



**TRANSLATION METHOD ANALYSIS AND ITS
IMPACT ON INDONESIAN FABLE SHORT STORY
TO ENGLISH**

A THESIS

**In Partial Fulfilment of the Requirements for S-1 Degree Majoring
Linguistics in English Department, Faculty of Humanities Diponegoro
University**

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PRONOUNCEMENT

I as the writer state that this thesis is written by me to fulfil the requirements for S-1 degree majoring linguistics in the English Department, Faculty of Humanities Diponegoro University, entitled *Translation Method Analysis on Indonesian Fable Short Story to English*. This thesis is truly my own work without taking other materials in previous works written by another person, except from which are quoted and referenced listed in the reference section.

Semarang, December 5th 2022

A handwritten signature in black ink, appearing to read 'Adhiasta Reihan Saputra', written in a cursive style.

Adhiasta Reihan Saputra

MOTTO AND DEDICATION

Fear neither hardship nor darkness.

Margaret Nearl

My light will purge the vice! My blade will cleave the tides! My eyes will find the truth! My heart will be the judge.

Irene

*This thesis is dedicated to
my beloved mom and dad,
my beloved grandparents,
and all of my best supportive buddies.*

APPROVAL

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VALIDATION

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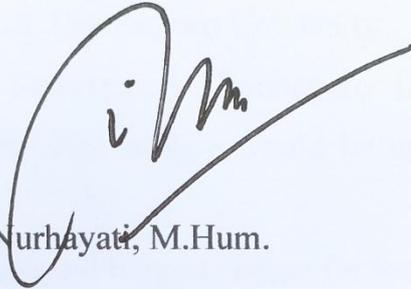
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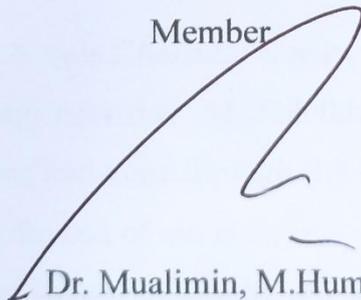
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The writer realized that this thesis is far from being perfect and still need to be improved. Thus, any recommendation and constructive suggestion would be welcomed and appreciated. I hope that this thesis would be helpful for those who want to learn about translation method or any related field in general.

Semarang, 7 December 2022.

A handwritten signature in black ink, appearing to be 'Adhiasta Reihan Saputra', written in a cursive style.

Adhiasta Reihan Saputra

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ABSTRACT

This research is about analysis on the usage of translation method and its impact. The subject for the research is three selected fables. This study aims to discover how the translation method is used to translate a literature and its social and culture aspect could impact the end translation product. The method used to conduct the research refers to descriptive qualitative. The data for the research is collected using non-participatory observation. The collected data is analysed using Newmark's translation method theory (1988) and cultural translation theory (1988). The result of this research is all of the fables are mainly using word for word translation, which results in rather awkward translation but it is intended to be read by children in the telegraphic stage of language acquisition. Another method used is faithful translation. This method is used to be read by children in the later multiword stage of language acquisition. The impact of the usage of these translation methods for the cultural term is meaning shift. Moral value of the fables are delivered well with a small flaw.

Keyword(s): translation, translation method, impact, social and culture

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Every child love stories, especially the ones that involved animals. There are so many types of stories for children in the world. According to Magdalenić (2008), Folklore generally refers to cultural expressions, such as narratives, jokes, beliefs, proverbs, legends, myths, music, song, dance, costumes, food and festivals, in which individuals and groups form and spread a common identity. Meanwhile, according to Oxford Dictionary, folklore is defined as “the traditions and stories of a country or community.”¹ From those two definitions, it could be concluded that folklore is cultural expressions that grows in a certain community. The most common and widespread folklore is stories. These stories are often told before the child go to sleep. Thus, it is called bedtime stories.

Stories about animals are often called “fable”. The word “fable” comes from Latin word “*fabula*”, which means “story”. Most famous fables come from the famous fabulist Aesop from the ancient Greek era. As mentioned before, fables are often telling the reader some kind of moral value in each of the stories. The moral values told from the fable are often about friendship or how to always be kind to others.

There are countless fables scattered around the world. Some of them are popular enough to be known worldwide, such as “The Tortoise and The Hare”, “A Wolf in Sheep’s Clothing”, “The Lion and The Mouse”, and many more. Most of the fables’ creator/writer are unknown, but the most famous fabulist is Aesop, a Greek fabulist and storyteller. These fables have been told countless times through generations to generations and even abroad around the world. It is obvious that

¹ “Folklore.” oxfordlearnersdictionaries.com. 2022.
<https://www.oxfordlearnersdictionaries.com/definition/english/folklore?q=folklore> (19 December 2022)

every country has its own version of a fable using its own language, including Indonesia.

Indonesia is a country which is rich in culture and language. One of the cultures is stories told for generations. Within those stories, there are some fables told as bedtime story. There are two ways to pass these stories, through spoken, and books. Initially, these story books were written only for reading by the younger generation.

Translation of fables is currently being done by many people. Translation is done to transfer knowledge, culture and technology to a wide audience. This translation is certainly done by various people. Variations in translators can lead to variations in translation styles. These variations in translation styles have an impact on the final product in the process. The impact is a shift in structure, according to the differences between the source language and the destination language; shift in meaning, because of the choice of vocabulary; and cultural shifts, according to cultural language and social values.

According to the background mentioned before, this topic is chosen because not all translation product is good. The translation done by different person could have different end product according to the method used. Moreover, in every decision to choose the translation method used to translate a text, there are some specific reasons behind it.

1.2 Research Questions

This research will describe:

1. what methods are used in translating the fables from Indonesian to English?
2. what is the impact of the translation method towards the translation product of the fable translation from Indonesian to English?
3. how the social and culture value are delivered from the Indonesian to the English translation?

1.3 Purpose of Study

The purpose of this study is:

1. to describe the translation method used by the fable's translators to translate the fables from Indonesian to English.
2. to describe the impact caused by the usage of the translation method in the translation of fables from Indonesian to English.
3. to describe how the social & cultural value of the fables are translated from Indonesian to English.

1.4 Previous Studies

The previous studies help to further develop the research result. There are around ten previous studies found to help this study's development and to point out the novelty of the study.

Minghe (2013), *A Comparative Study on Translators' Styles in Literary Translation*. This study mainly discusses the differences of translation styles between three translators in translating "Treasure Island" by Robert Louis. The comparisons are made from translation of words, phrases, and sentences. From the research, it can be concluded that every translator has their own styles based on their own background. Xi Shizhi's translation does not maintain the original style and taste of the novel very well. Xin Ruo delivers the translation too literal and not fully interpret the original tone of the novel. Rong Rude's translation is the most successful translation with straightforward style.

