

4. FINDINGS AND DISCUSSION

This chapter presents the findings and discussions of what the writer has done in her analysis of *Overtones* translated text. Each finding is discussed in its group based on the type of commonest content transfer problem by Nida & Taber (1982).

4.1 The Commonest Content Transfer Problems

The problematic translations of *Overtones* in Surabaya Variety of Javanese used by Chinese people version which was translated by the students of English Department Petra Christian University was classified into eight commonest content transfer problems based on Nida & Taber's theory (1982). They are problems dealing with idiom, figurative, shift in the central components of meaning, generic specific meaning, pleonastic, formulas, redistribution of semantic components, and provision for contextual conditioning. The writer discussed each commonest content transfer problem then explained whether the problems cause a changing to the meaning of the original text or not.

4.1.1 Idiom

The writer finds that there are 15 cases in *Overtones* translated text deal with the problem of idiom:

The explanation of each problem of idiom is given below:

- 1) The expression “**Suits me**” is an idiom expression to express a certainty, then it becomes a non idiom translation in TL “*ya iya lah*”. Then, this translation does not deal with meaning change.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
1.	Suits me	<i>Ya iya lah</i>		√			√

- 2) In this sentence, the translator translated the English idiom “**keep on the mask**” into non idiom way of Indonesian SVJC “*pura-pura*”. The translator seems to be successful in maintaining the meaning from the source text because it is actually true that the meaning of the English idiom “**keep on the mask**” is **pretending** which is translated into “*pura-pura*”

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
2.	I can't keep on the mask	<i>Aku ndak isa pura-pura</i>		√			√

- 3) In the sentence no 3, the idiom English “**Out of spite**” which means unexpected is translated into “*ga nyangka ya*” in the target text. It shows that the translator translates the sentence from idiom to non idiom translation and the meaning that the writer want to utter is held still.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
3.	Out of spite	<i>Ga nyangka ya</i>		√			√

- 4) English idiom “**put it on a bit**” is translated into the non idiom style of SVJC “*ojok ngentarani*”. Unfortunately, it change the meaning of the source text because actually “**Put it on a bit**” refer to **the action that must be done slowly and carefully** while “*Ojok ngentarani*” refer to *the action that must be done unobvious*.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
4.	You must put it on a bit	<i>Lu ojok ngentarani ya</i>		√		√	

- 5) “**No condition**” is an idiom style that refers to **an inappropriate way to do something** that has the same meaning as “*nda isa*” in SVJC. It shows that the translator who translate it from the idiom to non idiom way is success because the meaning in the source text can be delivered samely in the target text.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
5.	I'll be in no condition to meet her properly this afternoon	Aku nda isa nemui dee sore ini		√			√

- 6) The English idiom “**my heart’s in my mouth**” means **feel anxious**. The translator translate it into non idiom style of SVJC “*jantungku deg-deg an*”. The translator failed in holding the meaning of the source text because “My heart’s in my mouth” should be translated into “**aku kuatir**”, not “*Jantungku deg-deg an*”

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
6.	....., my heart is in my mouth	....,<i>jantungku deg-deg an</i>		√		√	

- 7) In this sentence, “**Make a living**” is an English idiom which means **earn money for continuing life**. The translator translates it into the non idiom way of SVJC “*cari duit*” that has the same meaning with “*earn money*” in English.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
7.	My husband cannot make a living	<i>Bojoku nda isa cari duit</i>		√			√

8) According to oxford dictionary, “**rage**” is an idiom expression which means **popular** so “**John become the rage among Americans who travelling in France**” means that **John is like an idol for Americans who travelling in France** while in the TL it is translated into “*Seneng soro mbek John*”. There is a little change in meaning between become an idol and loved by people that is why this translation is categorized as a translation from idiom to non idiom style which deals with meaning change.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
8.	John become the rage among Americans who travelling in France.....	Orang indo seng jalan-jalan ndek Shanghai seneng soro mbek John		√		√	

9) Actually, “**I make no pretences**” is an English idiom to express an **agreement** for other’s opinion. This idiom is translated in non idiom way in the TL “*ya gitulah*” which is also an expression of agreement so that it is clear that this translation does not have a meaning change

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
9.	I make no pretences	Ya..gitulah...		√			√

10) “**Out of the way**” refer to **something that is not necessary**. In the context he can get the advertisement “**out of the way**” means that **he can make the advertisement unnecessary or in other word he hides the advertisement so that the other people cannot find it**. The translator maintains the meaning successfully by transfer “**Out of the way**” in to the SVJC’s non idiom “*nyingitno*”.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
10.	... he can get the advertisements out of the way	<i>..Dee isa nyingitno gambar iklan e</i>		√			√

11) “**Let her fish for it**” is an idiom or natural way of English speaker to state that **she or he doesn’t care about other’s business**. Here, the translator transfers the sentence into non idiom way of SVJC “*beno ae*” and it shows that there is no changing in meaning.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
11.	Let her fish for it	<i>Beno ae</i>		√			√

