CHAPTER I

INTRODUCTION

1.1   The Background of the Study

As we know, translation processes involve a lot of difficulties; among them is the aspect of equivalent. This aspect contains the most crucial problem as stated by Catford (1974:21) "The central problem of translation practice is that of finding target language translation equivalents". This idea refers to the fact that the main problem of translation is finding the equivalent as appropriate as possible to the message, which is contained in the source language text. The equivalent which is produced must fulfill the target language text rules.

When looking for the equivalent, the translator encounters the concept of translatability and untranslatability. In fact, the concept of translatability and untranslatability create problems in different scales. The problem which is caused by translatability is not as difficult as the problem of untranslatability. In the matter of untranslatability, the translator encounters the problem to search non-equivalence elements. Due to the concept of untranslatability, Catford says that translation fails-or untranslatability occurs-when it is impossible to build functionally relevant feature of the situation into the contextual meaning of the target language text (1974:94). So, the problem of untranslatability appears when the equivalent meaning between source language text and target language text is not found. Untranslatability can also happen due to language system and cultural aspect of the source language, which are quite different among languages.

In addition, groups of people in a certain community have their own terms referring to a certain object, which other groups lack. In this case, the translator faces the problem of untranslatability or non-equivalence. For examples:

(1) SL: Dan kalau ada pesta pengantin, waktu *lebaran*, dan keramaian lain di desa, tidak pernah seluruh perhatian ditumpahkan pada sehirup rokok saja.

TL: And when there was a wedding feast, or *lebaran*, or some other celebrations in the village, no one ever cared for just one drag on a cigarette.

(2) SL: Apa narik *becak* nggak lebih enak dari kerja beginian?

TL: How 'bout driving *a betja*, isn't it kind of better than this sort of work?

The two examples above show that the translator fails to transfer the meaning of the words *lebaran* and *becak* because he does not find the equivalent of the words *lebaran* and *becak* in English as the receptor language. In the source language the word *lebaran* is a kind of celebration at the end of the Mohammed fasting month and the word *becak* is a kind of vehicle like a bicycle of three wheels with one seat for the man in charge, and another seat for passengers. It is usually used as a means of public transportation. Consequently, it is written as its original text, and the translator gives a footnote in the bottom part, to explain the meaning of words *lebaran* and *becak*.

Such a phenomenon as stated above becomes the basic idea for the researcher to do a research on untranslatability in the rendering of Mochtar Lubis' *Senja di Jakarta* into English.

1.2   The Reason of Choosing the Topic

The problem of untranslatability is very complicated. Every translator surely will encounter this problem since every language has its own systems and characteristics, which make a translator faces some difficulties to find the equivalent of the source language texts into the target language. A translator should be able to overcome the problem of untranslatability and make his or her translation easy to understand by the readers of the target language without changing the meaning of the source language texts. Untranslatability in Mochtar Lubis' *Senja di Jakarta* and its English rendering challenges the researcher to analyze it. Therefore, it becomes the main reason for further analysis in relation to the problem of untranslatability. This topic is very important to analyze because every language reflects its own culture which is different from others. There is something known in one culture but unknown in another. If a culture does not know one thing such as good, characteristic, and habitual, the culture may have no word for it. In the process of transferring two or more languages, the untranslatability will appear when the translator is not finding the equivalent of the SL in the TL.

Many words in the novel, especially those having no equivalent in English, are not translated by the translator. It happens because in English those

words or terms are not in common practice. Through this study, the researcher tries to analyze untranslatability in detail to give clear explanation about untranslatability in translating *Senja di Jakarta* into *Twilight in Djakarta*.

1.3   The Statement of the Problem

In relation to the topic of the study, two problems are formulated. They are as follows:

1.   What are the types of untranslatability found in the rendering of Mochtar Lubis' *Senja di Jakarta* into *Twilight in Djakarta* translated by Claire Holt?

2.   What are the alternative ways of solving the problem of the untranslatability in the rendering of the novel?

1.4   The Objective of the Study

In line with the statement of the problem, this research tries to answer the two questions as stated above, namely:

1.   To determine the types of untranslatability found in the rendering of Mochtar Lubis's *Senja di Jakarta* into *Twilight in Djakarta* translated by Claire Holt.

2.   To describe the ways of solving the problem of untranslatability in the rendering of the novel.

1.5 The Significance of the Study

Generally, this research is aimed to practise and improve the researcher's ability in the rendering of untranslatable terms from Indonesian into English. The researcher hopes that this study gives illustration and information for the students and lecturers about the concept of untranslatability which often occurs in the rendering of a text, seen from linguistic and cultural aspects. This study can also contribute for the readers, especially other researchers something new and valuable to be used as a reference for further researches on the problem of untranslatability.

This study is also significant to give some alternative suggestions for Indonesian readers about the study of translation and its problem. And this study may offer some clues to solve the problem of translation, especially that concerning untranslatability.

1.6 The Meaning of Key Terms

It is important to know the meaning of key terms used this research in order that the readers find it easy to follow the discussion. The key terms which play crucial roles in this study are as the following:

a. Untranslatability

Untranslatability is an aspect in translation where a word, phrase, or sentence in one language, cannot be translated into another because there is no equivalent present in the target language. (Soemarno, 2001:44)

b. Rendering

Rendering is a kind of activity of transferring the meaning or message from the source language into the target language. (Pinchuck, 1997: 35)

c. Translation shift

Translation shift is the procedures of translation which are causing grammatical shift from the source language into the target language. (Newmark, 1988:86)

d. Equivalence

Equivalence is the essence of translation theory and translation practice as the realization of translation process. It always involves the searching of the equivalent. (Barstone in Nababan, 1997:62)

e. *Senja di Jakarta*

Senja di Jakarta is a novel written in Indonesian by Mochtar Lubis.

f. *Twilight in Djakarta*

Twilight in Djakarta is the English translation of the novel *Senja di Jakarta* rendered by Claire Holt.