plot, setting characterization, point of view, and theme. Novel is one of narrative text that is difficult to understand because the style of English language in Novel is different with the others story. There are many aspects in Novel that the translator should be understood well. In this research, the researcher will focus to find out the meaning message of novel. In novel there are two aspects meaning such connotative and denotative meaning.

## **2.4 Novel Translation**

### **2.4.1 Definition of Novel Translation**

Translating Novel is very complicated and hard job because it has many crucial aspects in the forms of language and contents of message. It is full of specific cultural items that have deep meanings which are difficult for translators to render.

The novel as a work of fiction is one genre that is read and told much both oral and written. Novel itself contains the value and the cultural content of a community. Type a lot of text read by the students as a medium of entertainment and instructional materials. This is supported by the Indonesian current curriculum in the secondary schools, particularly which include the novel as one of contemporary literary works as teaching materials. Novel is the

source of reading and teaching materials which is used as translation materials. For the purposes of teaching and learning in teaching English as well as in order to disseminate information about the cross-cultural (Cross-Cultural Understanding) between Indonesia and other countries around the world, the English novels need to be translated into Indonesian accurately, acceptably and in accordance with the character of the Indonesian nation.

Purwoko (2006 :19) states that translating novel has a striking difference when compared to translate non-literary texts. Translating text is not as complicated science to translate literary works.

Hu (2000:2) asserts that translation of fiction is much more complicated than the translation of other genre, as it offers section not only with biligual, but also bi-cultural and bi-social transference. From his opinion, it can be concluded that the translation of fiction, in his respect also the novel, is more difficult and complicated than translating other types of works, for translating fiction is not only translating two languages which have different systems but also transferring meaning from two different sociocultural contexts. It is true because the novel is a fiction or essay that reflects a life and meaning in the form a language that require high interpretations, symbols in the form of cultural and social background and character that requires a deep understanding.

Larson (1984:3) states that translation is basically a change of form. These forms are referred to as the surface structure of a language. It is the structural part of language which is actually seen in print or heard in speech sociocultural contexts and target readers. Similarly, idiomatic expression or phrases have the connotative meaning, so that the translator must accurately search for equivalents in accordance with the social and cultural context and readership.

Futhermore, it can be said that the translation of the novel is different from the translation of non-fiction text. Novel translation requires precision, clarity and fairness remarkable because the translator must be able to transfer, from a text source (ST) into the target text (TT), not only the meaning or message contained in the form of connotative language, but also all the meanings that are in symbols or forms of cultural and social in the story presented. This means that a translator must have language skills at least two languages, two cultures and the knowledge of society, the theory of translation, literary theory and appreciation, motivation and tenacity as a capital to do the translation. Translating a novel should be like a telling back (retelling) story content to others, so that the translation was not seen as a translation, but a fairy tale and readable natural of heard (Hoed, 2009).

Therefore, to produce good Indonesian translation novels, the quality translation must be in accordance with Indonesian readership. It is therefore necessary to formulate a model of translation that will be expected to provide the best solution to produce a good translation product that is adaptive to the value and character of the Indonesian local culture.

#### **2.4.2 Rules of Novel Translation**

Hilaire Belloc (in Bassnett-McGuire, 1991:116) suggest six novel translation rules as follows;

- (1) The translator should not 'plod on', word by word or sentence, but should always 'block out' his work. By 'block out', the translator should consider the work as an integral unit and translate in section, asking himself 'before each what the whole sense is he has to render.
- (2) The translator should render idiom by idiom'and idioms of their nature demand translation into another form from that of the original'.



- (3) The translator must render ‘intention by intention’, bearing in mind that ‘the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic’.
- (4) The translator warns against les faux amis, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. demander to ask, translated wrongly as to demand.
- (5) The translator is advised to ‘transmute boldly’ and it is suggested that the essence of translating is ‘the resurrection of an alien thing in a native body’.
- (6) The translator should never embellish.

From the six proposed rules Belloc (in Bassnett-McGuire, 1991) above it can be seen that a translator should not determine the pace just to translate word-by-word or sentence-by-sentence. He should always take into consideration the whole work, either original works or works of translation.

