Applying ‘Soft Tools of Translation’ in Translating Four O Henry Short Stories

M. Yahya, Tanti Juliyanti and Hazma
Politeknik Negeri Bandung

Abstract

This paper was written based on the practice of translating four O. Henry stories into Bahasa Indonesia. The translated stories are “A Harlem Tragedy”, “A Lickpenny Lover”, “The Last Leaf”, and “The Pendulum”. The strategy of translation and the techniques proposed by Molina and Albir were applied, combined with the application of theories of meaning, grammatical equivalence, and stylistic devices. In this study these aspects are termed as ‘soft tools of translation’. By applying the soft tools, the witticism, clever wordplay, unexpected ‘twist’ ending and epic life moment of ordinary people, as the characteristics of O Henry’s short stories, and foreign culture elements were pursued to preserve in the translation.

Key terms: translation, soft tools, short stories, characteristics, culture elements, preserve

This paper is a study to translation attempting to gain closer insight into the translation practices. It presents the practice, illustrating the applying the soft tools of translation to deal with the problems of translating a texts of short stories with the characteristics of the witticism, clever wordplay, unexpected ‘twist’ ending and epic life moment of ordinary people. In this paper the term soft tools of translation is used to cover the following: translation strategy, translation process, kinds of meaning, grammatical equivalence, translation techniques, and translating stylistic devices.

Translation strategy

Both domestication and foreignization were applied in the process of translation. The example of domestication in the level of words are the use of ‘Kak Sam’ from ‘Brother Sam’ in “Pendulum” and ‘Bu Maggie’ from ‘Mrs Fink’ in “Tragedi
Harlem”. ‘Kakak/Kak’ is a common calling for ‘elder brother’ in Bahasa Indonesia. Although there is no note that ‘brother’ in the story is elder or younger brother, the word ‘Kak’ is a suitable word in Bahasa Indonesia and related to the story. In addition, ‘Mrs Fink’ becomes ‘Bu Maggie’. It is unusual for a wife to be called by her husband’s family name/last name in Indonesia. Instead of using family name, the first name of the wife is used following before by a calling ‘Ibu/Bu’.

In contrast, foreignization in the level of words was applied in translating cultural words such as food, clothes, currency and street’s name. For example ‘satchel’ and ‘dolar’ in “Pendulum”, ‘plum duff’ and ‘oxford’ in “Tragedi Harlem”, ‘juniper’ in “Daun Terakhir”, and ‘Eight Avenue’ in “Pecinta Picisan”. To make Indonesian people understand, some words are added as notes.

**Translation process**

The concept of process from Nida and Taber (1982) was applied. It consists of analysis the message in SL, transfer into TL, and restructuring of the message. Analysis the message in SL both grammatical and semantic will be discussed in sub chapter ‘kind of meaning’ and ‘grammatical equivalence’. The second and third process involve techniques and stylistic devices. Both of them will be discussed in sub chapter ‘techniques of translation’ and ‘stylistic devices’.

In short when analyzing through reconstructing the texts, meaning, grammar, technique and stylistic devices in both SL and TL cannot be separated. The figure

![Figure 1 Process of translation](image)

**Kinds of meaning**

Cruse as cited by Baker (1992) mentioned four kinds of meaning and they are very useful in analyzing and translating the short stories.
The first is propositional meaning which means that the words translated accurately based on the things referred. From the point of view of this meaning, the translation may be considered right or wrong.

**Example of propositional meaning**

| ST | TT |
|----|----|
| *Don't forget to write to the company about the gas meter, and your good socks are in the top drawer.* | *Jangan lupa juga kirim surat ke perusahaan gas tentang meteran gasnya, dan *kaus kaki*mu yang bagus ada di *laci* paling atas.* |
| *There is cold *mutton* in the *ice box.* | *Ada *daging domba* dingin di *lemari es.* |

‘Socks’ are pieces of clothing which cover foot and ankle and are worn inside shoes. It is translated into ‘*kaus kaki*’ which is the same goods. ‘Drawer’ is a part of desk, chest, or other piece of furniture that is shaped like a box and is designed for putting things in. Based on context, the word is translated into ‘*laci*’ which is “*kotak kecil (pd meja dsb) yg dapat ditarik dan disorong, tempat menyimpan benda-benda kecil*” (Kamus Besar Bahasa Indonesia Offline 1.5.1, (n.d)). Likewise ‘*mutton*’ and ‘*ice box*’, they are translated into the equivalent goods.