12) Expression “**That’s my nice of you to...**” is a commonest expression of English idioms to say that **he or she want to thankful to someone because of something that he has done**. In the context of sentence number 12, the speaker wants to express her thankful because of has been told which translated into “*Trims ya nek lu mau mbilangi*”. Actually, this is a transfer from idiom to non idiom and it also can be seen that there is no changing in meaning.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
12.	That’s my nice of you to suggest	<i>Trims ya nek lu mau mbilangi</i>		√		√	

13) According to Wikipedia dictionary, “**make somebody feel small**” means to **say something which makes someone feel not important**. In the context of sentence number 219, the purpose of the speaker says “**feel small**” is **to make the listener realizes that she is only a poor person who cannot pay the portraits**. The translator translated this sentence into non idiom of SVJC

“*ndak kuat mbayar*”. This sentence has no changing because it still conveys the same meaning with the original text.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
13.	You needn't try to make us feel small	<i>Lu kira dewek ndak kuat mbayar ta?</i>		√		√	

14) Idiom expression “**I had no idea**” refers to **something that he or she did not imagine before to happen** which has the same meaning with “*Aku ndak nyangka*” in SVJC’ version. This is a process of transferring the idiom into non idiom.

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
14.	I had no idea	<i>Aku ndak nyangka</i>		√		√	

15) For sentence number 15, the translator also transfers the idiom style of the SL into the non idiom style of TL. “**You will have me completely under your spell**” is translated into “*Nek nda isa-isa tambah geer aku*”. The expression “**under your spell**” commonestly used by English speaker to state **a feeling of fascinate by something**, it has the same meaning with the expression “*geer*” in SVJC’s ve

No	SL	TL	Idiom			Change in meaning	
			I-I	I-nI	Ni-I	yes	no
15.	...or you will have me completely under your spell	<i>...nek ndak isa-isa tambah ge-er aku</i>		√		√	

4.1.2 Figurative

The writer finds that there are 20 cases in *Overtones* translated text deal with the problem of figurative:

The explanation of each problem of figurative is given below:

- 1) In the sentence number 1, the translator translated “**I am what you wish the world to believe you are**” into “*Aku tu diri lu seng pengen lu tampilno ndek depan e orang laen*”. The writer found that the original text represents “**world**” as “**many people**” and “**to believe you are**” as “**an appearance that want to be shown**”. If we combine those two sentences it will be “**an appearance that want to be shown to many people**” which is the same with “*tampilno ndek depane orang laen*” in SVJC. Then, the writer inferred that sentence number 1 is a process of transfer from figurative to non figurative and it doesn’t change the original meaning.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
1.	I am what you wish the world to believe you are	<i>Aku tu diri lu seng pingin lu tampilno ndek depan e orang laen</i>		√			√

- 2) Word “**subtle**” means **something that cannot be seen** while *Overtones* means **an additional note in a song**. Then, if we translate “**Subtle overtones**” unfiguratively, it will be “additional or another side which is unobvious”. In that case, the translator success in maintaining the meaning of original text by translating the sentence “**Subtle overtones**” into “*bagian laen seng ndak ketoro*”

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
2.	I am your subtle overtones	<i>Aku tu bagian laen seng ndak ketoro</i>		√			√

- 3) Word “**muss**” means **to make something in a messy condition**. In the sentence “**Don’t muss me**”, word “**muss**” refer to **the condition of bad feeling**. Then “**don’t muss me**” means “**not to make me having a bad feeling**”. Here, the translator failed in holding the original meaning, he

translated the sentence into “*ojok cari perkara ta*” which means “*don’t make any problem*” in English. It showed that there is a changing in meaning.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
3.	Don’t muss me	<i>Ojok cari perkara ta</i>		√		√	

- 4) Actually, “**blood**” is the most important thing for human’s life, while “*feeling*” is the most important thing for human’s morality. The writer uses word “**blood**” to represent “*feeling*”. Then, “**bloodless**” means **not to have feeling** and in SVJC’s version was translated into “*ndak punya perasaan*”. This translation is categorized in the figurative to non figurative translation and is having no change in meaning.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
4.	You are bloodless.	<i>Lu ndak punya perasaan</i>		√			√

- 5) The writer of the text figures **a wrinkle in human’s face** as “**hard lines**”. The literal meaning of “**hard**” is **a complicated situation** while “**wrinkle**” means **the many tucks lines in the man’s face which makes someone looks older**. **The tuck lines** which have the same meaning as “*kerut-kerut*” in SVJC reflect something complicated or hard, then, it is clearly shown that this translation is a process from figurative to non figurative expression without any change in meaning.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
5.	You have hard lines about your lips	<i>Kok bibir lu kerut-kerut gitu</i>		√			√

- 6) In the situation number 6, we can see that the writer used word “**filling**” to present **a satisfactory condition of a person after eating or drinking**

something. It is actually a suitable figurative translation because “**filling**” itself means **make something to have a content**. Here, the content refers to the cream which can make people feel satisfied. Then, we can catch that this is a transfer process from figurative to non figurative by translating into “*ngenyangno*” which has the same meaning as *feel satisfied*.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
6.	Take cream. It's more filling	<i>Pake krim ae lebih ngenyangno</i>		√			√