Firstly, the translator must take the original text as a whole integral unit, although at the time of translating, he works part-by-part course. Secondly, the translator should translate idioms into idioms anyway. Idioms in the source text (ST) should be homologized in target text (TT) idioms, though the words used are not exactly the same. Thirdly, the translator should translate intents with intents as well.

The intention in this case means the charge emotion or feeling contained by a particular expression. ST emotional charge in the expression could have been more powerful than the emotional charge of the equivalent in TT. Instead, specific expression was more fitting in the ST, but it will be awkward in TT, if it is translated literally.

Fourthly the translator should be wary of words or structure that appear similar in the ST and TT, but it is actually very different (similar but not identical). Fifthly, the translator should dare to change the things that need to be changed from ST into TT firmly. Activities of translating fiction are like resurrecting a foreign life in the figure of the indigenous body in the target language (TL). Sixth, the translator should not embellish or embroider on the original story with decorations that can make a story in ST it was worse or more beautiful once. Translator task is to revive foreign life before, not beautify, moreover it worse.

The rules above can help translators prose, especially the novel, to determine the practical steps in the process of translation in general, for example, pay attention to the overall cohesion within the meaning of the content of the novel, watching the equivalent idiom, emotional charge, the structure of the language, approaches and strategies of translation and fidelity to the message of the original author. However, according Taryadi (2000:1) the rules above is not enough to deliver a person becomes a translator novel tested in the fields as it is one of the result of the relative translation.

