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THE TRANSLATION OF FRIGHTENING EXPRESSIONS IN EDGAR ALLAN POE'S SHORT STORIES

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Abstract

Frightening expressions are the ones causing fear. Fear in any narrative story is very important. Accordingly, this research was aimed at analyzing the type of translation techniques and translation ideology on frightening expressions in Edgar Allan Poe's short stories. This research applied Molina & Albir's (2002) theory of translation technique. The theories of translation ideology by Venutti (2000) and Hoed's (2003) were employed in this research as well. This research was qualitative descriptive. The data collection technique was document analysis. It is conducted by analyzing the frightening expressions in two original short stories entitled The Black Cat and The Fall of The House of Usher and their Indonesian translation entitled Kucing Hitam and Misteri Rumah Keluarga Usher. The result was that there were fourteen out of twenty-four types of translation techniques. This included Discursive Creation, Established Equivalence, Deletion, Generalization, Modulation, Addition, Explicitation, Paraphrase, Particularization, Adaptation, Concision, Description, Transposition, and Compensation. The dominant type of translation technique is Establish Equivalence. The most dominant translation techniques in The Black Cat were established equivalence while the most dominant techniques in The Fall of the House of Usher were discursive creation. Both the translations of frightening expressions in The Black Cat and The Fall of the House of Usher grasped domestication ideology.

Keywords: *Frightening, Translation, Technique, Ideology*

1. INTRODUCTION

The translation is simply transferring a message from one language into another (Catford, 1965). Nevertheless, it is not a simple study. In the world of translation, there are two ideological poles, namely the ideology of domestication and the ideology of foreignization. The ideology of domestication is the belief that the correct translation is the one that does not look like the translation, that is, a translation that conforms to the norms of the target language and culture; on the other hand, the ideology of foreignization is the belief that the correct translation is the one that appears as a translation work so that the norms of foreign language and culture are maintained Hoed (2003). According to Pym (2011), foreignization and domestication were first coined by Schleiermacher (1813) as the translation method and later revived by Venuti (2000) with the label of translation strategy; the two poles were given the term ideology by Hoed (2003). Ideologies are abstract. They can be concretized by some methods on the macro level or text level and by translation techniques on the micro-level or language units. The writer skips the

methods and concentrates on the language units, namely words, phrases, and clauses about frightening phrases. According to Molina & Albir (2002), there are 18 translation techniques. Fear is one of the five elements in horror novels or stories Cornet (2019). Since fear is important what causes fear is important too. Something mysterious and potentially harmful can cause fear Thomas (2018); even fear can cause other fears too. Accordingly, researching frightening expressions in Edgar Allan Poe's horror short stories is traceable and challenging at once. Considering ideology and technique which are important in translation studies and frightening expressions are vital in any horror stories, the researcher finally decides to do the related research entitled *The translation ideology of frightening expressions in Edgar Allan Poe's short stories*. In this research, the translation techniques can be implied from the language units, namely words, phrases, and clauses about frightening expressions in the target translation that is compared to the source text. The research aimed to find out and classify the translation techniques of frightening expressions and their ideology in Edgar Allan Poe's short stories.

2. RESEARCH METHOD

In this research, qualitative descriptive is applied. According to Narbuko and Achmadi (1999), descriptive research is research that tries to explain the solution of some problems based on the existing data, so it also shows, analyzes, and interprets the data. This research is considered descriptive qualitative research as it analyzes the quality of the data and describes the data thoroughly. In this research, the translation techniques can be implied from the language units, namely words, phrases, and clauses about frightening expressions in the target translation that is compared to the source text.

The source of data is short stories entitled "*The Black Cat*", "*The Fall of The House of The Usher*" and Indonesian version "*Kucing Hitam*", and "*Misteri Rumah Keluarga Usher*".

The data collection technique of research is document analysis. The documents which are analyzed to find the data are Edgar Allan Poes's short stories collected in "Tales of Mystery and Terror" and their Indonesian version "Kisah-Kisah Tengah Malam". The researcher does the step as follows: choosing some titles of Edgar Allan Poe's short stories, reading Edgar Allan Poe's short stories in both the English version and Indonesian versions, and collecting the frightening expressions which are in the forms of utterances, words, and phrases on Edgar Allan Poe's short stories, Identifying the techniques of translation used in the short stories and classifying their ideology. The types of translation techniques are shown by the alphabetic code as follows: Tran is Transposition, Gen is Generalization, Mod is Modulation, et cetera. The example of data code used by the researcher is: 35/TBC/05/Tran/Dom, 35: Data number, TBC: The Black Cat (The title of the short story), 05: Page number of the short story in Source Language, Tran: Transposition (Categories of Translation Technique), D: Domestication (Categories of Translation Ideology).