7) Word “**little**” means **small or not big** and here, this sentence use “**little**” as the figurative expression of “*simple*” in English or “*biasa*” in SVJC. It shows that this is a process of transfer from figurative to non figurative expression and the meaning can be rightly preserved by the translator.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
7.	Oh, it's just a little model	Alah, model biasa gini lo		√			√

8) Here, the writer uses the implicit meaning of “**eye**” whose function is **to see**. The translator translated the word “**the eye**” as “*diliat*” which means “*to see*” in English. Thus, this process of translation can be included into figurative to non figurative while the meaning do not have any changing.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
8.	....it pleases the eye	....<i>enak diliat</i>	√				√

9) The word “**make up**” means **an action for making appearance more attractive**. In the context sentence number 9 “**make up**” refer **to say someone's name that is famous to improve the speaker's degree**. Here, the translator failed to preserve the meaning from SL to TL because the

translation version in SVJC only refer to “*sebutno*” or “*say*” in English. Then, this translation is categorized into the content transfer process from figurative to non figurative and the meaning is involved a changing.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
9.	What names dare I make up?	<i>Sapa ya seng isa ta sebutno</i>		√		√	

10) Words “**Oh yes**” and “**Amen**” have the same concept as an agreement. “**Oh yes**” is a statement to express an agreement about something or idea while *Amen* is usually used in a prayer to show an agreement to God. The SL “**Oh yes**” is a non figurative expression and was translated into a figurative expression “*Amin*” in the TL while the meaning is still the same.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
10.	Oh yes	<i>Amin</i>			√		√

11) In the sentence number 11 word “**big**” refer to something extraordinary. Then, “**big lunch**” means lunch which is extraordinary or different from the usual lunch. In the sentence number 11 the translator used the word *lux* to express the extraordinary thing. Thus, the “**big lunch**” has the same meaning with “*luxurious lunch*” or “*makan siang muewah soro*” in SVJC.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
11.	....after my big lunch	<i>...aku mari makan siang muewah soro</i>		√			√

12) This sentence uses word “**win**” to figure the word “**seize**”. Then, it is translated into a non figurative version of SVJC “*ngrebut*” which has the same

meaning with “**seize**” in English, it shows that there is no changing in meaning.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
12.	I shall win him back.....	<i>Aku mesti ngrebut dee lagi</i>		√			√

13) Here, the writer found that “**bread**” figure the **food for enduring live**. Since bread is the main food for the westerner so that it is very suitable if “**bread**” is **assumed as the way keep alive**. The translator translated “**bread**” to the other figurative expression “*makan*” in SVJC or “eat” in English. Overall, he is still success in maintaining the original meaning because “*makan*” or “*eat*” has the same concept as “**bread**”, that is **the way to keep alive**.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
13.	....draw advertisements for our bread	<i>...nggambar iklan ben isa makan</i>	√				√

14) “**Influential**” refers to **someone who has a definite power in a group of people or society**. Thus, “**Influential friends**” mean **friends who have a definite power in a society**. In the context number 14, the definite power refers to the people who have a lot of money so that they can afford buying the portrait. Then, the translator translate word “**influential friends**” to “*konco-konco seng sogé*” is a content transfer process from figurative to non figurative that does not involve any change in meaning

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
14.	...you have many influential friends	<i>...lu punya konco-konco seng sogé</i>		√			√

15) In the sentence number 15, word “**Out**” is used to figure word “**speak**”. Usually, “**out**” and “**speak**” have the same concept as **get away**. “**Out**” means **get away from inside to the outside** and “**speak**” which is “*ngomong*” in SVJC means *to make a voice out*. Thus, this content transfer is categorized to the process from figurative to non figurative while the meaning can be rightly preserved by the translator

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
15.	Help her out	<i>Ewangono dee ngomong</i>		√			√

16,17,18) The word “**Run**” means **action to move fastly by using legs**. In the sentences number 16, 17, and 18 “**Run home**” refer to **the action to go home fastly** which is the same as the expression “*ayo cepetan pulang*” or “*ayo ndang pulang*” in SVJC. Thus, these translations are included to the process from figurative to non figurative and do not involve meaning change.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
16.	Run home...	<i>Ayo cepetan pulang...</i>		√			√
17.	Run home.....	<i>.....ayo ndang pulang</i>		√			√
18.	.....run home	<i>.....Ayo ndang pulang</i>		√			√

19) According to the oxford dictionary, “**Kindred spirit**” is a figurative expression refers to **the other person who has the same ideas**. In the sentence number 19 “**kindred spirit**” should be translated into “**konco seng punya pendapat podo**”, but it was translated into “*konco suwi*” which is “*Old friend*” in English. It shows that this transfer is process from figurative to non figurative deals with the problem of meaning change.

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
19.	...to find a kindred spirit	...ketemu lagi mb konco suwi		√		√	

20) Here, the writer makes “gold” to represents **money**. Actually, “gold” often refers to **the property of wealthines** so that it is suitable if “gold” figures money or “*uang*” in SVJC because they both have the same concept as **property**. The translators do this translation in a process of transfer from figurative to non figurative meaning which does not involve any change in meaning

No	SL	TL	Figurative			Change in meaning	
			F-F	F-nF	Nf-F	Yes	No
20.	I came for your gold	Aku lo dateng mek gae moroti duitmu		√			√

4.1.3 Shift in the Central Components of Meaning

The writer finds that there are 22 cases in *Overtones* translated text deal with the problem of Shift in the central components of meaning.