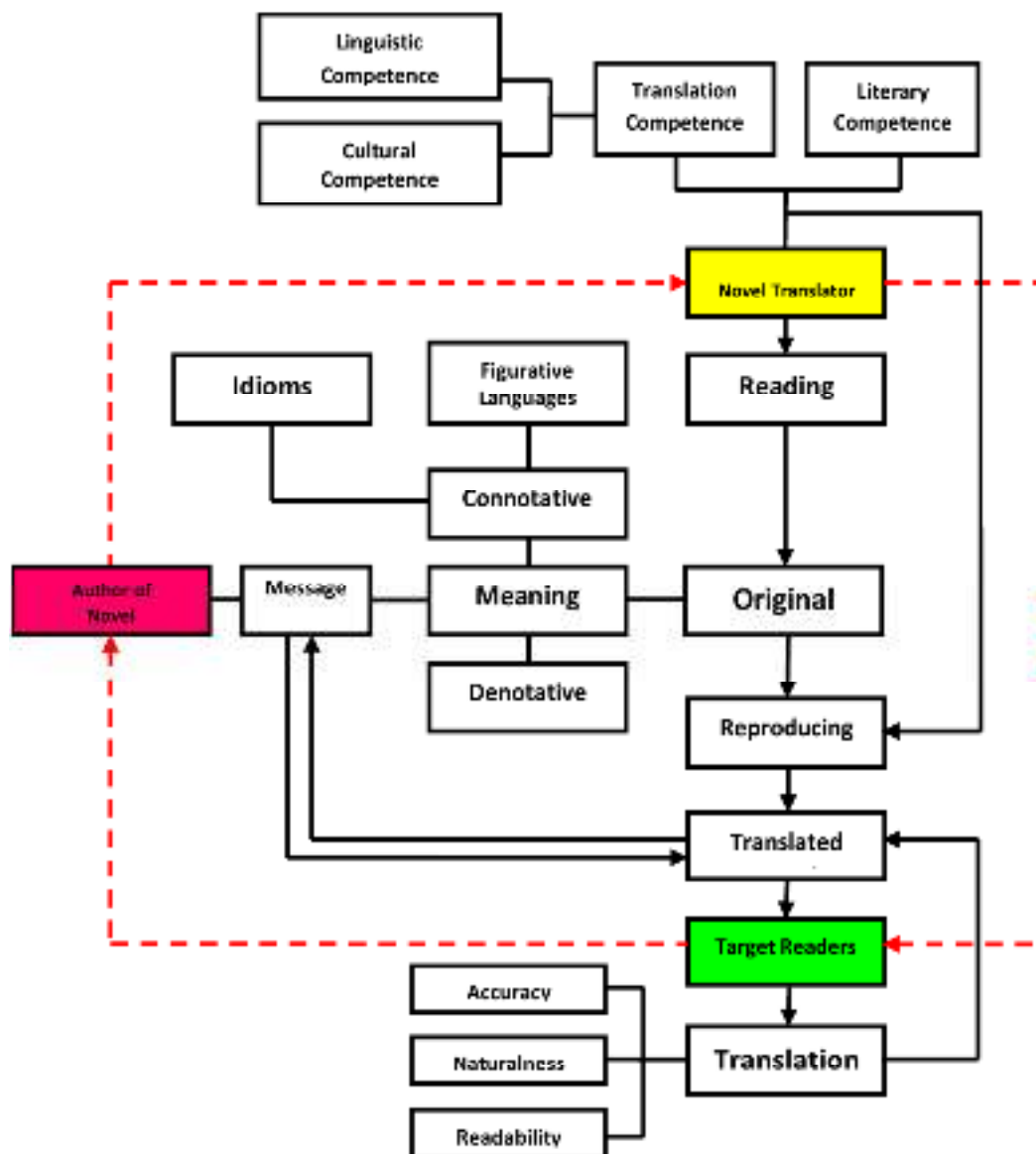
## **2.5 Model in Translation**

A model can be defined as a kind of empirical theory which aims to show some kind of isomorphic relation with its object. A model offers a simplified representation of what are believed to be the essential features of the object.

According to Laramee and vallee (1991:3) “the term ‘model’ is used for any conceptual representation or explanation of a phenomenon”, knowing that the main difference between the models for the translation process lies in the acceptance of term ‘translation’.

## 2.6 Tripartite Cycle Model

According to Hartono (2012:367) Tripartite Cycle model is an alternative translation model that can accommodate the problems and practical solutions in translating the narrative text especially novel from English to Indonesian in particular and all translation from one language to another in general. It can be a model of collaborative translation to facilitate the traffic between the source text author, translator, and readers. Tripartite Cycle Model was for and designed for Novel Translator in order they can produce good quality of translation products.



### *Figure 2.6. Tripartite Cycle Model of Novel Translation*

From analyzed the figure of Tripartite Cycle Model below, the researcher states that Tripartite Cycle model has some elements in translating novel from English to Indonesian. The elements of Tripartite Cycle Model in translating novel from English to Indonesian are connotative meaning and denotative meaning, idioms, accuracy, naturalness, readability, literary competence, and translation competence.

#### **2.6.1 Connotative Meaning**

Connotation is more complicated from denotation. Denotation is the meaning of word which has added the component of meaning related to emotional overtones (Widarso,1989:69). Tarigan (1985:85) states that connotation is feeling and emotion that occurs within a word. Thus, it can be said that connotation is denotative meaning which is stretched. In other words, connotation is the feeling and emotion associated with a meaning.

For examples, the words “house” and “home” have the same meaning, a place meant for human habitation. However, the feelings or emotion associated with these two words are different. While, the word “house”, indicates a neutral feeling of just a place of inhabitation, the word “home” gives a feeling of warmth and love.

#### **2.6.2 The Denotative Meaning**

Denotation is conceptual meaning and dictionary meaning (Tarigan,1985:85). Keraf (1984:28) says that denotative meaning is also called as some terms such as denotational meaning, cognitive meaning, conceptual meaning, ideational meaning, referential meaning, or proportional meaning. This is called dennotational, referential, conceptual, or ideational because the meaning refeers to a certain referent, concept, or idea from reference. Keraf (1984) explains

that denotative meaning is also called cognitive meaning because the meaning concerns with consciousness or knowledge.

For examples: - House: a building to make for people to live in

- Horse: a kind of animal which has four legs, a mane and a tail.

### 2.6.3 Idiomatic Meaning

Idiomatic translations use the natural forms of the receptor language both in the grammatical constructions and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language. Therefore, a good translation will try to translate idiomatically. This is his or her goal. In practice, however, it is hard to consistently translate idiomatically or literally. These translations are often a mixture of literal and idiomatic forms of language. Translation then falls on a continuum from very literal to literal, to modified literal, to near idiomatic, to idiomatic, and may fall, even more on the unduly free.