3. RESULT AND DISCUSSION

A. Translation Techniques of Frightening Expressions

1) Discursive Creation

The narrator expresses himself as a horrible person; he is addicted to alcoholic drinks and full of hatred. This even causes his body to get trilled. These are frightening expressions.

| | | |
|-----------------------|--|--|
| 13/TBC/05 /Dis/Dom | <u>fiendish malevolence</u> , gin-nurtured, thrilled every fibre of my frame.” | ... <i>setan pemabuk yang kasar merasuki ragaku</i> ” (p. 150) |
|-----------------------|--|--|

The phrase “fiendish malevolence” is translated into “*yang kasar*” and is only understood in this context. It will not be expected in another context. Thus, the equivalence is temporary. It is the sole characteristic of discursive creation.

2) Established Equivalence

The short story’s readers are intimidated by the fact that all feelings are based on something very frightening, namely terror. Therefore, this is a part of frightening expressions.

| | | |
|-------------------------|--|--|
| 58/TFTHU/05 /Est/Dom | Such, I have long known, is the paradoxical law of <u>all sentiments having terror as a basis.</u> | <i>Inilah hukum paradoks semua hal yang dilandasi oleh teror</i> (p. 222). |
|-------------------------|--|--|

The translation of “all sentiments having terror as a basis” into “*semua hal yang dilandasi oleh teror*” is established equivalence since this equivalence is available in the dictionary. The word “sentiment” translated into “*hal*” seems like generalization but it is trivial.

3) Deletion

The narrator is aware of the danger of his deadly sin; this may cause serious problems to his immortal soul. That is terrifying and, therefore, classified as a frightening expression.

| | | |
|-----------------------|--|--|
| 08/TBC/06 /Del/Dom | I was committing a sin--a deadly sin that would so jeopardize my <u>immortal soul.</u> | <i>Perbuatan itu merupakan dosa besar--dosa yang akan membakar jiwaku</i> (p. 151) |
|-----------------------|--|--|

The translation of “my immortal soul” into “*jiwaku*” is a type of reduction. However, it is not impicitation nor concision due to the missing meaning in the translation, namely the idea of immortality. Accordingly, it is called deletion.

4) Generalization

The narrator has become a cold blood killer for telling the assassination of his own wife without any guilty feeling. This is really scary.

| | | |
|-----------------------|---|--|
| 25/TBC/11 /Gen/Dom | She fell dead upon the spot, <u>without a groan</u> . | <i>Istriku jatuh ditempat, mati, <u>tanpa bersuara sedikit pun</u> (p. 156).</i> |
|-----------------------|---|--|

A groan means a deep inarticulate sound conveying pain, despair, pleasure, et cetera. The word “sound” is more general than “groan”. Therefore, the translation of “a groan” into “suara” (sound) that is more general is called generalization.

5) Modulation

Something unknown can cause fear. It is a mystery, even the one that is not able to be overcome; therefore, it is a frightening expression.

| | | |
|-----------------------------|--|---|
| 69/TFTHU/0 3 /Mod/Dom | What was it that so unnerved me in the contemplation of the House o Usher? It was a <u>mystery all insoluble</u> . | <i>Apa yang membuatku begitu segan terhadap kediaman Keluarga Usher? <u>Bagai misteri, rumah itu terus menghantui pikiranku</u> (p. 220).</i> |
|-----------------------------|--|---|

The focus has been changed. Converting the object “a mystery all insoluble” into the subject “*rumah itu terus menghantui pikiranku*” occurs. Therefore, this is called modulation since the focus changes.

6) Addition

Burying the sharp weapon such as the axe on his own wife’s brain is sadistic; moreover his violence is done to the innocent lady. This expression is really frightening.

| | | |
|-----------------------|---|---|
| 03/TBC/11 /Add/Dom | ..and buried the axe in her brain. | <i>Dan <u>menanam ujung bilah kapak di kepala istriku</u> (p. 156).</i> |
|-----------------------|---|---|

The translation of “buried the axe“ into “*menanam ujung bilah kapak*” is addition because of adding detailed information that is not stated in the source language, namely the words “*ujung bilah*”.