The second is expressive meaning such as translating feeling or attitude.

**Example of expressive meaning**

| ST | TT |
|----|----|
| *Mrs. Cassidy laughed the contented laugh of the guarded and happy matron.* | *Mame tertawa puas dan bahagia.* |
| *... answered Masie, with the grand air, as she slipped Carter's card into the bosom of her waist.* | *... jawab Masie dengan *sombong* sambil menyelipkan kartu nama Irving ke saku bajunya.* |
| *John Perkins stood among the dead remains with a queer feeling of desolation in his heart.* | *John Perkins berdiri di antara benda-benda itu dengan *perasaan kesendirian yang tak biasa dalam hatinya.* |

In the table above, the words or phrases are translated quite different with the ST. Translating feeling or attitude cannot be judged as right or wrong (Baker, 1992). In order to reach the naturalness, the TT is quite different. However, it does not mean that the words or phrases should be translated freely. The TT should either convey the message or make readers feel the same intention.
The third is presupposed meaning which consists of selectional restrictions and collocational restrictions. Selectional restrictions is used to limit the meaning of words but it cannot be used in translating figurative language because of different function of word. Collocational restrictions is used as variety of language in term of collocation. Each language has different collocation of words. Example of presupposed meaning is in Error! Reference source not found..

| Example of presupposed meaning |
|--------------------------------|
| **ST**                         | **TT**                                  |
| "What is the difference?" asked Masie, *curiously.* | “Perbedaan kita? Perbedaan apa?” tanya Masie *penasaran.* |
| "Masie," said Carter, *earnestly* | “Masie,” ujar Irving *serius.* |
| Mrs. Fink's face *went down* again despairingly on the bosom of her friend. | Maggie dengan putus asa kembali *membenamkan* wajahnya di dada sahabatnya itu. |

Looking at first two examples, In Bahasa Indonesia there is no or little changes in words when they are adjective, verb or adverb. Adverbs in the examples are translated to words in Bahasa Indonesia in adjective because the function of words are suitable with adjective. In the last example, ‘went down’ is a collocation which is translated into ‘membenamkan’. It cannot be translated literally because the meaning will be different.

The last is evoked meaning, which is divided into dialect and register. Dialect is based on geographical, temporal, and social. Geographical means the words used are influenced by geographic; temporal are influenced by different age, group and period in history; social are influenced by different social status. The example of dialect can be found in table below.

| Example of evoked meaning (dialect) |
|-------------------------------------|
| **ST**                             | **TT** |
| "Will you please pardon me," he said, "if I seem too bold; but I earnestly hope you will allow me the pleasure of seeing you again. There is my name; I assure you that it is with the greatest respect that I ask the favor of you, if you are kind enough to oblige me. I mean to send you, when I have more to say, longer messages."

"Maaf," kata Irving, "kalau saya terlalu terang, tapi saya harap kita bisa bertemu lagi. Ini kartu nama saya. Dengan segala hormat, bolehkah saya berkenalan dengan Anda? Bisakah kita pergi bersama?"

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The example shows evoked meaning of dialect-social meaning. The conversation is influenced by different social status. Irving, a high class and status person had conversation with Masie, a low class person and a saleslady. Irving used the polite statements with indirect strategy such as “Will you please pardon me,” and “if I seem too bold; but I earnestly hope you will allow me the pleasure of seeing you again.” On the other hand, Masie used straight forward and open statements to answer Irving’s question such as “Sure. I guess you’re all right. I don’t usually go out with strange gentlemen, though. It ain’t quite ladylike. When should you want to see me again?” It shows that social status influences the conversation and also influences the TT.