- a. If they add extraneous information not in the source text.
- b. If they change the meaning of source language.
- c. If they distort the facts of the historical and cultural setting of the source language text.

For examples:

ST: They never took anything off of anybody, they **get along** on what they have.

They don't have much, but they **get along** on it".

TT: Mereka tidak pernah mengambil apapun dari siapa pun, mereka merasa

**tercukupi** dengan apa yang mereka punya. Mereka tidak punya banyak, tapi

mereka **mencukupkannya**”.

Based on the text above the idiom “get along” is translated into “tercukupi”. It means that this emphasizes on the idiomatic model and the translator tends to the domestication ideology in writer translation process.

#### **2.6.4 Accuracy in Translation**

Accuracy in translation consists of studying the lexicon, grammatical structure, communication situation and cultural context of the source language text, analyzing it in order to determine its meaning and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context (Larson, 1998:3).

It means that a translation can be said accurate if it does not deviate from the context or information on the source text. If the result of translation does not match with the meaning on target language and context, it can be said that the translation is not accurate. In addition, the most important thing of the result of translation is an original work that maintains the meaning and context from source language.

#### **2.6.5 Naturalness in Translation**

The naturalness in target language should be achieved in order to make the readers of the translated version do not realize that they are reading a translation product. Nida and Taber (2005:3) say that translating consists in reproducing in the receptor language the closest natural equivalence of a source language message. Firstly in terms of meaning and secondly in terms of style. To be able to produce the closest natural equivalence, a translator has to master the message in the original text up to the details, then he has to restructure it.

### **2.6.6 The Readability in Translation**

Readability involves the average sentence length, number of new words and grammatical complexities of the language used. There are some factors of low readability which makes the text difficult to be understood by the reader especially non-bilingual readers, include such as the use of ambiguous words and sentences, the use of incomplete sentence, punctuation, grammatical aspect, sentence construction, etc.

Readability refers to the easy degree of a text to be understood (Nababan 1999:62). The same definition is stated by Richard et al in Nababan (1999:62) that readability is how easily written materials can be read and understood.

It means that readability assumed to measure how far the readers were able to understand the sentences in the surface level.

### **2.6.7 Literary Competence**

Translating literary text is different from translating non-literary texts. A translator text should have the linguistic knowledge sources (SL) and the target language (TL). Sources Language (SL) and Target Language (TL) cultural understanding and deep appreciation of literary works translated. As cited by Suryawinata (1996:173), a literary translator must have proficiency in the field of linguistics, literature and aesthetic, and social culture, so in this case it can be said that if a translator of literary works do not have these factors, he or she would have difficulties in translating literary works.

### **2.6.8 Translation Competence**

Translation competence as including an array of knowledge, skills and abilities which vary between individuals and which would never find their way into the notion of linguistic competence.

Pacte (2000:101-102) states that there are six subcomponents of translation competence such as Communicative Competence, Extra-Linguistic Competence, Instrument-Professional Competence, Psycho-Physiological Competence, Transfer Competence and Strategic Competence.

## **2.7 Previous Research**

Here are some previous research that into consideration or the starting point for new research plan as a continuation of previous research studies.

The first study is a research on the analysis and evaluation of novel literary translations done by Suryawinata (1982) in his dissertation entitled "*Analysis and Evaluation of Novel Literary Translation the Adventures of Huckleberry Finn from English to Indonesian*". In his research, Suryawinata (1982) attempted to analyze: 1) the legibility, 2) literature that includes a theme and event, the atmosphere, the fabric of the story, characterization, 3) linguistic, 4) grammar, and 5) stylistic. Suryawinata's research more dominantly analyzed objective factors alone. He was more likely to asses the accuracy and errors from the translation of the novel in general.

The study only analyzed the novel document translation, did not reveal the background of the novel translator, and the reader of the translation products, so the research was not holistic. Suryawinati (1982) focused on the translation of the anatomy of prose fiction, the theme and the event, the atmosphere, interwoven stories, and characterization. The issues referring to Suryawinata's stilistics was the style of the novel author that in general exposure to story content, not style (figures of speech).