Li, Graesser and Cai (2014), *Comparison of Google Translation with Human Translation*. This study investigated Google Chinese-to-English translation accuracy from the perspectives of cohesion and formality. This study compares Google translation with expert human translation, and Google translation with Chinese origin language. The result is that the two translations have a significant correlation, however, Google Translate has a higher correlation with Chinese. It is implied that Google Translate is associated with the original Chinese from the

perspective of formality and cohesion. Google Translate tends to provide quick translations to get information.

Suprato (2014), *Perbandingan Hasil Penerjemahan Buku Cerita Anak-Anak Dongeng Danau Toba Dari Bahasa Indonesia Ke Bahasa Inggris Melalui Penerjemah Dan Mesin Penerjemah*. This study's main focus is comparing the translation result done by a translator and translator machine. By using the method of literature analysis, the writer found that the books translated by machine could not be understood accurately. Translator machine is just a machine used to hasten the translation process. It is just a machine which cannot understand context and situation. However, human translator also needs those machines to make a more accurate and faster translation product.

Rizkiah (2016), *Transposition Analysis in Novel Dork Diaries; Party Time by Rachel Renee Russell*. This study analysed transposition procedure, its method and equivalence on the selected novel. Using qualitative method, the writer found 39 Obligate transposition and 81 Optional Transposition. Moreover, the omission strategy is more dominant in the novel translation and there is 1 failed in transferring the message. The transposition procedure in *Dork Diaries* is translated using communicative method and dynamic equivalent.

Sari (2016), *Translation Methods of The Translation of Sapardi Djoko Damono's Poems in English*. This study is identifying and analysing the translation method used by Harry Aveling to translate Sapardi Djoko Damono's "Sihir Hujan", and how Harry conveys the messages and purpose of the poems. Using descriptive qualitative method, the writer found that from twenty-one poems for a hundred and twenty-five sentences, six out of eight translation methods are used by Harry to translate the poems. The most used translation is literal translation, followed by word for word translation, free translation, idiomatic translation, faithful translation, and adaptation translation.

Misbah (2017), *Modulation in English into Indonesia Translation*. This research is investigating the modulation phenomena and measured the accuracy level of the phenomena occurring in the translated text. Using the descriptive-qualitative method, the writer investigating how well 40 picked students modulate

a scientific and a literary text compared to the proper translation text. The result is the writer found 11 Fixed Modulation and 9 Optional Modulation. The writer also found that Fixed Modulation is more accurate than Optional Modulation but Optional Modulation has a lower inaccurate level than the Fixed Modulation.

Rohana, Santosa, and Djatmika (2017), *Gaya Bahasa, Teknik Penerjemahan, dan Kualitas Terjemahan dalam Dongeng Disney Dwibahasa Berjudul Cinderella: My Bedtime Story dan Tinkerbell and The Great Fairy Rescue*. This study aims to describe the language style used in children literature with fairy tale genre. Using the descriptive qualitative method, the writer found that based on the type of lexis, the structure of the noun groups, and the structure of the clauses, the first fable is on the spoken-style continuum and the second fable is on the written-oral style continuum. Some of the translation techniques used in both stories include common equivalence, variation, amplification, reduction, transposition, modulation, and linguistic compression techniques. This technique is able to maintain the fairy tales' language style and produce accurate and legible translations, even though the level of acceptance is low.

Sofyansyah, Anita, and Noverino (2017), *Modulation Technique in English – Indonesian Translation of Jane Austen's Pride and Prejudice*. This Study aimed to find out types of modulation used in the translation and what technique that is used the most. Using the descriptive analytical method, the writer analysed 92 data. The writer found 5 types of modulation. Those are negated contrary, abstract for concrete, interval to boundaries, term reversal, and active to passive. The most frequently used type of modulation is negated contrary.

Zian (2019), *Analisis terhadap Keakuratan Terjemahan Buku Cerita Bilingual "10 Hewan yang Taat kepada Allah"*. This research is analysing the translation accuracy quality for two bilingual child stories. Using the comparative linguistic method, and through an assessment from an English lecturer, the writer describes the translation accuracy quality. As for the result, from the two stories, the average score is 2.67. This score means that in the translation results most of the meanings of words, technical terms, phrases, clauses or texts in the translation have been transferred accurately. However, there is still a distortion of meaning or a double

meaning translation, or there is an omission of meaning which disrupts the integrity of the message from the origin text.

Fitriah and Hidayatullah (2020), *The Use of Semantic Translation Method in Ɖau'u al-Misbāh fī Bayāni Ahkāmī al-Nikāh*. This research examines the use of the semantic translation method in the translation of Ɖau'u al-Misbah fī Bayāni Ahkāmī al-Nikāh by K.H. Hasyim Ash'ari. By using the descriptive-qualitative method, the writer finds that the use of the semantic translation method is effective for translating classical texts. Translation products are easy to understand, acceptable in the objective language, and as close to the meaning of the origin language as possible.

Referring from the studies mentioned above, this study is focused on analysing the translation method used and the impact on the three selected children fables.

1.5 Scope of the Study

This study is limited to only researching the translation from Indonesia into English for three children fable story books entitled “Penyu dan Burung Dara”, written and translated by Leni Aryani; “Kisah Kura-Kura & Kelinci”, written and translated by Yudhistira Ikranegara; and “*Kisah Kancil dan Buaya*”, written and translated by Pustaka Agung Harapan. These books are chosen because it comes from different translator and different publisher, which will produce different translation end product. Using the translation method theory, this study is only discussing the translation method used and the impact on the translation result.

CHAPTER II

THEORY AND METHOD

2.1 Theoretical Framework

2.1.1 Translation

Translation is a replacement of textual material in one language by equivalent textual material in another language (Catford, 1978:20). Translation also defined as an act of reproducing the message from the origin language to aimed language in the most natural and closest meaning and style possible (Nida, 1969:12). Another aspect to be considered by the translator is the intention of the origin text's author. Newmark states that translation is rendering the meaning of a text into another language in the way that the author intended in the text.

2.1.2 Translation Method

According to Newmark (1988:45), there are eight kinds of translation method. Those are word for word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation, and communicative translation. In this research, two of them are used to identify the translation method used in two fables.

1) Word for Word Translation

This method is usually used to pre-translate a passage by placing the aimed language words directly below the origin language words. In this method, culture-related words are translated literally and out of context. According to Catford (1965:25), "word for word translation is used to illustrate in a crude way differences in structure between origin language and aimed language for further studies".

2) Faithful Translation

This method is aimed to reproduce the contextual meaning of origin language to aimed language and place them based on aimed language's grammatical structure (Newmark, 1988). In this method, culture-related words are still translated, but there are still some grammatical and lexical abnormality. The word "faithful" in this method means the translation attempt to be completely faithful to the intentions and text-realisation of the origin language writer.

3) Literal Translation

This method translates the word out of context but still placed based on the grammatical structure of the aimed language (Newmark, 1988). The grammatical forms of the origin language are converted into their nearest aimed language equivalent. However, in this method, the lexical words are still translated out of context.