Other kind of evoked meaning is register, divided into field of discourse, tenor of discourse and mode of discourse. Field of discourse is what situation the text is used; tenor of discourse is the influence of relationship between people in the text; mode of discourse is what kind of text is used.

| Example of evoked meaning (register) |
|--------------------------------------|
| **ST**                               | **TT**                                           |
| "She--she wanted to paint the Bay of Naples some day," said Sue. "Paint?--bosh! Has she anything on her mind worth thinking about twice--a man, for instance?" "A man?" said Sue, with a jew's-harp twang in her voice. "Is a man worth--but, no, doctor; there is nothing of the kind." | “Dia, dia ingin melukis Teluk Napoli suatu hari nanti,” ujar Sue. “Melukis? Oh! Adakah hal penting lain yang dipikirkannya, misalnya laki-laki?” “Laki-laki?” “Memangnya laki laki itu penting, dok? Tapi tampaknya ia tak memikirkan hal semacam itu, dok.” |

This is the conversation between a doctor and a patient’s friend. It is unusual for a doctor asking about personal relationship of his/her patient. However, in the text
the doctor asked about personal relationship because the condition of his patient is quite
dangerous and the doctor asked to identify if there was problem that made the condition
of his patient worse. It can be identified that the translator preserved the condition in TT.

**Grammatical equivalence**

Number, gender, person, tenses and aspect, and voice are five diversity in
grammatical in translation as stated by Baker (1992). In the present final project all of
the diversity can be found. For example, the use of man/men and child/children in
number, son/daughter in gender, 1st or 3rd in person, part/present in tenses and aspect,
and passive or active in voice. Examples of each category is displayed as follows.

| Category | Source Text | Target Text |
|----------|-------------|-------------|
| **Number** | There, were 3,000 *girls* in the Biggest Store. | Di Biggest Store, ada sekitar 3,000 *gadis*… |
|          | …the kind of *women* who buy gloves for unfortunate *gents*. | … dan jenis *wanita* yang membeli sarung tangan untuk *para pria* malang. |
|          | the janitor would drive Mrs. Zanowitski's five *children* once more across the Yalu, | …petugas kebersihan akan menyeberangkan kelima *anak Ibu* Zanowitski melintasi Yalu. |
| **Gender** | She was eighteen and a *selleslady* in the gents' gloves. | …usianya 18 tahun dan bekerja sebagai *pelayan toko* di bagian ‘sarung tangan pria’. |
|          | … there won't be no pigtail on the *waiter* what takes the order." | …aku tak akan jadi *pelayan* berkuncir yang mengambil pesanan lagi.” |
| **Person** | …we never prize the music till the sweet-voiced bird has flown -or in other no less florid and true utterances? | …*kita* tak pernah menghargai sesuatu yang kita miliki hingga sesuatu itu sirna. |
|          | At ten or eleven *he* would return. | *Pukul* sepuluh atau sebelas *malam* John akan pulang. |
I enjoin you to shun it unless you are well fortified with callosity of the heart, …

| Tenses and aspects | I enjoin you to shun it unless you are well fortified with callosity of the heart, … | Sangat disarankan untuk menghindari senyuman itu kecuali punya benteng iman yang kuat, jantung keras bertulang, … |
|---------------------|------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------|
| And that afternoon Sue came to the bed where Johnsy lay, … | Sore itu, Sue menghampiri Johnsy yang sedang berbaring di kamarnya |
| Johnsy was sleeping when they went upstairs. | Johnsy sedang tidur ketika mereka naik ke lantai atas. |
| After supper he gathered his newspapers to read. | Setelah makan malam, ia mengambil koran dan … |
| A daily paper sprawled on the floor, gaping rectangularly where a railroad time-table had been clipped from it. | Koran tergeletak di lantai dengan bolongan bekas jadwal kereta api yang digunting. |

Different aspect in grammar can affect the result of translation. So that, knowing and applying the grammatical differences are useful in translating. In number category, ‘girls’ is plural and translated as ‘gadis’ which is used for singular. Although ‘para gadis’ or ‘gadis-gadis’ are plural, they are inappropriate to be used in the context because the word ‘gadis’ is followed before by the total of the girls. Furthermore, ‘women’ is plural and translated as ‘wanita’ which can be used for singular or plural based on context. ‘Wanita’ is enough to be used in the sentence. ‘Gents’ is plural and ‘para pria’ is also plural. The use of ‘para pria’ is suitable. In the third sentence, ‘children’ is plural and translated as ‘anak’. ‘Anak’ can be used as plural or singular based on context. ‘Anak’ is better to be used because it is followed before by the number of the children.