The explanation of each problem of shift in the central components of meaning is given below:

- 1) The sentence “**Am I presentable**” is translated into “*Mosok se*”. Then, there is a shift in the central components of meaning because “**am I presentable**” means **to ask whether her appearance is neat enough or not** while the SVJC’s version is “*mosok se?*” which refers *to ask for giving a certainty*. Thus, it is shown that there is a meaning change.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
1.	Am I presentable?	<i>Mosok se?</i>	√	√	

- 2) There is a little change in meaning in this case as seen in the translation of “**hate**” which means **benci** in SVJC becomes “***Buenci***” or “***really hate***” in English. That is why the writer categorizes it in the translation which deals with the problem of shift in the central components of meaning, moreover, the meaning also deals with a change.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
2.	I hate her	<i>Aku tu buenci mbek dee</i>	√	√	

- 3) Sentence number 3 “**let her know**” should be translated into **mbuat dee tau**. Here, shift in the central components of meaning happened because the translated version becomes “***nunjukno***” or “***to show***” in English. However, the meaning is still the same because the main purpose of this sentence **is to show or to let other know that she is rich**.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
3.	...you must let her know that we are rich	<i>....lu mesti isa nunjukno lek dewe itu soge</i>	√		√

- 4) Sentence number 4 deals with the problem of shift in the central components of meaning since words “**quite easily**” which means **lumayan gampang** is translated into “***lumayan pinter***”; It also shows that this translation involve a meaning change.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
4.	.....I do that quite easily now.....	....aku sekarang wes lumayan pinter kok...	√	√	

- 5) In the sentence number 5, “**Never fear**” means **not to scare about something** while in the translated text it becomes “*ya ndak la*” which means “*of course not*” in English. There is a shift in the central components of meaning happening from “**never fear**” become “*of course not*” and it is clear that there is a change in meaning.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
5.	<i>Never fear</i>	<i>ya ndak la</i>	√	√	

- 6) In the sentence number 6, there is a failure in transferring the meaning from the SL to TL. Actually “**telephone girl**” means **a girl whose duty is answering the telephone** while in the TL becomes “*satpam*” or “*security*” in English. It shows that there is a shift in the central components of meaning which deals with meaning change.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
6.	...let the telephone girl down there...	...mbiaro satpam ndek bawah....	√	√	

- 7) “**Circle**” in the SL means a black shadow under man’s eyes then in the TL it is translated into “*lingkaran item*” or *black circle* in English. There is a shift in the central components of meaning by adding “black” or “item” because in the SVJC it is more natural to say “*lingkaran item*” than to say just “**lingkaran**”.

However, the meaning can be held constant because “circle” and “*lingkaran item*” in this sentence refer to the same thing.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
7.	....There are circle under your eyes	....<i>wong ada lingkaran item ndek bawah mata lu</i>	√		√

8) “He cannot begin to fill his order” should be translated into **dee ga isa mulai ngerjakno orderan e** while in the TL there is a shift in the central components of meaning “*dee bingung mau nyelesaino seng mana sek*” this is the evidence that the translated sentence number 106 failed in keeping the original meaning of the SL.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
8.	.....he cannot begin to fill his order	..... <i>dee bingung mau nyelesaino seng mana sek.</i>	√	√	

9) In this sentence, there is a shift in central components of meaning happen in the translation of “stopped” which means “**brenti**” in SVJC becomes “*pigi*” which means **go** in English. Then, it is clear that the translator failed in maintaining the original meaning.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
9.	If you stopped at Harper’s.....	<i>Nek lu pigi Harper’s...</i>	√	√	

10) The sentence number 10 “Yes, I’m very graceful” should be translated into **iya, Aku anggun soro**. In fact, there is a shift in the central components of meaning from “*anggun soro*” become “*emang anggon*” which leads to the change of meaning.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
10.	Yes, I'm <i>very graceful</i>	Iyalah, aku <i>emang anggon</i>	√	√	

11) In the sentence number 11 “**Charles family made everything delightful for me**” means **Keluargae Charles mbuat kabeh e apik gae aku** while the translated text undergo with the shift in the central components of meaning “*Keluargae Charles apik soro mbek aku*”. The next thing is the translation of “**They are so well connected**” which means **mereka punya hubungan seng raket** has a shift become “*aku ya akeh koneksi e*” which is not convey the same message with the original version. Then, it is clear that this translation deals with the meaning change.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
11.	.....Charles's family made everything delightful for me. They are so well connected	.....<i>keluargae Charles apik soro mbek aku lagian aku ya akeh koneksi e</i>	√	√	

12) The SL “**Oh confidences should be suspected-respected**” should be translated into **pede itu haruse dicurigai- eh dihargai maksudku** while The TL has a shift in the central components of meaning become “*Ndak penting sapa sing ngomong toh ya ndak ada, eh ndak kenal*”. The translation failed in maintaining the original meaning.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
12.	Oh, confidences should be suspected-respected, I mean.....	<i>Ndak penting sapa sing ngomong toh ya ndak ada, eh ndak kenal.....</i>	√	√	