4) Semantic Translation

In this translation method, the translation results are more natural than the previous method. In semantic translation, the aesthetic element and the culture-related word are more considered (Newmark, 1988). The culture-related words in origin language are translated into its culture-related equivalent as close as possible in aimed language. Semantic Translation is more flexible than faithful translation.

5) Adaptation Translation

This method is often used in translating script of play and poetries. In this method, the culture-related aspect is converted from origin language to aimed language but the themes, characters, and the plot remain untouched (Newmark, 1988). So, in translating a script of play using this method, the translator has to maintain the plot and the characters and only adapting the dialogues from origin language to Aimed language.

6) Free Translation

This method is more concentrating and prioritizing on the context rather than form (Newmark, 1988). In free translation, paraphrase is commonly used to assure the message from origin language can be delivered clearly to the aimed language readers.

7) Idiomatic Translation

This method reproduced the aimed language message with more natural and familiar expressions (Newmark, 1988). The translator using this method sometimes using colloquialisms and idioms which do not exist in origin language. This method will make the translation does not sound like translated text.

8) Communicative Translation

This method prioritizes the communication elements such as readership and purpose of translation (Machali, 2000:55). This method concentrates in translating the contextual meaning of origin language. Both its language and its content have to be acceptable and understandable for aimed language readers.

2.1.3 Transposition

Transposition is a process in the translation in which parts of speech change their order as they are translated. This is in the sense of a shift in word class. Grammatical structures are often written in different languages. Transposition can be a translation from word to phrase, phrase to sentence, adverb to verb, adverb to noun, adverb to adjective, adjective to noun, possessive article to certain article, and verb or past participle to nouns.

2.1.4 Modulation

Modulation is a variation of the form message. It is obtained by changing the point of view. Munday (2009) stated that “modulation is a shift which is required by aimed language constraints”, *at my desk* becomes *on my desk* in Arabic (*al̄a maktabi*), or else be an option, Indonesia (*hal itu tidak benar*)→English (That is wrong). Venuti (2000) stated that “modulation is a variation of the form of the message that is attained by a change in a point of view”. This change can be made

when the translation results in grammatically correct utterances that are deemed inappropriate, unidiomatic, or awkward in the objective language.

Vinay and Darbelnet (in Baker 2009) stated that “modulation is a translation method which is formed from the change of a point of view, an evocation, and a category of thought”. They specifically measure out modulation into eleven types: negated contrary, abstract for concrete, cause for effect, one part for another, reversal of term, active for passive, space for time, intervals and limits, and change of symbols.

1) Negated Contrary

Negated contrary occurs when translating double negative in the origin language into positive in the aimed language, or vice versa.

2) Abstract for Concrete

The sentence of the origin language is abstract and general, but it is translated into clearer and concrete text.

3) Cause for Effect

Cause for effect change the origin language’s cause sentence, into effect sentence in the aimed language.

4) One Part for Another

One part for another occurs when the origin language only states a part, but it is translated into other part in the aimed language.

5) Reversal of Term

Reversal of term usually used for making language sounds natural by using the antonym of the origin language’s term for the translation in the aimed language.

6) Active for Passive

Active for passive occurs when there are changes of point of view from active form in the origin language to passive form in the aimed language, or vice versa.

7) Space for Time

Space for time occurs when the origin language's text is describing "space" but in the aimed language it is changed into "time"

8) Intervals and Limits

Intervals and limits occur when the origin language is using intervals to describe something, while the aimed language is using limit.

9) Change of Symbols

In this modulation, the origin language's terms are replaced with another term that bears similar symbolic meaning.

Modulation is a shift in cognitive level. Modulation can be classified according to whether a perspective shift is required due to aimed language requirements. This will be described thoughtfully in kinds of modulation as follows:

1. Fixed Modulation

Modulation is still used if the words, phrases or structures cannot be equated in the aimed language. Machali defines three cases which determine the phenomenon of fixed modulation.

a. Aimed language only provides one of the origin language paired words.

For example, the word "trainer" and "trainee." "Trainer" is translated into Indonesia language as *pelatih*. However, there is no equivalent word expressing the word "trainee" in Indonesian. Thus, it is needed to change the point of view and the translation can be "*orang yang mengikuti pelatihan.*"

b. Active structure in origin language/aimed language becomes passive structure in aimed language/origin language.

(1) Infinitive of purpose in English:

Origin language: "The text is hard to understand."

Aimed language: "*Teks tersebut sulit (untuk) dipahami.*"

(2) Passive constructive in Indonesia language changes into active constructive into English.

Origin language: "*Buku itu akan saya pinjam besok malam.*"

Aimed language: "I will borrow the book tomorrow evening."

(3) The split structure within Indonesia sentence needs modulation in order to integrate it with English sentence.

Origin language: “*Gedung tersebut telah disahkan penggunaannya oleh rektor kampus.*”

Aimed language: “The use of the building has been approved by the principal of campus.”

Modulation still occurs in word translation that half of the word aspects in the origin language can be expressed in the aimed language, namely when certain meanings can only be translated in general. For example: fixed modulation also occurs in translating origin language words that cannot be expressed meaningfully into the aimed language. This phenomenon is taken from the words "society" and "community". The two words have different levels of meaning in English, but the most equivalent word in Indonesian is just the word “*masyarakat*”. Thus, the limited equivalent words in the aimed language are also considered as the reason why this modulation is used.

2. Optional Modulation

Machali (2000) stated that “optional modulation is a translation procedure used because of non-linguistic reason in order to clarify the meaning, to correlate between origin language and aimed language word, and to find the most suitable word in aimed language, and some other reasons”.

The following examples are some descriptions of optional modulation stated by Machali:

a. Expressing in written text of aimed language about what is implied in origin language Such as:

Origin language: “environmental degradation”

Aimed language: “*penurunan mutu lingkungan*” (the word “*mutu*” is implied in origin language)

b. Cause and effect prepositional phrase in origin language becomes cause and effect clause in aimed language.

For example:

Origin language: “Despite its flexible application”

Aimed language: “*Meskipun penerapannya tetap harus fleksibel*”

c. Double negative form in origin language becomes positive in aimed language.

Such as:

Origin language: “We will not do nothing.”

Aimed language: “*Kita akan bertindak.*“

Venuti also distinguishes between fixed modulation and optional modulation as one degree. In the context of fixed modulation, translators with good knowledge of the origin language and aimed language are free to use this method, because they know the frequency of use, overall acceptance, and confirmation provided by the dictionary or grammar of the preferred expression. Optional modulation cases offer unique solutions, provided from custom and required rather than optional trains of thought. The solution often comes by analysing the implied meaning of the text, and it is heavily influenced by the translator's self-interpretation of the text. However, an optional modulation cannot be corrected in the aimed language if it is not referenced in the aimed language dictionary and the grammar is deemed inaccurate and rejected.