The conclusion from the first research are only accentuated the objective and affective factors alone, he only viewed the criticism of formality and emotional meaning. Objective



factors examined include literary aspects (theme and event, the atmosphere, the fabric of the story, characterization, aspects of language, grammar, stylistic, whereas affective factor is the readability level of the translation).

The second study is a study conducted by Crespo (1998:20), the research on *The problem of translating "The New York Trilogy"* by Paul Auster from English into Spanish. "*New York Trilogy*" is a literary work published in 1988 by Paul Auster consisting of three headline stories: "City of Glass", "Ghost", and "The Locked Room". In his research, Crespo (1998) "*Analyzed the translation of the names, rhymes, a play on words (wordplay), idioms, allusions, and everyday expressions (colloquialisms) from English into Spanish*". From his research, he discovered that the unit of these translations were translated using the technique of synonyms and paraphrasing.

The third study is Hu's research (2000:20). He examined the problem of translating the novel by thrusting a solution to reduce the problems and difficulties in translating the novel. He researched "*The translation of prose fiction with sociosemiotic approach as a solution*". Based on the result of his research, he argued that sociosemiotic approach could help translators of prose fiction do optimal translation because with such an approach, literary translator was equipped with the basics of translation theory and practice of translation intensively. According to the study, Hu (2000) did not analyze the problems relating to the translation of the novel translation products. Similarly, he did not examine the novel interpreter and the reader's response.

Based on three previous researches above, the researcher will use it as referrals in her research. In this research the researchers did novel translation analysis based on a holistic criticism, namely focusing on the synthesis of historicism criticism, criticism of formality, and emotional criticism that will generate a novel collaborative model of translation, namely

Tripartite Cycle Model. It can be an alternative solution that provides a significant contribution in the world of translation novel.