7) Explication

Changes are often frightening especially when it happens to a gentleman turning into a bad guy. This includes the animal-loving narrator becoming a person who often abuses his animals.

| | | |
|-----------------------|--|---|
| 24/TBC/04 /Exp/Dom | My pets, of course, <u>were made to feel the change in my disposition.</u> | ... <i>piaraanku juga kena imbas <u>amarah dan kondisi mentalku yang tak seimbang</u></i> (p. 149). |
|-----------------------|--|---|

The translation of “my disposition” into “*amarah dan kondisi mentalku yang tak seimbang*” is explicitation. This is because the words “my disposition” that imply some meanings based on the context in the source language are made explicit in the target language.

8) Paraphrase

Being unable to sleep all night long is not good condition. This can be judged as the effect of frightening condition faced by the speaker. This is fear, but because fear can breed fear so that it can also be categorized as frightening expression.

| | | |
|-----------------------------|--|--|
| 74/TFTHU/1 9 /Par/Dom | <u>Sleep came not near my couch</u> —while the hours waned and waned away. | <i>Aku terjaga semalam <u>suntuk, kalut, cemas</u></i> (p.238) |
|-----------------------------|--|--|

In this translation, the translator needs the other words that are similar in terms of meaning in order that the expression can be easily digested. Accordingly, she or he translates “Sleep came not near my couch” into “*Aku terjaga semalam suntuk.*” This is called paraphrase due to replacing the source language words with the different words in the target language that have the same meaning.

9) Particularization

The perception of the narrator that the cat is not a pet anymore but a beast is frightening. This is even added by the way he he kills the animal, namely by grasping it on the throat. This expression is really frightening.

| | | |
|------------------------|--|--|
| 33/TBC/05 /Part/Dom | Grasped <u>the poor beast</u> by the throat. | <i>Lalu kugenggam leher <u>kucing itu</u></i> (p. 150) |
|------------------------|--|--|

If a cat becomes a monster for some reasons, the cat is a member of the beast. Therefore, the target language words “*kucing itu*” are more specific than the source language words “the poor beast.” Accordingly, the translation technique used is particularization.

10) Adaptation

The floor made of ebony makes Usher’s house more mysterious since the dark or gloomy things are often assumed to have any misteries. This expression, therefore, is frightening.

| | | |
|-----------------------------|---|---|
| 36/TFTHU/ 07 /Ada/Dom | ... <u>the ebon blackness of the floors</u> | <u>Lantainya yang gelap seperti kertas karbon.</u> (p.224) |
|-----------------------------|---|---|

Ebony is not found in Indonesian, therefore, the blackness is likened to carbon paper available in the target language. Thus, the translation of “the ebon blackness of the floors” into “Lantainya yang gelap seperti kertas “karbon” uses adaptation because of replacing the source language words that are culturally unknown with target language words that are understood well.

11) Concision

It is the most brutal crime done by a husband to his guiltless wife. The expression “... deliberately cut one of its eyes from the socket!” is totally frightening.

| | | |
|-----------------------|--|--|
| 06/TBC/05 /Con/Dom | ... <u>deliberately cut one of its eyes from the socket!</u> | <u>kucungkil salah satu matanya!</u> (p. 150). |
|-----------------------|--|--|

The phrase “deliberately cut” is translated with “kucungkil” but the meaning of deliberately is included in the translation. It is not deletion, therefore. Similarly, in the translation of “one of its eyes from the socket” with “salah satu matanya!”, the meaning of the socket is not deleted. The result of the translation is more compact than the original. The clause “kucungkil salah satu matanya!” is more concise than, for example, “sengaja kucungkil salah satu matanya dari rongganya!” Therefore, the technique of translation which is used is concision.

12) Description

The burning curtain that in the following turn into the burning house is frightening. It is a really horrible view. This meets the criterion of a frightening expression, namely anything potentially harmful.

| | | |
|-----------------------|--|---|
| 12/TBC/06 /Des/Dom | <u>The curtains of my bed were in flames.</u> The whole house was blazing. | <u>Tirai yang mengelilingi ranjang tidurku terbakar api membara</u> (p. 151). |
|-----------------------|--|---|

The curtains of my bed are not translated with “tirai ranjangku” (the curtain of my bed) only but also with the description of the position of the curtain. Accordingly, the result of the translation is “Tirai yang mengelilingi ranjang tidurku” (The curtain surrounding my sleeping bed). This translation uses description.