2.1.5 Language and Culture

Language is a system used by human to communicate with each other. According to Henry Sweet, “Language is the expression of ideas by means of speech-sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.”. While Oxford dictionary defines language as the system of communication in speech and writing that is used by people of a particular country or area. In a particular country or area there must be a kind of culture. Newmark (1988:94) defines culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. Furthermore, Newmark divides Culturally specific words into five categories, which are social culture (work and leisure); material culture (clothes, food, housing, transport); gestures and habits (non-linguistic features); ecology (mountains, plants, animals); and organizations, customs, and ideas (legal, political, social).

2.2 Research Methods

2.2.1 Types of Research

This research will be delivered in descriptive qualitative method. According to Tewksbury (2009:52-53), qualitative research relies on the process of analytic descriptions for “identification” of recurrent patterns or themes and attempting to construct a cohesive representation of the data. According to Neuman (2014:38), descriptive research is research that primarily to “paint a picture” using words or numbers and to present a profile, a classification of types, or an outline of steps to answer questions such as who, when, where, and how. Based on two explanations above, this research will describe the data in narrative way and not using numbers.

2.2.2 Types of Data

The data taken is all utterances and narrations and its translation from the data origin, which is three chosen bilingual fables from three different publishers. The first fable is “*Penyu dan Burung Dara*”, written and translated by Aryani; the second fable is “*Kisah Kura-Kura & Kelinci*”, written and translated by Yudhistira Ikranegara; and the third fable is “*Kisah Kancil dan Buaya*”, written and translated by Pustaka Agung Harapan.

2.2.3 Population and Sample

In this research, the population and the sample is all paragraphs, sentences, clauses, phrases, and words in the three books and its translation. The data in this study is selected based on the translation method used to translate the fables and culture-related terms translation according to the Newmark’s translation method and culturally specific words.

2.2.4 Method of Collecting Data

The data are collected from three selected children bilingual book. Those are “*Penyu dan Burung Dara*” by Leni Aryani, “*Kisah Kura-Kura & Kelinci*” by Yudhistira Ikranegara, and “*Kisah Kancil dan Buaya*” by Pustaka Agung Harapan. The first book is published by Bintang Indonesia at Jakarta on 2019, the second book is published by Lingkar Media at Jakarta on 2018, and the third book is

published by Pustaka Agung Harapan. The data is collected through in-depth reading. After reading the objects, separate the Indonesian part from the English part sentence by sentence. The specific data needed then could be searched from the separated sentences. The steps for collecting the data are:

1. Thoroughly reading and analysing the fables to find the samples.
2. Putting the data into a table for each fable.
3. Identifying the transposition and modulation used in each word samples found.
4. Identifying the translation method used in each sentence samples found.
5. Identifying the cultural category for each cultural word found.
6. Categorizing the samples to its respective category.

2.2.5 Method of Analysing Data

After collecting the data, the collected data are analysed using Newmark's translation method and cultural translation. The steps for analysing the data are as follows:

1. Comprehending the usage of each method used to translate the samples.
2. Discussing and analysing the data.
3. Drawing conclusion of the analysis and discussion.

CHAPTER III

RESULT AND DISCUSSION

After collecting data, two translation methods and two types of sentence structure changes were found as a result of the translation method used. The translation method used in the stories are word for word translation and faithful translation. Meanwhile the types of structure changes are through transposition and modulation.

3.1 Translation Method

3.1.1 Word for Word Translation

Word for word translation is a translation method on the word level that focuses on translating the words out of the context. From three fable short story, the most used method is word for word translation. According to Catford's theory about word for word translation², it could be concluded that word for word translation is used in the first stage of translation process. If this method is the only method used to translate, it should be giving some impact. This method could be intentionally picked for a special purpose. The overall usage of word for word translation is because this book is aimed for children. This method is suitable for children around age of twenty-four to thirty months old (around two years old). Children around this age are in the telegraphic stage in language acquisition. According to Fromkin's theory about language acquisition³, in this stage the children start to produce more than two-word utterances and the style is like writing a telegram. Therefore, the translators of the short story are mainly use word for word method as they translate the short stories because the story is intended for children.

² Catford, A linguistic theory of translation: An essay in applied linguistics (London: Oxford University Press, 1965), pg. 25

³ Victoria Fromkin and Robert Rodman, An Introduction to Language: Fifth Edition (New York: Harcourt Brace Jovanovich College Publisher, 1983), pg. 330

One of the data taken from the first book is the sentence “*Melihat kesungguhan kancil sang buaya menjadi percaya*”, which is translated into “See the seriousness the mouse deer crocodile believed”. The translation process distribution will be:

Melihat	Kesungguhan	kancil	buaya	percaya
See	seriousness	Mouse deer	crocodile	believed

Melihat kesungguhan kancil sang buaya menjadi percaya.

See the seriousness the mouse deer crocodile believed.

This sentence is a compound sentence that can be divided into two parts. The first part is “*melihat kesungguhan kancil*” which in the short story is translated into "see the seriousness of the mouse deer" and “*sang buaya menjadi percaya*” which in the story is translated into "crocodile believed". The word “*melihat*” in the context of this sentence acts as a verb which can be interpreted as knowing. In the sentence structure of the origin language, the word “*melihat*” acts as a verb for the phrase “*kesungguhan kancil*”. In this sentence, this clause can be identified as the cause of an ongoing event. Thus, this sentence indicates that the origin language sentence is written in the continuous form. Meanwhile, the phrase "See the seriousness" can be considered as a phrase in the present tense. It could be seen from the word “see”, which still in the base form. Therefore, there is an inconsistency in the concept of time between the origin language sentence and the aimed language translation. The translator wants to adapt the sentences in the origin language to the aimed language, but the translator does not pay attention to the rules of the aimed language. The translator does not provide a conjunction to connect "the seriousness" with "the mouse deer". Moreover, in the aimed language, the sentence pattern of the origin language translation is unknown. The word see cannot be placed at the beginning of the sentence. In order to be placed at the beginning of a sentence, the word “see” must be changed to "to see" or "seeing".