In gender category, ‘sellels lady’ is classified as feminine word and the opposition of ‘sellelsman’. However, ‘sellels lady’ is translated as ‘pelayan toko’ which is the neutral word in Bahasa Indonesia. In the second sentence, ‘waiter’ is actually masculine word. Today, the word ‘server’ is frequently used as neutral word of ‘waiter’. It is translated by neutral word ‘pelayan’.

In person category, ‘we’ is the first person and translated as ‘kita’, not ‘kami’ because the writer wants to engage readers in the text. ‘He’ is the third person
and translated as ‘John’. It is uncommon in Bahasa Indonesia to use reference word. ‘You’ is the second person and the word is omitted in target text.

In tenses and aspects category, the first sentence is simple past tense. It used ‘came’ as verb and it is translated as ‘menghampiri’. In TT, there is no indication whether the sentence past or present in verb. In the second sentence, the tense is past continuous tense and translated by adding the word ‘sedang’ in the past progressive and no additional or differences in the past tense.

In voice category, the first sentence is simple past tense with active voice. It is translated as active voice in Bahasa Indonesia by the verb ‘mengambil’. Me + verbis active voice in Bahasa Indonesia while di+ verb is passive voice. The passive voice can be seen in the second sentence. The second sentence is passive voice of past perfect and translated as passive voice.

**Techniques of translation**

There are 18 translation techniques proposed by Molina and Albir. However, there are only 14 techniques applied in translating the stories. They are adaptation, amplification, borrowing, calque, compensation, discursive creation, established equivalent, generalization, literal translation, modulation, particularization, reduction, substitution, transposition and variation.

The example and explanation of each technique is presented as follows.

**Adaptation**

Adaptation is a technique to replace cultural specific in SL with another from in the TL and cultural specific can be ecology such as flora and fauna, social culture such as work and leisure, material culture such as food and clothes, concepts such as political and religion, and gesture and habits. In the *Error! Reference source not found.*, the first example was replacing words ‘delicatessen’. Delicatessen is a shop that sells high quality food such as cheeses and cold meats that have been imported from other countries. It was translated into ‘swalayan’ which has the image of selling good quality and imported product, although the real meaning of the word is self-service.

The second example is ‘10x12 parlor’. It was translated into ‘ruang tamu berukuran 3x3.5 meter’. The measure feet in parlor was changed into meter, making
readers more familiar. In the last example, ‘white mouse’ is actually imagery but it is adapted into ‘sayang manisku’. Both of phrases are common calling for someone special.

**Amplification**

Amplification is used to add details/information which is not stated in the SL. Description is added to the words for making readers understand and avoiding ambiguity. In this study, this technique was identified in translating cultural words, which supports the aim of the translator to enrich readers with foreign cultures.

**Example of amplification**

| **ST** | **TT** |
|--------|--------|
| *Juniper* | *Buah beri ungu untuk mengobati luka.* |
| *He might play pool at McCloskey’s with his roistering friends until Aurora dimmed the electric bulbs if he chose.* | *John bisa bermain biliar di McCloskey dengan teman-temannya yang gaduh itu hingga Aurora, sang dewi fajar, menampakkan sinarnya di ufuk timur.* |
| *There was a hilarious scheme for the day afoot, with parks and picnics and Pilsener in it.* | *Jack punya rencana yang menyenangkan untuk seharian itu. Taman, piknik dan minum Pilsener – sejenis bir non-alkohol– ada dalam rencananya.* |

Additional information about ‘Aurora’ and ‘pilsener’ is added directly in the text. However, the additional information about juniper is added indirectly. Both of strategy are amplification. ‘Aurora’ and ‘pilsener’ is uncommon in context if they are translated without any additional information.

**Borrowing**

Borrowing is used to take expression/word from the SL. It can be pure or naturalized. Pure is without any change, and naturalized means the spelling is fitted in the TL. The example of borrowing is in the sentence “... anjing *sky terrier*-nya sedang menuruni tangga...”