13) Actually “**I’m going through hunger and want to make him great**” means **Aku berusaha melewati masa kelaparan dan pengen mbuat dee sukses** while the translated version is “*aku rela berkorban demi dee supaya dee sukses*”. It is clearly shown that this translation undergo with problem of shift in the central components of meaning, then it leads to the meaning change as we seen in the word “**hunger**” or **kelaparan** to “*rela berkorban*” and words “**and want to make him great**” or ”**dan pengen mbuat dee sukses**” to “*supaya dee sukses*”

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
13.	.....I’m going through hunger and want to make him great.....	.....<i>aku rela berkorban demi dee supaya dee sukses</i>	√	√	

14) Actually, the speaker wants “**to show**” some sketches to the listener but in the TL it becomes a statement that her husband (John) has “*many good sketches*” or “*sketsa-sketsa seng apik*”. This translation deals with problem in shift in the central components of meaning then, it leads to the change in meaning

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
14.	.....John has some sketches to show.....	.....<i>John punya sketsa-sketsa seng apik.....</i>	√	√	

15) The SL of number 15 “**I would make a good subject**” means **Aku bakal mbikin subjek seng apik**. The TL has done a shift in the central components of meaning become “*aku cocok jadi model*”. This translation is categorized into a translation which deals with the meaning change

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
15.	....I would make a good subject...	.....aku cocok jadi model...	√	√	

16) The sentence “**if you trust him**” should be translated into **nek lu percaya mbek dee**, in fact the translated text is “*nek emange lu lebih percaya dee*”. “*Emange*” here is just an additional expression to show a statement. There is a shift in the central components from “**trust**” into “*trust more*”, and then it is clear that there is also a change of meaning in this translation.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
16.	....why don't you let Le grange paint you, if you trust him	...Lek gitu biarno Ho Liong ae seng nglukis lu, nek emange lu lebih percaya mbek dee	√	√	

17) The same as the previous finding, sentence number 17 also contains a problem dealing with a shift in the central components of meaning. It can be seen in the translation of “**consider**” or **mempertimbangno** in SVJC becomes “*mesti akeh seng mau*” which means *the other people surely want it without any consideration* so that this translation is categorized into a translation which has a meaning change.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
17.	.....one might consider it	.....orang-orang ya mesti akeh seng mau	√	√	

18) Here “**really worth while**” means **something that is actually good**, different from the SL, the TL is mentioned “*apikan*” or “*better*” in English. Then, “**really worth while**” which is translated into “*better*” or “*apikan*” deals with

problem of shift in the central components of meaning and leads to the change in meaning.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
18.	Why don't you give a little more and have a portrait really worth while.....	<i>Opoo lu ndak mbayar lebih ae tapi isa dilukis seng apikan....</i>	√	√	

19) Actually, word “**to discuss**” has the same meaning as **dibicarakan** in SVJC, but the translator translated the word into “*dikorting*” or “*to give a discount*” in English. It is clear that there is a shift in the central components of meaning from “**to discuss**” become “*to give a discount*”, however it can be decided that the meaning from the SL to TL can be held constant, since the purpose of the “**discuss**” is **to lessen the price or having a discount**.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
19.	....beneath him to discuss the price.	<i>.....masalah harga isa dikorting kok.</i>	√		√

20) Actually, “**We can go now**” should be translated into **kita isa pigi sekarang**, but in the TL has a shift in the central components of meaning as an invite “*Ayo kita pigi sekatang*” that is different from the original meaning. Then, it shows that there is a meaning change happening in this translation.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
20.	We can go now	<i>Ayo kita pigi sekarang</i>	√	√	

21) In this sentence it is clearly shown that there is a shift in the central components of meaning as seen in the translation of “**we shall see each other often at the studio**” which means that **they can meet repeatedly at the studio** into “*kita isa ketemu lagi ndek studio*” which means that *they can*

meet again at the studio. We can see the shift from “repeatedly” into “again” and this shift leads to the change in meaning.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
21.	.....I hope we shall see each other often at the studio.....	.....<i>Moga-moga kita isa ketemu lagi ndek studio</i>	√	√	

22) There is a shift in the central components in this translation because “I hate you” means that **the speaker does not like the listener** while in the SVJC “*lu mbencekno pol*” means that *the speaker assumes that the listener is an annoying person*. It is clear that the meaning from the SL cannot be maintained.

No	SL	TL	Shift in the central components of meaning	Change in meaning	
				yes	no
22.	I hate you	<i>Lu mbencekno pol</i>	√	√	

4.1.4 Generic-Specific Meaning

The writer finds that there are 22 cases in *Overtones* translated text deal with the problem of generic and specific meaning.