One of the sentences in the second fable that is using word for word translation is “*Akhirnya ia menemukan juga sebuah sungai yang airnya Cukup jernih*”, which in the short story is translated into “Eventually he found also a river Where the water is clear enough” The translation is distributed into:

<u>akhirnya</u>	<u>ia</u>	<u>menemukan</u>	<u>juga</u>	<u>sebuah</u>
<u>eventually</u>	<u>he</u>	<u>found</u>	<u>also</u>	<u>a</u>
<u>sungai</u>	<u>yang</u>	<u>airnya</u>	<u>cukup</u>	<u>jernih</u>
<u>river</u>	<u>where</u>	<u>The water</u>	<u>enough</u>	<u>clear</u>

Akhirnya ia menemukan juga sebuah sungai yang airnya Cukup jernih

Eventually he found also a river Where the water is clear enough

This sentence is a compound sentence that can be divided into two clauses. The first clause is “*Akhirnya ia menemukan juga sebuah sungai*” which in the story is translated into “Eventually he found also a river”. The second part is “*yang airnya Cukup jernih*” which in the story is translated into “Where the water is clear enough”. The phrase “*menemukan juga*” which is translated literally as “found also”. In the origin language, “*juga*” is an adverb that functions as a description to emphasize the word “*menemukan*”. This word can be omitted without affecting the main meaning of the sentence. The translator tries to translate sentences from the origin language using the translation method word for word, thus the translator translates them into “also”. In the aimed language, “also” is an adverb that is usually placed between the subject and the verb. This word functions as an adverb or as a synonym for the word “too”. In the origin language, the sentence is written in past tense. It could be seen from the phrase “*akhirnya ia menemukan juga*”, specifically the word “*akhirnya*” which is the indicator for something that has been done. This phrase indicates someone being told to has found something. In the aimed language, the sentence is also in the past form. It is indicated from the word “found”, which is a past form for the word “find”. “Where the water is clear enough” is a phrase that still uses the sentence structure of the origin language. If the sentence is translated to the origin language, it will be “*dimana airnya cukup*”

jernih”, which could be considered as adverb phrase. Therefore, it could be seen that the translator translates the origin language sentence into the aimed language without changing the sentence structure.

The other example is “*Di sebuah pantai berpasir putih, hidup seekor Penyu dan kawanan Burung Dara.*”, that is translated into “On a white sand beach, lived a turtle and a flock of doves.”. The translation is distributed into:

Di	sebuah	pantai	berpasir	putih	hidup
on	a	beach	sand	white	lived
seekor	penyu	dan	kawanan	Burung dara	
a	turtle	and	A flock	doves	

Di sebuah pantai berpasir putih, hidup seekor Penyu dan kawanan Burung Dara.

On a white sand beach, lived a turtle and a flock of doves.

This sentence is a complex sentence that can be divided into two clauses. The first clause is “*Di sebuah pantai berpasir putih*” which in the story is translated into “On a white sand beach”. The second part is “*hidup seekor Penyu dan kawanan Burung Dara*” which in the story is translated into “lived a turtle and a flock of doves”. The translator applies modulation to the phrase “*pantai berpasir putih*” to become “white sand beach” in order to conform to the rules of the aimed language. The word “*kawanan*” in the origin language is acceptable with the phrase “a flock of” in the aimed language. The acceptability of the translation is due to the compatibility of meaning between the phrase “a flock of” and the context in the origin language sentence. In the origin language, the word “*kawanan*” can be used for all animals, but in the origin language sentence, the word “*kawanan*” is used to describe a group of pigeons. The translator translates this term with the phrase “a flock of” to match the context in the sentence. In the origin language, the sentence is in the past form. It could be seen from the word “*hidup*” in the whole context of the sentence. The word “*hidup*” could be interpreted as someone that live and stay in a place. With that interpretation, it can

be concluded that the sentence mentions someone already exists and lives in a particular place. The sentence in the aimed language is also written in past form. It could be seen from the word “lived”, which is the past form for the word “live”. Moreover, the sentence structure used by the translator is an inverse sentence structure, where the subject is located after the predicate of the sentence.

3.1.2. Faithful Translation

Amon the three picked fables, the short story which translated using faithful translation method is “*Kisah Kura-Kura & Kelinci*” by Yudhistira Ikranegara. Faithful translation is a little bit more proper translation. The translator is keeping the context of origin language delivered to the aimed language. This process is situated with the grammatical structure of the aimed language. This story book which contains faithful translation is objectiveed for children around age three to six, preschool to elementary school. Children around that age are also entering the later multiword stage in the language acquisition stages. According to a theory by Bolinger about language acquisition⁴, children at this stage are starting to acquire vocabularies quickly every day and the utterances have communicative intent. Therefore, story books with this translation method are a good book to help the children developing their communicative skill and increasing their vocabulary. However, some books are not only using faithful translation, but also employing word for word translation to help the children easily shift from telegraphic stage to later multiword stage.

One of the sentences is

“Suatu hari, si Kelinci yang sombong ini sedang berjalan dengan angkuh.”

which in the story is translated into

“One day, this arrogant Rabbit was walking arrogantly.”

⁴ Dwight Bolinger, *Aspect of Language: Second Edition* (America: Harcourt Brace Jovanovich, Inc., 2002), pg. 283.

In the origin language, which is Indonesian, the adjective comes after the subject, because in Indonesian grammar, there is a law called D-M⁵. Both in a compound word and in a sentence, everything that explains always lies behind what is being explained. Meanwhile, in the aimed language, which is English, the adjectives have to be put before the subject in order to explain the subject. So, the translator then converts the format into the English grammar format by swapping the adjective and the subject. This phenomenon could be called active structure became passive structure modulation. The origin language version indicates that the sentence is in past continuous tense form. It could be seen from the phrases “*suatu hari*” and “*sedang berjalan*”. The phrase “*suatu hari*” indicates that the event occurs in the past.

The phrase “*sedang berjalan*”, specifically the word “*sedang*”, indicates an ongoing activity. The translator translates the origin language’s sentence into past continuous form as well. It could be seen from the phrases “one day” and “was walking”. The phrase “one day” indicates the past occurrence, and the phrase “was walking” indicates the ongoing activity.

Another example is the sentence

“*Nggak bisa! kamu nggak boleh menolak tantanganku ini. Pokoknya besok pagi aku tunggu di bawah pohon jambu, nanti biar pak Rubah yang menjadi wasitnya.*” ujar kelinci.”,

which in the story is translated into

““No, you can not refuse my challenge, just wait tomorrow under the guava tree, then I’ll let the Fox be the referee.” said Rabbit.”

This translation could be divided into clauses. “*Nggak bisa! kamu nggak boleh menolak tantanganku ini*” is translated into “No, you can not refuse my challenge.”; “*Pokoknya besok pagi aku tunggu di bawah pohon jambu*” is translated into “just wait tomorrow under the guava tree.”; and “*Nanti biar pak*

⁵ Sutan Takdir Alisjahbana, *Tata Bahasa – Indonesia* (Jakarta: Dian Rakyat, 1936), pg. 73-75

Rubah yang menjadi wasitnya” is translated into “then I’ll let the fox be the referee.” In this translation, there is a transposition occurs. The transposition is two sentences became one sentence⁶.

In the origin language, “*pak Rubah*” is translated into “the fox”. This translation is considered as unacceptable because “*pak*” is an honorary title for the older male people or male strangers, but the aimed language translation does not translate the honorary title⁷. According to the tenses used, the origin language sentences are using negative simple present tense and simple future tense. The first sentence is written in the negative simple present tense. It could be seen from the word “*nggak*”. In the origin language, the word *nggak* is the informal form of the word *tidak*, which both of the words are a negative word. The second sentence is written in the simple future tense. It could be seen from the phrase “*besok pagi aku tunggu*”, which could be translated into “I will wait tomorrow morning”. In the aimed language, the translator is trying to unite the sentences into one compound sentence.