**Calque**

Calque is used to translate words or phrases literally but different with literal technique.
### Example of Calque

| ST                                      | TT                                      |
|-----------------------------------------|-----------------------------------------|
| *Johnsy’s eyes were open wide.*         | *Mata Johnsy terbuka lebar.*            |
| *Five what, dear.*                      | *Lima apa, sayang?*                     |
| *...look out the window, dear, at the   | *... sayang, lihatlah keluar jendela,    |
| last ivy leaf on the wall.*             | lihatlah daun anggur terakhir di        |
|                                         | dinding itu                            |

All three examples are literally translated in both lexical and structural because of the same meaning and natural. In the second example, literally ‘lima’ is ‘five’ and ‘apa’ is ‘what’ and became ‘lima apa’.

### Compensation

Compensation is used to introduce SL text element of information or stylistic device in another place in TL text because it cannot be replaced to the same place in TL text.

| ST                                      | TT                                      |
|-----------------------------------------|-----------------------------------------|
| *He reposed in the state of matrimony  | *Ia jenuh dan diam seperti minyak di   |
| like a lump of unblended suet in a      | atas air.                               |
| pudding.*                               |                                         |
| *What I want is a masterful man that    | *Yang aku mau itu pria piawai yang      |
| slugs you when he's jagged and hugs     | bisa menghantamku di luar kesadaran    |
| you when he ain’t jagged.*              | nya dan memelukku saat tersadar.       |
| *Mr. Pneumonia was not what you would   | *Si Pneumonia benar-benar tak berperi   |
| call a chivalric old gentleman.*        | kemanusiaan.                           |

### Discursive creation

Discursive creation is used to determine the equivalence which is unpredictable out of context. It is very useful in translating metaphor, idiom or simile because the ST cannot be always the same in TT. For example, in “The Lst Leaf”, “hem of his Mistress’s robe” was translated into “ragu menggoreskan tintanya”. The ST text is metaphor but it is different in the TT. There is no such words of robe or Mistress which
were translated. Another examples can be seen in table Example of discursive creation

| Example of discursive creation |  |
|--------------------------------|--------------------------------|
| **ST**                         | **TT**                         |
| hem of his Mistress's robe.    | ragu menggoreskan tintanya    |
| *Gott! yes.*                   | *Kabulkanlah*                  |
| *Wearily Sue obeyed. But, lo!* | *Meskipun lelah, Sue menurut saja, *tapi apa yang terjadi?* |
| *Cheese it!*                  | *"Sudahlah!"*                 |

Established equivalent

Established equivalent is used to get words or expressions from the dictionaries in TL because it has the equivalent in SL. For examples. In “A Harlem Tragedy”, Maggie said “For God’s sake” and it was translated into “Demi Tuhan.” This utterance for the first time seemed difficult to be translated, however it is mentioned in dictionary that the utterance has the exact and equivalent meaning.

| Examples of established equivalent |  |
|-----------------------------------|--------------------------------|
| **ST**                            | **TT**                         |
| *Even chances,*                   | *"Sungguh diluar dugaan,“*     |
| *Mrs. Fink capitulated.*          | *Maggie menyerah.*             |
| *"You lazy loafer!"*             | *"Hei kau pemalas!"*          |

Generalization

Generalization is used to choose general words or neutral words because the concrete words in the SL is not exist in the TL.

| Examples of generalization |  |
|----------------------------|--------------------------------|
| **ST**                     | **TT**                         |
| who regarded himself as especial *mastiff*-in-waiting to protect the two young artists in the studio above. | la menganggap dirinya *anjing penjaga* istimewa yang bertugas menunggu dan melindungi dua seniman muda di studio atas. |
and--no; bring me a hand-mirror first, Eh tunggu, tolong ambilkan dulu cermin dan beberapa bantal untukku.

You've had a swelled bead ever since that hose-cart driver took you out to a chop suey joint. Aku rasa kamu berlebihan sejak kusir keretek pemadam kebakaran mengajakmu makan bakmi

six pairs of openwork, silk lisle threads to make that good. (1) enam pasang hiasan renda, dan benang linen sutra.