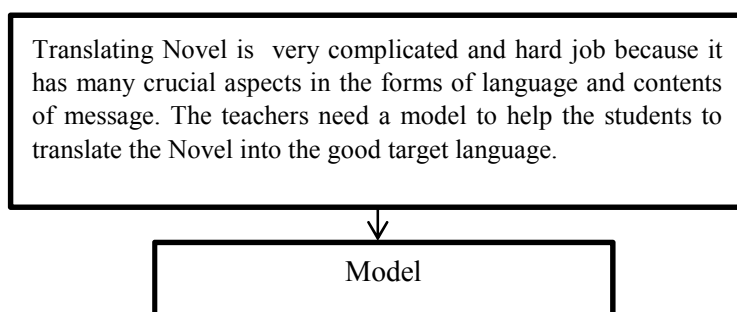
## 2.8 Conceptual Framework

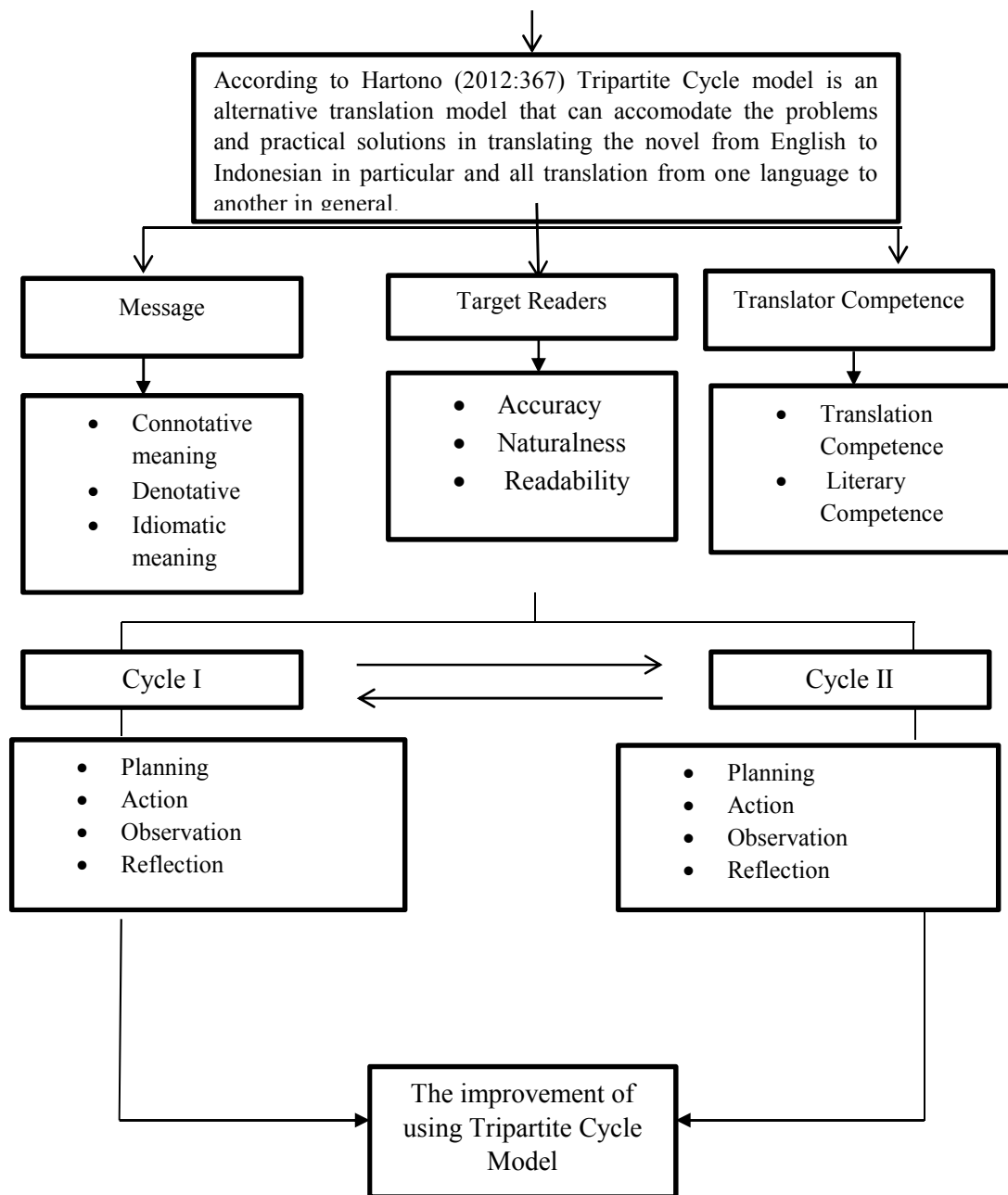
The students's interest to learn a second language is influenced by the lessons and how the teacher teaches them in the classroom. So, if the teacher wants to improve students' ability in translating narrative text from English to Indonesian, he/she must be aware of the students' feeling and create a supporting learning atmosphere in the classroom. In teaching translation, the teacher should use an interesting model to teach the students.

The problem arising in students of eleventh grade in SMA Negeri 8 Medan were that the students seldom translate a narrative text especially novel because they can not translate it into the good target language and they can understand the meaning and the message of the novel well. It happened because the teacher never applied the good model in teaching translation in the classroom.

Then to solve this problem, the researcher used Tripartite Cycle Model in teaching translation especially novel from English to Indonesian in the classroom. It is one of models in translation that can help the students to translate the novel into the good target language and help them to translate a novel with the good grammatically, accuracy and equivalence based on some elements on Tripartite Cycle Model.

*Figure 2.10 the Conceptual Framework of the use of tripartite cycle model (TCM) to improve students' ability in translating narrative from English to Indonesian*





## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **3.1 Research Design**

According to Kerlinger as quote by Bhatatacharya (2006:40) Research design is the plan, structure and strategy of investigation conceive so as obtain answers to research questions and to control variance. There are three types of research design they are: experimental research, library research and action research.

This research was conducted by using Classroom Action Research (CAR). Action research purposed to improve the teaching for instance the success of certain activities or procedures by teacher in teaching and learning process.

Burn in Mulyana (2010) states that action research is part of broad movement that has been going on in education generally for something. It involves taking a self-reflective, critical, and systematic approach to exploring your own teaching context.

Classroom action research helps teachers to understand more about teaching and learning, to develop teaching skills and knowledge and to take action to improve student learning. The characteristic of classroom action research is a dynamic process which is done in four steps namely : plan, action, observation and reflection.