The tenses used is negative present tense and future tense. The negative present tense is indicated by the phrase “can not refuse”. The future tense is indicated by the phrases “wait tomorrow” and “I’ll let the fox”.

The other example is the sentence from the second fable:

“*Waaah, kamu ini ada-ada saja Kelinci? Kamu bisa lari dan loncat dengan cepat, sedangkan aku berjalan selangkah demi selangkah karena membawa rumahku yang berat ini,*”
jawab Kura-kura dengan tenang.”

Which in the story is translated into:

⁶ Further explanation is explained in the transposition section in page 24

⁷ Further explanation is explained in the social and culture section in page 30

“Waaah, you're just a Bunny? You can run and jump fast, while I walk step by step because of my heavy home," the tortoise answered calmly.”

This translation could be divided into clauses. “*Waaah, kamu ini ada-ada saja Kelinci?*” is translated to “Waaah, you're just a Bunny?”; “*Kamu bisa lari dan loncat dengan cepat, sedangkan aku berjalan selangkah demi selangkah karena membawa rumahku yang berat ini,*” is translated to “You can run and jump fast, while I walk step by step because of my heavy home,”; and “*jawab Kura-kura dengan tenang.*” is translated to “the tortoise answered calmly.”. The translator modulates the phrase “*kamu ini ada ada saja*”, which is an expression that shows rejection of something, into “Waaah, you’re just a Bunny?” which is an utterance that seems derogatory. The tenses used in the aimed language are the present tense for conversational sentences, and the past tense for narrative sentences. The present tense is shown in several phrases in conversational sentences. One of them is the phrase “You can jump and run fast” which both verbs are written in the present form or base form. Past tense is indicated in the phrase “the tortoise answered calmly”, specifically the word “answered” which is the past form for the word answer. The origin language does not recognize tenses, but can still show when the incident occurred. It is shown through conversational sentences with quotation marks indicating that the sentence has been said before. The narrator only quotes the conversation and adds that the sentence in the quote is the answer from the turtle, which is shown through the phrase “*jawab kura-kura dengan tenang*”.

3.2 Translation Technique

In conducting a translation process, besides using translation methods, of course, the translator will use translation techniques as well. Translation techniques include modulation and transposition.

3.2.1 Transposition

Transposition is a translation technique that shifts grammatical category from one to another while still preserving the meaning. It shifts words into phrases, phrases into clauses, singular into plural, noun into verb, adjective into verb. The transposition found in the three fables are:

1) Word to Phrase

Word is a single unit of language that means something and can be spoken or written. Phrase is a group of words that have a particular meaning when used together. The example for this transposition is “*menjauh*” in the sentence “*Kancil segera menyelinap dan berusaha menjauh dari kawanan buaya yang telah kelaparan*”, which in the story is translated into “stay away” in the sentence “The mouse deer immediately slipped and tried to **stay away** from the herd of crocodiles that have been starved”. The word “*menjauh*” is a verb for to go to the further side. This transposition occurs because the aimed language does not have the one-word-term that has the closest meaning with the origin language’s word.

2) Phrase to Word

Phrase is a group of words that have a particular meaning when used together. Word is a single unit of language that means something and can be spoken or written. The example for this transposition is “*Tekad bulat*” in the sentence “*Dengan tekad bulat, Penyu pun memberanikan diri berenang menuju pulau lain.*”, which in the story is translated into “determination” in the sentence “With **determination**, the Turtle also ventured to swim towards another island.” “*Tekad bulat*” is a phrase consist of “*tekad*” and “*bulat*”. “*Tekad*” is an adjective meaning will, and “*bulat*” is also an adjective meaning round, spherical. “*Bulat*” in this context means wholly or unanimously, so the full meaning of the phrase is someone who has a strong will to do something. English has a one-word term for that, determination. This transposition occurs because the aimed language has the one-word-term that has the closest meaning with the origin language’s phrase.

3) Two Sentences to Compound Sentence

Sentence is a set of words expressing a statement, a question or an order, usually containing a subject and a verb. Sentences usually begin with a capital letter and end with a full stop/period (.), a question mark (?) or an exclamation mark (!). Compound sentence is a sentence that are made up of two or more independent clauses that are joined by a coordinating conjunction or sometimes by either a linking word or semicolon (;). The example for this transposition is the sentence:

“Nggak bisa! kamu nggak boleh menolak tantanganku ini”

and

“Pokoknya besok pagi aku tunggu di bawah pohon jambu, nanti biar pak Rubah yang menjadi wasitnya.”

which in the story is translated into:

“No, you can not refuse my challenge, just wait tomorrow under the guava tree, then I’ll let the Fox be the referee.”

These sentences are from the Rabbit’s dialogue in the story. In the origin language, the sentences are separated into two simple sentences. Meanwhile, in the aimed language, the translator unites the sentence into one compound sentence.

4) Singular to Plural

Singular is a noun or verb form that refers to a single person or thing. Plural is a noun or verb form that refers to more than one person or thing. The example for this transposition is “*Kura-kura*”, which in the story is translated into “turtles”. “*Kura-kura*” is a singular fake reduplication word in the origin language which defined as amphibian creeping animal with hard shell. “Turtles” is a plural form for turtle, a reptile with hard shell and flippers. This transposition occurs because the translator thinks that “*kura-kura*” is a plural form, because in the origin language, reduplication word could be a plural form, such as “*rumah-rumah*” in the phrase “*rumah-rumah penduduk*” which means civilian’s houses. Hence, the translator misinterprets the reduplication word as plural form.

5) Adjective to Verb

Adjective is a word that describes a person or thing. Verb is a word or group of words that expresses an action, an event or a state. The example for this transposition is the phrase “*senang sekali*” from the sentence “*Para Burung Dara senang sekali bermain di atas pasir juga Penyuu.*” which in the story is translated into “love” from the sentence “The Doves **love** to play on the sand also the Turtle”. “*Senang sekali*” is a phrase consist of “*senang*” and “*sekali*”. “*Senang*” is an adjective that shows feeling of happiness, and “*sekali*” in this context is an adverb for superlative form. So, “*senang sekali*” is a superlative form of happy feeling. “Love” is a verb that shows a great enjoyment of something or doing something.

6) Verb to Adverb

Verbs are words or groups of words that express an action, event, or situation. Adverbs are words that add more information about the place, time, manner, cause or degree of a verb, adjective, phrase or other adverb. The example for this transposition is “*ada*” in the sentence

*“dia cenderung melepaskan si kancil ketika diberitahu **ada** santapan lezat yang jauh lebih besar daripada dirinya yang kurus dan kecil”*

Which in the story is translated into “there was” in the sentence

“He tends to let go of the mouse deer when told **there was** a fine cuisine that is much bigger than him thin and small”.

In the origin language, the word *ada* is a verb for something is present or available. It could also interpret as someone having something. In the origin language sentence context, the word “*ada*” is a verb for “*santapan lezat*”. In the aimed language, the phrase “there was” is an adverb for the phrase “fine cuisine”.