For the first example, actually ‘mastiff’ is a kind of large, powerful, short-haired dog which often use as a watchdog. However, it is not really common in Indonesia in recognizing kinds of dog. Phrase ‘anjing penjaga’ represented ‘mastiff’ although not accurate. It did not create problem because the sentence itself is a simile. The translation is enough and clear with generalization technique.

Literal translation
Literal translation is used to translate words/expressions word for word. The use of literal translation can be applied if there is similarity in meaning and structure of the SL and TL. Literal translation, for example in “The Last Leaf”, “but Johnsy did not answer” was translated into “tapi Johnsy tak menjawab”. Both structure and meaning in ST and TT are equivalent. The differences in using past tense did not create problem in this sentence. Other examples is in Example of literal translation

| ST | TT |
|---|---|
| John Perkins knew these things would happen. | John Perkins tahu hal-hal itu akan terjadi. |
| The ivy leaf was still there. | Daun anggur itu masih ada. |
| But Johnsy did not answer. | Tapi Johnsy tak menjawab |

Modulation
Modulation is used to change the point of view/focus of the sentence from SL to TL. Changing of the focus is influenced by the structure of TL and the consequence of naturalness.
Example of modulation

| ST                                           | TT                                           |
|----------------------------------------------|----------------------------------------------|
| If you do not care to pose for me, you needn't | Baiklah Pak Behrman, kalau Bapak tak mau jadi model saya, tak masalah |
| And now I must see another case I have downstairs. | Sekarang Saya harus memeriksa pasien lain di bawah. |
| I know where I should take you.              | Aku tahu ke mana kita akan pergi.             |
| Didn't know they ever indulged.              | Bukannya hubungan mereka baik-baik saja?      |

At the second example “And now I must see another case I have downstairs.” ‘another case’ in this sentence was translated into ‘pasien lain’. In fact, case in the sentence was a case of healthy. Implicitly, it means that there was another patient. In the TT, the ST was translated explicitly, ‘another case’ became ‘pasien lain’. So that by changing the focus ‘case’ into ‘patient’. It showed the example of modulation technique.

Particularization

Particularization is used to choose more precise or concrete words. The more precise or concrete words in the present final project not only used to make the message clear but also to make the works more prosaic. The example of particularization for example in sentence “She drew down the collar of her kimono and revealed another treasured bruise.” ‘Kimono’ in TT itself have two kinds, one has function like pajamas and the other like towel. By looking at the context in the story, ‘kimono’ was translated into ‘kimono tidur’ or kimono for sleeping. The use of the word helps readers imagine the situation precisely. Other examples are in the table below.

Example of particularization

| ST                                           | TT                                           |
|----------------------------------------------|----------------------------------------------|
| ... with the calm poise of a lady who cooks butter cakes in a window | ... setenang ibu saat memasak kue mentega dekat jendela. |
she drew down the collar of her *kimono* and revealed another treasured bruise.

John stared at her *stupidly*.

Reduction

Reduction is used to suppress words/expressions in SL to TL. It could be identified that this technique was applied in translating. feeling or attitude. Some factors affect the use of reduction including the prosaic factor. The translator applied this technique automatically to pursue naturalness in TT.

| Examples of reduction |
|-----------------------|
| **ST** | **TT** |
| "Oh, go on, Maggie!" said Mrs. Cassidy, *laughing and applying witch hazel* | “Terus saja, Maggie!“ ujar Mame sembari tertawa ala nenek sihir. |
| *It was a meaningless cry, the kind of cry that only a woman knows about, a cry from no particular cause, altogether an absurd cry; the most transient and the most hopeless cry in the repertory of grief.* | *Itulah satu daun terakhir di pokok tanaman anggur. Dengan tepi kuning bergerigi karena pembusukan, daun yang masih berwarna hijau tua itu menggantung kokoh di cabang pohon*
| *Carter had never before encountered a situation of which he had not been perfect master.* | Irving tak pernah ada di situasi yang tak bisa dikuasainya. |

Transposition

Transposition is used to change grammatical category or structure.

| Example of transposition |
|--------------------------|
| **ST** | **TT** |
| *It was the last on the vine. Still dark green near its stem, but with its serrated edges tinted with the yellow of dissolution and decay, it hung bravely from a branch some twenty feet above the ground.* | *Itulah satu daun terakhir di pokok tanaman anggur. Dengan tepi kuning bergerigi karena pembusukan, daun yang masih berwarna hijau tua itu menggantung kokoh di cabang pohon* |
The day wore away, and even through the twilight they could see the lone ivy leaf clinging to its stem against the wall.