#### **3.2 Population and Sample**

##### **3.2.1 Population**

According to Arikunto (2010:173), Population is the whole subjects or people under observation in a research. So in doing this research there must be population that will be investigated. The population of this research is the eleventh grade science of SMA

Negeri 8 Medan. There are six classes in this semester and the amounts of the students are 192 students with every class are 32 students.

### 3.2.2 Sample

A sample is limited number of elements from a population to be representative of that population (Arikunto 2010:174). Based on the statement, it is implied that not all the population is necessarily involved in a study but only a certain number of students are selected as representative.

The writer takes one class for sample, it is XI IPA-3 of SMA Negeri 8 Medan. The totally of the students are 32 students.

### 3.3 The instrument of Collecting Data

Qualitative and quantitative data was used in this research. The instrument for collecting quantitative data in this research was used writing test. Teacher asked the students to bring an English novel. And then the teacher asked the students to translate the novel from English to Indonesian through Tripartite Cycle Model (TCM). The teacher asked the students to translate paragraph by paragraph. Qualitative data was gathered by using observation sheets and questioner sheet.

### 3.4 Scoring the test

In scoring the data of this research, the researcher gave writing test to the students in order to evaluate the students' ability in translating narrative text especially novel from English to Indonesian.

According to Duff (1989) the result of the students it can be seen on categories.

**Table 3.4.1 Classifying the score of the students**

Categories	Score	Indicator
Excellent	86-90	Delivery is natural; almost not like Translation; not error spelling;

	(A)	not error Grammar, not error using term. The ordering of ideas in the translation match with the original as closely as possible. Translator reflect accurately the meaning of the original text.
Very good	76-85 (B)	Not meaning distors; not awkward literal translation; not error using term; there are two-three error grammar/spelling. Nothing change in the style of the original.
Good	61-75 (C)	Not meaning distors; there are literal translation that awkward, but relative no more from 15% from all text, with the result that not like translation; error grammar and idiom relative no more from 15% from all text. There are one-two using terms not standard/common. There are one-two error spelling.
Poor	46-60 (D)	Like as translation; there are meaning Distors; there are literal translation that awkward, but no more than 25%. There are some error idiom and grammar, but relative no more than 25% from all text. There are one-two using terms not standard/not common/ and not real very like as translation; many more literal translation that awkward (relative more than 25% from all text).
Very poor	20-45 (E)	Meaning distors and error using term more than 25% all text.

According to Heaton (1989:79) the result of the students it can be seen based on criteria.

**Table 3.4.2 Criteria of students' assessment of students in translation**

Aspects	Criteria	Score
Accuracy	Message are delivered.	31-40
	Half message are delivered.	11-30
	Message are deviate.	0-10
Grammatically	The placement of word are correct and grammar is true.	21-30
	The placement of words are wrong and grammar are wrong.	11-20
	The placement of words are wrong and grammar are wrong.	0-10
Equivalence	Language choice is correct.	21-30
	Language choice is correct but the deviate in context.	11-20
	Language choice is wrong and the meaning is not in context.	0-10

### 3.5 The Procedure of collecting data

This research was conducted in two cycles, and it will be continued in the cycle 3 if the result of cycle 2 is not significant. It aims at observing the employing or implementation of

Tripartite Cycle Model in improving the students' ability in translating narrative text from English to Indonesian.

## **Cycle I**

### **1. Planning**

Planning is the first step in classroom action research. Before start to teach the teacher must prepared the materials for teaching the students. The plan as follow:

- a. An analyzing and observing (first observation) in the class the learning process of teaching learning narrative text especially translating novel.
- b. Analyzing and examining the text book about the material about narrative text especially in translating novel.
- c. Conducting the students' diagnostic test as the first instrument to know the first capability of the students' in translating narrative text especially novel before the learning will be given.
- d. Identifying the problem that was going to be solved especially which occurred in doing the first test (pre-test).
- e. Preparing and designing the translation materials in narrative text especially novel that will be used as long as the cycle which refers to the used text book or other relevant book.
- f. Conducting the test for every cycle.
- g. Making and preparing the media and teaching tool aid or teaching material which will be needed.