7) Adjective to Prepositional Phrase

Adjectives are words that describe a person or thing. Nouns are words that refer to a person, place or thing, quality or activity. The example for this transposition is “*rukun*” in the sentence “*Dan hidup berdampingan dengan **rukun** dan damai.*”, which in the story is translated into “in harmony” in the sentence “And lived side by side **in Harmony** and peace.”. “*Rukun*” is an adjective for peace and not fighting in a relationship. The phrase “in Harmony” is a prepositional phrase that acts as an adverb. It stands for a state of peaceful existence.

8) Noun to Adverb

Nouns are words that refer to a person, place or thing, quality or activity. Adverbs are words that add more information about the place, time, manner, cause or degree of a verb, adjective, phrase or other adverb. The example for this transposition is “*kebetulan*” in the sentence “***Kebetulan*** *dia bertemu dengan Kura-kura yang sedang asyik pulang dari ladang.*”, which in the story is translated into “incidentally” in the sentence “**Incidentally**, he met with the Tortoise who was fun went home from the fields.”. “*Kebetulan*” is a noun for something that happened unintentionally. “Incidentally” is an adverb for something that happened in a way that was not planned.

9) Adverb to Verb

Adverbs are words that add more information about the place, time, manner, cause or degree of a verb, adjective, phrase or other adverb. Verbs are words or groups of words that express an action, event, or situation. The example for this transposition is “*telah*” in the sentence

“*Kancil membawa buaya menuju suatu tempat yang **telah** dia ceritakan*”,

Which in the story is translated into “had” in the sentence

“The mouse deer brings alligators to a place he **had** to tell”.

In origin language, “*telah*” is an adverb that expresses a perfect, past, or completed action, state and so on. The translator transposes this word with the word “had” to conform to the language rules of the aimed language.

10) Noun to Verb

Nouns are words that refer to a person, place or thing, quality or activity. Verbs are words or groups of words that express an action, event, or situation. The example for this transposition is “*ujar*” in the sentence “[...] *Pokoknya besok pagi aku tunggu di bawah pohon jambu, nanti biar pak Rubah yang menjadi wasitnya. "ujar Kelinci."*”, which in the story is translated into “said” in the sentence “[...] just wait tomorrow morning under the guava tree, then I'll let the Fox be the referee.” **said** Rabbit.”. “*Ujar*” is a noun for words spoken by someone. “Said” is a past participle verb for say, which means to say or tell somebody something.

3.2.2 Modulation

Another process in translating is modulation. Modulation is a technique in translation that changes the perspective, focus, or cognitive category of the origin language. Modulation can be classified according to whether a shift is required because of the requirements of the objective language, and thus called fixed modulation and optional modulation.

3.2.2.1 Fixed Modulation

Fixed modulation is the modulation that is used if the words, phrases, or structures does not have the equivalent word in the objective language. According to the data taken from the three fables, the fixed modulations found are active structure becomes passive and Infinitive of purpose in English.

1) Active structure becomes passive

“*Sungguh persahabatan yang sangat indah*” is translated into “What a wonderful friendship.” In this translation modulation, the translator makes the word

“friendship” an object. Meanwhile, in the origin language, the word “*persahabatan*” is the subject.

2) Infinitive of purpose in English

“*Si Kelinci ini terkenal sangat sombong.*”, which in the story is translated to “The Rabbit was famous for being very arrogant.” Modulation occurs in the addition of the phrase “for being” which does not exist in the origin language. This modulation occurs to adapt the sentence to the rules of the aimed language.

3.2.2.2 Optional Modulation

Optional modulation is one of the series of steps in translation that is used for non-linguistic motives. It is used to elucidate meaning, to correlate between origin language and objective language words, to find the most suitable word in the objective language, and some other specific reasons (Machali, 2000). The optional modulation found from the three fables is Explaining what is implied in origin language.

1) Explaining what is implied in origin language

“*Kura-kura hanya tersenyum mendengar ucapan si Kelinci tersebut.*”, which translated to “The tortoise just smiled at the rabbit’s words.” The translator modulates the phrase “*mendengar ucapan si Kelinci tersebut*”, which consists of verb and noun, into “at the rabbit’s word”. The phrase “at the rabbit’s word” is a prepositional phrase that acts as adverb to modify the word “smiled”. It gives more information about what does the rabbit smiled at. This modulation occurs to adjust the translation results of the aimed language sentences with the simplest sentence forms in the aimed language.

3.3 The Impact of The Translation Method towards The Translation Product

In every translation, there would be an impact towards the end product. The most noticeable impact is the shift in meaning. Different usage of translation method could affect people's interpretation about the translated text, especially the translation of culture-related terms.

3.3.1 Social Culture

In one of the Newmark's classifications about cultural terms translation is Social and culture which covers about work and leisure terms, specifically the names of human labor, entertainment, hobbies, and sports. One of the terms found in "*Penyu dan Burung Dara*" by Leni Aryani is '*bercengkrama*'. The full sentence is "*Mereka bercengkrama di bawah pohon kelapa.*", and it is translated into "They talked under a coconut tree." According to KBBI (Kamus Besar Bahasa Indonesia), '*bercengkrama*' or more appropriately written as '*bercengkrama*' is a derivation from word '*cengkrama*' which means a conversation to cheer up. In the passage, this word is translated to "talked" which is a very common formal word. This translation shifted the meaning a little bit. The word '*bercengkrama*' has a meaning of the people is talking or chatting for pleasure. Meanwhile 'talking' with the definition "to say things; to speak in order to give information or to express feelings, ideas, etc." or "to discuss something, usually something serious or important" is more to the formal side. This translation will shift the meaning from informal and friendly conversation into a formal discussion.

Another Newmark's classification about cultural terms translation is organizations, customs, and ideas. Next term is specifically about customs. In Indonesia, there is a custom of honorary title, for example someone call other people older than them using mr/ms/mrs. There is a custom term found in the second fable. The term is "*Pak Rubah*" which in the story is translated into "the fox", but few lines later, it is translated into "Mr. Fox". Pak is an honorary title for the person who is older than the speaker. It is also could be used to address strangers. In the first few lines, the phrase "*pak rubah*" is translated to "the fox". It does not have any honorary title like the Indonesian version. This translation would change the meaning. This would shift the meaning and make the reader

think that in the aimed language, the fox is around the same age range with the rabbit and the tortoise.

In the third fable, there is also a cultural term found. The cultural term is “*kocar kacir*” in the sentence “*Mereka **kocar-kacir** dihantam kuda nil yang lebih perkasa*”. The translator translates the cultural term into “topsy-turvy”. The full sentence is “They **topsy-turvy** hit hippopotamus that is more powerful”. This cultural term is in the gestures and habits category. According to KBBI (Kamus Besar Bahasa Indonesia), “*kocar-kacir*” means scattered around, messy. It also could be interpreted as the act of panickily run around because of something. Meanwhile, in the aimed language, “topsy-turvy” means in a state in which nothing is certain and everything is very confused. This translation clearly shifted the meaning. In the origin language, the cultural term explains that someone or a group is scattered around running from something. Meanwhile, in the aimed language, the cultural term indicates that there is an uncertainty in something happened in the story.