The explanation of each problem of generic-specific meaning is given below:

- 1) Based on the Oxford dictionary “flatter” means **to say something nice in a not sincere way**, it is obvious that the translator failed in maintaining the original meaning by translating it into “ngomong” or “speak” in English because “speak” refers to uttering a word which is too general and less suitable to represent word “flatter”. Thus, this is a content transfer process from specific to the generic one and there is a meaning change inside.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	no
1.	.....the one who flatters him	.....<i>satu-satune orang seng ngomong mbek dee</i>		√	√	

2) In the sentence number 2, “**most annoying habit**” means **the habit that annoys mostly among other annoying habit**, then there is a meaning change when the sentence is translated into generic style “*kebiasaan elek*” or “*bad habit*” in English that only means one of the bad habits she does not have the most.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	no
2.	You have a most annoying habit...	<i>lu tu punya kebiasaan elek</i>		√	√	

3) In this sentence, “**accept**” can be interpreted in many ways such as accept Charles as her friend, boyfriend, or husband. Then, the translator tried to explain it in a more specific way by using word “*kawin*” that means “*marry*” in English. It is obvious that it is a translation process from generic to specific one and deals with meaning change.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	no
3.	...safer to accept Charles’s money and position	<i>...lebih aman kawin mbek Charles seng punya duit mbek kedudukan</i>	√		√	

4-11) Sentences number 4-11 have the same problem dealing with generic-specific meaning. They translate word “**automobile**” or the shortest word “**auto**” which means a luxurious car into “*Jaguar*” in SVJC which is more specific by mentioning the brand. Then, the translator cannot preserve the meaning rightly.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
4.	Tell her we have an automobile.	<i>Bilango nek dewe punya Jaguar</i>	√		√	
5.	Tell her we have an automobile.	<i>Bilangno nek kita punya Jaguar</i>	√		√	
6.	.....and tell her we have an automobile	<i>.....terus bilangno nek kita punya jaguar</i>	√		√	
7.	Automobile	<i>Jaguar</i>	√		√	

8.	There's your chance for the auto	<i>Itu lo ngomongno soal jaguar</i>	√		√	
9.	When you and your husband come to see us.....	<i>Nek lu mbek bojo lu mau dateng.....</i>		√	√	
10.	Now, if I'm not satisfied.....	<i>Misale aku ndak puas.....</i>		√	√	
11.	I know you have an automobile	<i>Aku tau lu punya Jaguar</i>	√		√	

12) In the SL only mentioned “**Three**” which means “**tiga**” in SVJC. Then, it is translated into “*tiga sendok ae*” which is more specific by explaining the subject “*sendok*”. Thus, there is a meaning change in this translation

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
12.	Three, please....	<i>Tiga sendok ae....</i>	√			√

13) “**so much taste in dress**” means **selera baju seng soge** in SVJC while the translated version is more specific “*selera baju seng apik*”. “**Selera baju seng soge**” is the general words, then in the context of the speaker who wants to praise the listener, it should refer to a good taste in dress so that there is a change in meaning by translating it into a more specific meaning “*selera baju seng apik*”

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
13.	....you have so much taste in dress.....	<i>.....lu lak punya selera baju seng apik to.....</i>	√			√

14) In the sentence number 14, words “**a good model for John**” means **Model seng apik gae john**. “**Gae John**” here is too general to understand, and then the translated text is made in more specific way “*gae dilukis John*” so that the reader can be more understand that she is a good model for being painted by John. Actually, there is a change in meaning from generic into a specific meaning.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
14.	.....a good model for John....	.....<i>model seng apik gae dilukis John.....</i>	√		√	

15) In the SL, words “**great inducements**” means **a strong motivation or pressure to do something** while in the TL it is just mentioned “*ada apa-apane*” or “*there is something happening that motivates her to do something*” in English without giving a clear explanation whether it is a small or a strong motivation. Then, it is a translation from the specific to the generic which deals with change the meaning.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
15.	...You must have had great inducements to come back to the states	... <i>pasti ada apa-apane lu mbalek Surabaya</i>		√		√

16) The SL of sentence number 16 seems to be more specific than the TL since word “**daughter**” is translated into “*anake*” that have no specific explanation about the sex. This translation is a process of transfer from specific to generic style and also it deals with the meaning change.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
16.	.....she is the daughter of a wealthy miner.....	.....<i>dee anake penambang soge.....</i>		√	√	

17) In the sentence number 17, sentence “**are you and Mr Goodrich in the same things, too?**”, word “**in**” refer to **the position of everything**. Then, this sentence was translated into a more specific way by using word “*seneng*” or “*like*” in English. This translation is a translation process from generic to specific meaning that is automatically undergoes change in meaning.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
17.	Are you and Mr Goodrich in the same things, too?	<i>Lu mbek Charles itu seneng hal seng podo, ta?</i>	√			√

18) “**magnificent**” in this sentence refers to **an attractive house**. Many words can refer to attractive house such as a house which is eye catching in color, the excellent in interior design, or in term of the big size. Here, the TL mentions it as “*Rumah seng guede soro*” or “*a huge house*”, it can be said that it is a transfer process from generic to specific that deals with meaning change.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
18.	They have a such magnificent house.....	<i>Mereka tuh punya rumah seng guede soro....</i>	√		√	