- h. Making and preparing the observation sheet that will be used to know the reaction of students, the classroom atmosphere and the development in applying the Tripartite Cycle Model in translating novel from English to Indonesian.
- i. Making the observation sheet to know the frequency of the students' interest in learning translation of narrative text especially in translating novel from English to Indonesian through Tripartite Cycle Model.
- j. Designing the questionnaire about students' perception to the second cycle about the offered material, the level of difficulty, allocated time and the process of translation narrative text especially in translating novel from English to Indonesian through Tripartite Cycle Model.
- k. Designing the learning pattern of translating narrative text especially in translating novel from English to Indonesian.

**2. Action**

Action is the process of doing something. It is the implementation of planning. This activity has scenario learning process. It should be based on the genre model in learning English specially in translating novel from English to Indonesian based on Tripartite Cycle Model. The activities can be seen in table 3.5.

**Table 3.5**

**Activities while Doing the Research**

No	Activities	No	Output
1.	Conducting pre-test	1.	Knowing students' basic skill in translating narrative text especially novel before giving repair.
2.	Explaining definition and the examples of narrative text especially novel.	2.	Understanding definition and examples of narrative text especially novel.



3.	Giving the explanation about novel translation.	3.	Identifying the novel translation and the rules of novel translation.
4.	Repair the translating novel through Tripartite Cycle model to the students.	4.	Understanding the Tripartite Cycle Model.
5.	Giving a topic/title of novel to the students.	5.	Thinking about the title of the novel will be discussed.
6.	Asking the students to make a group that consist of four students.	6.	Making the group.
7.	Asking the students to discuss and translate the first chapter of the novel paragraph by paragraph based their understanding in Tripartite Cycle Model.	7.	Discuss and translate the first chapter of the novel through Tripartite cycle model.
8.	Supporting the students to use the Tripartite Cycle Model in translating the novel from English to Indonesian.	8.	Using the Tripartite Cycle Model in translating novel from English to Indonesian.
9.	Asking the students to collect and read their result of translating the novel.	9.	Listening their friends and compare with their result.
10.	Asking the students to give a comment and suggestion about their friends result based on their understanding of Tripartite Cycle Model.	10.	Giving a comment and suggestion to their friends.
11.	Discussing about the result of their works based on the using Tripartite Cycle Model together.	11.	Listening and identifying the result of their works together.

### 3. Observation

Observation was done while the action is be done. Observation is some activities that considered of gathering data to identify the result of action. In the observation phase the researcher will observe by using observation sheet. This observation as follow:

- a. Situation of teaching and learning activity.
- b. The students' attendance.

- c. The students' respond of the material,
- d. The students' improvement.

#### **4. Reflection**

Reflection is a feedback process from the action which is has done before. Reflection is used to help the teacher to make a decision. After collecting data, the researcher will evaluate the teaching learning process. Then, the researcher reflects herself by seeing the finding of the observation, whether the teaching learning process in translating novel from English to Indonesian based on Tripartite Cycle Model is good to employ in teaching and learning process or not.

#### **Cycle II**

Cycle II will be done if the mean score at the first cycle is not satisfying. This cycle will be needed if the previous mean score do not fulfill the minimum completeness criteria (KKM). This cycle consists of the same four phases like cycle I; Planning, Action, Observation, and Reflection, but there will be a little different dstep in doing the action based on the weakness find in cycle I. The weakness or problem find in cycle I will be solved in this cycle in order to get the improvement in the process and the result.

#### **3.6 The Technique of Analyzing the Data**

The data was got from cycle I and cycle II were analyzed through the following steps:

1. To find out the mean score of the students' test, the researcher uses the following formula:

$$X = \frac{\sum X}{N}$$

Where:

X = The mean score

$\sum X$  = The total score

N = The number of student

2. After collected the data of the students, the researcher classified the score of the students. To classify the students' score, there were seven classifications which were used as follows:

3. a. 86 to 90 is classified as excellent

b. 76 to 85 is classified as very good

c. 61 to 75 is classified as good

d. 46 to 60 is classified as poor

e. 20 to 45 is classified as very poor

4. To calculate the percentage of the students' score, the formula which was used as follows:

$$P = \frac{R}{T} \times 100\%$$

Where:

P = The percentage of students who got the point 75%

R = The number of students the points up to 75%

T = The number of the students who do the test