3.3.2 Moral Value

Moral value of a story is the lesson that story teaches about how to behave in the world. The second fable has a moral value conveyed throughout the story. In the origin language, the story conveyed a message to not underestimate others. This message is conveyed through the story that starts from an arrogant rabbit mocking a tortoise but the tortoise is always replied the rabbit calmly. Feeling offended by the calm tortoise, the rabbit then challenges the tortoise for a race. The tortoise is trying to reject the challenge but the rabbit insists him. The tortoise then has no other choice but to accept the challenge. When the race starts, the rabbit ran quickly, leaving the tortoise behind while still mocking him from a distance. Blinded by his confidence, the rabbit decided to wait for the tortoise but he ended up fall asleep. Because of tortoise’s steadiness, he could walk past the sleeping rabbit. In the end, the Rabbit woke up when the tortoise is reaching the finish line and the tortoise win the race.

The message from the origin language is conveyed quite well in the aimed language with a little bit flaw. The part where the turtle tried to reject rabbit's challenge has meaning shift. In the origin language, the turtle's rejection is could be seen in the sentence "*Waaah, kamu ini ada-ada saja Kelinci?*" In the origin language, that sentence is an expression for denying someone's statement or request. The translator translates the sentence into "Waaah, you're just a Bunny?", which is more looked like a mocking expression. Hence, the Tortoise that is supposed to be humble by rejecting Rabbit's challenge became a somewhat soft sarcastic tortoise.

CHAPTER IV

CONCLUSION

The study analysis in the previous chapters shows that the three fables are mainly using word for word translation and faithful translation. The translator is using word for word translation method because the book is objectiveed for children in the telegraphic stage. The faithful translation method is intentionally used for the book to be read by the children in the later multiword stage.

The usage of every translation method impacts the translation's end product, in the term of form and meaning. In the term of form, the usage of word for word and faithful translation requires some transposition and modulation in the process of translating the texts. The transposition found from the three fables are word to phrase, phrase to word, two sentences to compound sentence, singular to plural, adjective to verb, verb to noun, verb to adverb, adjective to noun, noun to adverb, adverb to verb, adjective to verb, and noun to verb. The modulations found from the three fables are divided into two sub category, fixed modulation, and an optional modulation. The fixed modulations found are active structure becomes passive, and infinitive purpose in English. Meanwhile the optional modulation found is explaining what is implied in origin language.

In the term of meaning, the usage of word for word translation does not shift the overall meaning. However, each sentences feels unnatural. Meanwhile in the usage of faithful translation method, there are some meaning shift occurs. One of them is in the phrase "*nanti biar pak Rubah yang menjadi wasitnya.*", which translated into "then I'll let the Fox be the referee." The meaning shifts from the rabbit is already choosing and assigning the fox to be the referee into the fox has asked rabbit to be the referee and then the rabbit is allowing him. Still in the same phrase, there is another meaning shift. Pak Rubah is translated into the fox. This meaning shifts from the elder fox into the same age ranged fox. Last but not least, the meaning shift in the translation of Kura-kura into

Turtles. In this translation, the meaning shifts from singular reptile with hard shell and four leg into plural a reptile with hard shell and four flippers.

The moral value in the fable is conveyed quite well, but there is a small flaw. In the part where the tortoise is supposed to humbly reject Rabbit's challenge, because of the translation, the message is shifted into the tortoise sarcastically reject Rabbit's challenge by mocking him.

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APPENDIXES

Short story summary point:

Indonesian Text	English Text
<p><i>“Hei Kura-Kura, jalan kamu lambat amat sih! seperti orang lagi sakit saja? kata Kelinci; “Biar lambat yang penting aku sampai dengan selamat ke tempat tujuanku, daripada cepat-cepat nanti jatuh dan terluka,” jawab Kura-kura dengan tenang.; “Sudah! Jangan banyak ngomong!, bagaimana kalau kita adu lari, Kalau kau bisa mengalahkan aku, nanti aku beri hadiah yang sangat menarik! Bagaimana? Kamu setuju?”; “Waaah, kamu ini ada-ada saja Kelinci? Kamu bisa lari dan loncat dengan cepat, sedangkan aku berjalan selangkah demi selangkah karena membawa rumahku yang berat ini,” jawab Kura-kura dengan tenang. “Nggak bisa! kamu nggak boleh menolak tantanganku ini. Pokoknya besok pagi aku tunggu di bawah pohon jambu, nanti biar pak Rubah yang menjadi wasitnya.” ujar Kelinci.; Kelinci segera meloncat mendahului Kura-kura yang mulai melangkah lamban. “Ayo Kura-kura, lari dong!” teriak Kelinci dari kejauhan.; Setelah beberapa waktu, Kelinci meninggalkan Kura-kura dengan jarak yang sangat jauh. “Baiklah aku tunggu di sini ya..,” kata Kelinci lagi sambil mengejek Kura-kura. Angin berhembus pelan dan sejuk, sehingga membuat Kelinci menjadi mengantuk, dan tak lama kemudian Kelinci pun tertidur.; Dengan pelan tapi pasti kura-kura melangkah melewati Kelinci yang tertidur pulas. Beberapa Langkah lagi dia akan mencapai finish.; Kelinci terbangun Ketika melihat kaki Kura-kura telah menyentuh garis finish dan pemenangnya adalah si Kura-kura. Si Kelinci terdiam seolah tak percaya bahwa dia bisa tertidur.</i></p>	<p>“Hey tortoise, your way is so slow, just like a sick people,” said rabbit; “Let me slow down, the important thing I arrived safely to my destination, rather than quickly but later fall down and get hurt,” the turtle replied calmly.; “Enough, don’t talk too much!, what if we held race run, If you can beat me, then I give a very interesting prize! How? Do you agree?”; “Waaah, you’re just a Bunny? You can run and jump fast, while I walk step by step because of my heavy home,” the tortoise answered calmly. “No, you can not refuse my challenge, just wait tomorrow morning under the guava tree, then I’ll let the fox be the referee.” Said Rabbit.; The Rabbit immediately jumped ahead of the tortoise that began to move slowly. “Come on the turtle, run fast!” shouted the Rabbit from a distance.; After some time, the Rabbit leaves the Turtle with a great distance. “Okay, I’ll wait here,” said Rabbit again, mocked the tortoise. The wind blew slowly and coolly, making the Rabbit sleepy, and soon the Rabbit fell asleep. Slowly but surely the tortoise stepped past the Rabbit a sleep. A few more steps he would reach the finish. The Rabbit woke up when he saw the Tortoise feet touching the finish line and the winner is the Tortoise. The Rabbit fell silent as if he could not believe that he could fall asleep.</p>