13) Transposition

A demon is a bad and scary figure; the fury of a demon can be more scary; the anger foreshadows that something bad can happen in the near future. This is frightening.

| | | |
|------------------------|--|---|
| 35/TBC/05 /Tran/Dom | <u>The fury of a demon instantly possessed me.</u> | <u>Melihat ini, aku seperti kerasukan</u> |
|------------------------|--|---|

| | | |
|--|--|------------------------|
| | | <i>setan</i> (p. 150). |
|--|--|------------------------|

The clause “The fury of a demon instantly possessed me” is active; the subject is “The fury of a demon” and the object is “me”. The translation is passive; it has a different grammatical category in which “*Aku*” (I) is the subject. Due to the change in the grammatical category, this translation technique is a transposition.

14) Compensation

The lost eye is not beautiful anymore; it is terrifying. Even the narrator admits that the physical condition presents “a frightful appearance”. Thus, this expression is clearly frightening.

| | | |
|-----------------------|--|---|
| 05/TBC/20 /Com/Dom | The socket of the lost eye <u>presented, it is true, a frightful appearance.</u> | <i>Sebelah matanya terlihat mengerikan, <u>menampakkan bekas cungkulan</u></i> (p. 150) |
|-----------------------|--|---|

When “presented, it is true, a frightful appearance” is translated into “*menampakkan bekas cungkulan*” (show the scars) the word “frightful” is not included. Nevertheless, it is written earlier when “The socket of the lost eye” is translated into “*Sebelah matanya terlihat mengerikan.*” In this case, the translation technique used is compensation due to placing information elements of the source language text in other parts of the target language text.

B. Ideologies in the Translation of Frightening Expressions

Domestication is the ideology of translation that is considered right by the translator of Edgar Allan Poe’s short story entitled *The Black Cat* since all of the translation techniques to conform to the norms of the target language and culture. The translation techniques are discursive creation, established equivalence, deletion, generalization, modulation, addition, explicitation, paraphrase, particularization, adaptation, concision, description, transposition, and compensation.

Domestication is also the ideology of translation that is considered right by the translator of Edgar Allan Poe’s short story entitled *The Fall of the House of the Usher* because all of the translation techniques stick to the norms of the target language and culture. They are discursive creation, established equivalence, deletion, generalization, modulation, addition, explicitation, paraphrase, adaptation, concision, description, transposition, implicitation.

4. CONCLUSION

The translation techniques of frightening expressions in Edgar Allan Poe’s short story entitled *The Black Cat* is discursive creation, established equivalence, deletion, generalization,

modulation, addition, explicitation, paraphrase, particularization, adaptation, concision, description, transposition, and compensation. Similarly, the translation techniques of frightening expressions in Edgar Allan Poe's short story entitled *The Fall of the House of Usher* are discursive creation, established equivalence, deletion, generalization, modulation, addition, explicitation, paraphrase, adaptation, concision, description, transposition, implicitation.

The translation ideology of frightening expressions in Edgar Allan Poe's short stories entitled *The Black Cat* is domestication because all of the translation techniques which are used conform to the norms of the target language and culture. Similarly, the translation ideology of frightening expressions in Edgar Allan Poe's short stories entitled *The Fall of the House of Usher* is also domestication since all of the translation techniques used stick to the norms of the target language and culture.

The translation of frightening expressions in both two stories has a significant difference. Established equivalence as the most dominant translation technique in *The Black Cat* means that the translation tends to manage the meaning naturally. On the contrary, the most dominant translation technique in *The Fall of the House of Usher* is discursive creation meaning that the translation tends to stress naturalness rather than meaning. Both translations are also similar due to placing deletion on the second rank. The rank specifies that in some cases both translations stress more on the importance of naturalness at the level of text by deleting some words, phrases, or clauses. Another similarity is that both translations do not use any translation techniques referring to foreignization ideology. Instead, all belong to the domestication ideology.

The most dominant translation techniques of frightening expressions using established equivalence in *The Black Cat* and using discursive creation in *The Fall of the House of Usher* do not conform to the previous research which tends to use adaptation. However, the second dominant translation technique of frightening expressions in both *The Black Cat* and *The Fall of the House of Usher*, namely amplification, conforms to the previous research.

Both the translations of frightening expressions in *The Black Cat* and in *The Fall of the House of Usher* which absolutely grasp domestication ideology conform to the previous research even though they still give small portions of foreignization. The dominance of domestication cannot be beaten even when translating the cultural word from Indonesian into English.

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