19) Word “**splendid**” in this sentence means **a very good thing**. In the TL “**splendid work**” is translated into “*apik*” or “good” in English. It seems that the TL is less specific than the SL so that it is a translation process from specific into a generic one that also leads to the meaning change.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
19.	Yes, he is doing a splendid work	<i>Ya mesti, wong kerjaan e dee apik</i>		√	√	

20) Here, “**he is accepted not at all by artist themselves**” means **he was accepted by the artist in the past while today he is not accepted any more**; then the translator translated it without explaining the acceptance of the artists in the past, it just mentioned that he does not accepted by the artists or “*Lha wong sesame pelukis ae ga ada seng ngakoni dee kok*” which is not as specific as the SL. Thus, this translation deals with the problem of specific-generic meaning which leads to the change of meaning.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
20.	.....He is accepted not at all by artist themselves....	.....<i>lha wong sesame pelukis ae ga ada seng ngakoni dee kok.....</i>		√	√	

21) In the sentence number 22, “**waste of time**” refers to **the unnecessary use of time**, and then the SVJC’s version “*percuma*” is a general style because it can refer to many things such as waste of money, energy or time. Thus it is clear that the translation process in this sentence is from specific to generic while the meaning is automatically having a change.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
21.	But if Le Grange isn’t accepted by artists, it would be waste of time.....	<i>Tapi nek misale Ho Liong ndak diterima ndek kalangan pelukis laen e, ya percuma....</i>		√		√

22) Word “**endure**” refer to **the situation of a person who holds the suffering**. Then, in the sentence number 23 “**he can’t endure much longer**” means **that he cannot hold the suffering condition any longer**. The translation in TL become “*dee ndak isa kayak gini lebih suwe lagi*”; “*Kayak gini*” is a general word that can be refer to many things, that is why the writer decides this translation as specific to generic and there is a meaning change involving in this translation.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
22.	.....he can’t endure much longer.....	.....<i>dee ndak isa kayak gini terus.....</i>		√	√	

23) “**Finish what I don’t want to say**” means that **the speaker wants the listener to end the words that she does not want to say** while in the TL only mentioned “*terusno kalimatku*” or “*finish my words*” in English; “*words*” here is too general because it doesn’t give any information that the words is

willing to say by the speaker or not. Thus, it is a translation process from specific to generic and having a meaning change inside.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
23.	Finish what I don't want to say	<i>Terusno kalimatku tah</i>		√		√

24) In this sentence, words “**introduce your husband to his advantage**” means that **the speaker will promote the listener’s husband to the people who have a good finance** while in the TL it is just mentioned that “*she will pomote her husband*” or “*Aku bakal mromosino bojo lu*” without giving any information to whom that she will promote. Then, it is clearly that it is a translation process from specific to generic and there is also involved a change in meaning.

No	SL	TL	Generic-specific		Change in meaning	
			G-S	S-G	Yes	No
24.	I shall be able to introduce your husband to his advantage	<i>Aku bakal mromosino bojo lu</i>		√		√

4.1.5 Pleonastic

The writer finds that only 5 cases in *Overtones* translated text deal with the problem of pleonastic expression.

The explanation of each problem of pleonastic above is given below:

- 1) In the sentence number 1, “**I don’t love him**” should be translated into **aku ndak cinta dee kok** without the word “*memang*” as in the TL. “*memang*” in the sentence “*aku memang ndak cinta dee kok*” is categorized into an inappropriate word to state or it can be said a pleonastic expression. The problem of pleonastic in this translation does not influence the meaning of the original text.

No	SL	TL	Pleonastic	Change in meaning	
				yes	no
1.	I don't love him.....	<i>Aku memang ndak cinta dee kok.....</i>	√		√

2) Here, there is a pleonastic expression in the SL since there is no explanation about “*who is always true*” in the SL or “*lu tu mesti bener*” in the TL. However, the problem of pleonastic does not lead to the meaning change.

No	SL	TL	Pleonastic	Change in meaning	
				Yes	no
2.	That's right, blame me	<i>Iya ya, lu tu mesti bener, salahno aku terus ae</i>	√		√

3) In the sentence number 3, “*yakapa*” in the TL is categorized as a pleonastic expression since there is no word stated like that in the SL. However the use of words “*yakapa*” does not bring an influence in the original meaning, it is only a word that is inappropriate to state.

No	SL	TL	pleonastic	Change in meaning	
				yes	no
3.	Shall I be haughty, cordial or caustic or.....	<i>Aku mesti yakapa, berlagak sombong ato ramah ato kasar ato.....</i>	√		√

4) In the SL, there is no sentence that refers to word “*lu harus*” in the TL, then it is included to the pleonastic expression. Moreover, the use of word “*lu harus*” or “*you must*” in English bring an effect as a change in meaning because actually in the SL “**Make her feel she need us**” is not a duty that the listener must do while the adding word “*lu harus*” in the TL make it as a duty that the listener must do.

No	SL	TL	Pleonastic	Change in meaning	
				yes	no
4.	.....make her feel she need us	<i>.....lu harus mbikin dee krasa butuh dewe</i>	√	√	

5) The sentence number 5 involves a problem dealing with pleonastic expression in words “*come and see us in our studio*”. In the TL that words was translated into “*dateng nd studione bojoku*” or “*come to our studio*” without mentioning word “see”. Actually, the sentence does not need to mention word “see” because by coming to the studio, it is certain that she can also see the studio. Overall, this translation has no meaning change.