Variation

Variation is used to change linguistic or paralinguistic elements which affect aspects of linguistic variation such as social and geographical dialect. One example is in the table below. The example in this study, the translator applied this technique to solve the problem of translating the utterances influenced by geographical dialect. In this case the translator used additional information ‘dengan logat khasnya’.

| Example of variation. |
|-----------------------|
| **ST** | **TT** |
| Old Behrman, with his red eyes, plainly streaming, shouted his contempt and derision for such idiotic imaginings. "Vass!" he cried. "Is dere people in de world mit der foolishness to die because leafs dey drop off from a confounded vine? I haf not heard of such a thing. No, I will not bose as a model for your fool hermit-dunderhead. Vy do you allow dot silly busines to come in der prain of her? Ach, dot poor lettle Miss Johnsy." | Kakek Behrman dengan mata merah terbelalak, berteriak, menghina dengan logat khasnya dan mengejek khayalan konyol Johnsy. "Apa itu!" teriaknya. "Adakah orang di dunia ini yang begitu bodoh menggantungkan nyawanya pada daun anggur yang jatuh? Tak pernah aku mendengar hal semacam itu! Tidak, aku tak mau jadi model pertapa bodohmu. Bisa-bisanya kamu biarkan pemikiran konyol macam itu masuk ke otaknya! Oh Johnsy kecil yang malang." |

The techniques applied in accordance to the belief and aims of the translation that the translation should preserve the cultural elements in the SL, but these preservation should not disturb the fluency to read. Adaptation technique is not really frequent technique used because the purpose of the project itself to provide knowledge of foreign cultures to readers. The translator preferred to apply techniques such as amplification and borrowing because the techniques make possible to add the words
from the source text and explained it in target language. This reason is also the answer why description is not used because description change the words. However, changing the words or expressions can be far from purpose of project. In addition, some techniques such as compensation, discursive creation, and variation cannot be separated with theory of meaning and stylistic devices.

**Translating stylistic devices**

Translating stylistic devices is influenced by culture, language and background and creativity of the translator. There are three stylistic devices discussed: metaphor, simile, and idioms and fixed expressions.

To translate metaphor, there are several strategies as proposed by Newmark (1988). They are making the same image in TL, replacing the image in SL to the standard image in TL which has no problem in TL culture, translating metaphor with simile but keeping the image, translating metaphor or simile with simile plus sense, replacing metaphor by sense, omitting metaphor if redundant, and combining the same metaphor with sense.

For example, in “A Harlem Tragedy”, there is a sentence “For one moment she almost hated Mame--Mame, with her cuts and bruises, her salve of presents and kisses; her stormy voyage with her fighting, brutal, loving mate.” This metaphor compares marriage life with a voyage. The translator applied the strategy of making the same image in TL as can be seen in this sentence. “Saat itu, Maggie hampir membenci Mame; Mame dengan luka dan memarnya, dengan hadiah balsam dan ciuman-ciuman, dengan bahtera rumah tangga penuh badai dengan pasangan yang brutal tapi penuh cinta.” ‘bahtera’ indicates the voyage and it is common in Bahasa Indonesia to say ‘bahtera rumah tangga’.

In translating simile, Larson (1984) proposed the following techniques: keep the same simile, replace the simile into another one but should keep the original meaning, and keep the same simile but using the similarity from simile in SL and TL. In “Pendulum”, there is sentence “she was like the air he breathed—necessary but scarcely noticed. The simile in that sentence is Katy was similar to the air. It was translated into “Katy selalu ada di hidupnya seperti udara yang ia hirup, penting tapi
amat jarang ia perhatikan.” The technique of translating simile used was keep the same simile.

To translate idioms and fixed expression, the strategies are using an idiom in TL with similar meaning and form, using an idiom with similar meaning but different form, translating by paraphrase, and translation by omission (Baker, 1992). In “Pendulum”, there is idiom “I’m just dying for a cup of coffee” which means that the person is really inpatient to do or to stop something. Instead of translating with idiom, the sentences was translated by paraphrase, “Aku benar-benar tak sabar ingin pulang ke rumah”. The translor could no find the equivalent idiom in TL.

| Category                        | ST                                                                 | TT                                                                 |
|--------------------------------|--------------------------------------------------------------------|--------------------------------------------------------------------|
| **Metaphor**                    | **This was his level** Elysium...                                  | Duduk-duduk seperti itu adalah surga baginya...                    |
|                                | her stormy voyage with her fighting, brutal, loving mate.         | dengan bahtera rumah tangga penuh badai dengan pasangan yang brutal tapi penuh cinta. |
|                                | But now, to vary the figure, she was ready to throw up the sponge, ... | sekarang ini, belum lagi mengubah suaminya, ia sudah mengibarkan bendera putih ... |
| **Simile**                      | He reposed in the state of matrimony like a lump of unblended suet in a pudding. | ia jenuh dan diam seperti minyak di atas air |
|                                | When he touched her clothes a thrill of something like terror went through him. | Saat ia menyentuh baju Katy, ia merasakan sesuatu yang menggetarkan hatinya, seperti teror yang merasukinya. |
|                                | she was like the air he breathed—necessary but scarcely noticed. | Katy selalu ada di hidupnya seperti udara yang ia hirup, penting tapi amat jarang ia perhatikan. |
| **Idioms and fixed expressions**| I'm just dying for a cup of coffee.                                | Aku benar-benar tak sabar                                          |
|                                | "I'm a double-dyed dub,"                                         | Aku benar-benar bodoh                                              |
|                                | Oh, ain't you the kidder!                                         | Jangan bercanda!                                                   |

Other stylistic devices besides metaphor, simile and idiom were found.
**Stylistic Devices**

| **Proverb** | We never prize the music till the sweet-voiced bird has flown—or in other no less florid and true utterances? | kita tak pernah menghargai sesuatu yang kita miliki hingga sesuatu itu sirna |
| **Personification** | “The streets run crazy and broken themselves into small strips called ‘places’.” | ... ada jalanan yang membingungkan dengan gang-gang sempit, pojokan dan tikungan-tikungan aneh. Satu jalan punya satu atau dua perempatan dan ada tempat yang disebut ‘jalan tikus’ |
| **Irony and repetition** | If I could meet a man that got stuck on me the third time he'd seen me I think I'd get mashed on him.” | Kalau aku bertemu laki-laki yang tak menyukaiku setelah tiga kali bertemu, aku harus merayu orang itu.
| **Repetition** | I'm tired of waiting. I'm tired of thinking. | Aku lelah menunggu. Aku lelah berpikir. |
| **Comparison** | “Young artists must pave their way to art by drawing pictures for magazine stories that young authors write to pave their way to literature.” | Seniman muda harus membuka jalan mereka ke dunia seni dengan menggambar untuk cerita majalah, sedangkan penulis muda harus menulis untuk membuka jalan mereka ke dunia sastra. |
| **Imagery** | “I have something to tell you, white mouse.” | “Ada yang mau aku katakan padamu, sayang manisku” |
| **Symbolism** | “His shoes and clothing were wet through and icy cold.” | Sepatu dan pakaianannya basah karena ia menerjang jalanan licin bersalju yang begitu dingin. |
| **Onomatopoeia** | Ding-ding! | Tut! Tut! |
In applying various translation techniques, translating word by word or sentence by sentence was avoided. By using transposition technique, the form was changed. However, not-ST element was added to reach the goal of translation. For example, by using the amplification technique means that not-ST elements were added. Furthermore the idiom and intention in the SL were translated to the equivalent idiom and intention in the TL and used grammatically acceptable expression of the TL.

**Conclusion**

This study has illustrated that, in translating, applying strategy, theory of meaning, translation techniques, grammar equivalence and stylistic devices translation, was intended to pursue preserving the foreign culture elements and the characteristics of witticism, clever wordplay, unexpected ‘twist’ ending and epic life moment of ordinary people and at the same time maintaining the fluent readership. This is in accordance with the belief and aims of translation.

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