No	SL	TL	Pleonastic	Change in meaning	
				yes	no
5.	You must come and see us in our studio	<i>Lu mesti dateng nd studione bojoku</i>	√		√

4.1.6 Formula

The writer finds that there are 17 cases in *Overtones* translated text deal with the problem of formula.

The explanation of each problem of formula is given below:

1) The sentence number 1 “**you leave all the fibbing to me**” means **kamu tinggalno kebohongan e ndek aku**. The translation in SVJC must be explained more to make the reader know whether this sentence refers to the accusation or a willingness. In this case, the sentence refers to the willingness, then in the TL use a more appropriate sentences to make the reader more understand the idea, “*wes biarno aku ae seng mbujuk*”. The SL and the TL have different formula in pouring the message but the meaning is the same.

No	SL	TL	Formula	Change in meaning	
				yes	no
1.	You leave all the fibbing to me	<i>Wes biarno aku ae sing mbujuk</i>	√		√

2) In this sentence, SL and TL have a different formula in pouring a message. “**I can’t let her see that**” means **aku nda isa mbiarno dee tau itu** while the TL use another formula “*ojo sampe dee tau itu*”. Actually, those two sentences have the same idea i.e **not wanting other people to know about something**.

It is obvious that this is a translation which deals with the problem of formula and does not involved any changing in meaning.

No	SL	TL	Formula	Change in meaning	
				yes	no
2.	I can't let her see that	<i>Ojo sampe dee tau itu</i>	√		√

3) The SL and TL of number 3 have a different formula to express words “very stupid”. In English it is commonest if people say the adjectives twice directly “**stupid fool**” while in the SVJC is not familiar with that thing so that the translation become “*bener-bener goblok*”. Although they have different formula but they still keep the same main idea as “very stupid”

No	SL	TL	Formula	Change in meaning	
				yes	no
3.	You were a stupid fool.....	<i>Nda itu bener-bener goblok....</i>	√		√

4) In the sentence ‘**how you have made me suffer**’ which is *yakapa kamu wes mbikin aku soro* has the same idea as the TL “*yakapa sorone aku gara-gara lu*”. It is clear that SL and the TL deal with the problem of formula but they do not undergo any change in meaning because of having the same idea.

No	SL	TL	Formula	Change in meaning	
				Yes	no
4.	You don't know how you have made me suffer	<i>Lu ndak tau yakapa sorone aku gara-gara lu</i>	√		√

5) In the SL, the sentence is affirmative “**Won't you sit down?**” or *kamu ga duduk?* while in the TL it is expressed as an imperative “*duduko*” or “*sit down*” in English. It shows that there is a different sentence structures between the SL and TL but they both have the same meaning; that is **to ask the listener to sit.**

No	SL	TL	Formula	Change in meaning	
				yes	no
5.	Won't you sit down?	<i>Duduko</i>	√		√

- 6) “**why shouldn't I look well**” is an affirmative sentence which function is for assuring, should be translated into **kenapa aku kok ga seharuse ketok seger?** while in the TL it becomes “*iya se seger*” that refers to a statement sentence. There is a problem dealing with formula but still have the same purpose as **an expression to show a pride because of her well-looking.**

No	SL	TL	Formula	Change in meaning	
				yes	no
6.	Why shouldn't I look well?....	<i>Iya se seger.....</i>	√		√

- 7) Sentence number 7 also deals with the problem of formula. They use different expression in pouring the message. “**At last**” means **akhire** while in the TL becomes “*aduh ndak daritadi*”. “**akhire**” and “*aduh ndak daritadi*” have the same idea; that is **a statement of relief because of something.**

No	SL	TL	Formula	Change in meaning	
				yes	no
7.	At last	<i>Aduh ndak daritadi</i>	√		√

- 8) Sentence “**I have an intense admiration for you**” means **aku punya kekaguman seng gede buat lu**, then it is translated into a different formula in the TL “*aku ini sungguan kagum mbek lu*”. Actually, those two sentences have the same meaning as **the speaker is really amazed of the listener.** Thus, it is just different in formula but the meaning does not change.

No	SL	TL	Formula	Change in meaning	
				yes	no
8.	.....I have an intense admiration for you.....	<i>.....Aku ini sungguan kagum mbek lu.....</i>	√		√

- 9) The literal translation of “**She is sneering on your poverty**” should be **dee ngecei kemiskinanmu** while the TL has different formula in expressing the

meaning; that is “*Dee ngece nek lu miskin*”. Although they have different formula but they both have the same idea as **a sneering of other’s poverty**.

No	SL	TL	Formula	Change in meaning	
				yes	no
9	She is sneering on your poverty	<i>Dee ngece nek lu miskin</i>	√		√

10) The sentence number 10, “**She is taunting you**” refers to a statement that **there is someone taunting at a person** while the TL uses the affirmative form “*ngece lagi?*”. Although the TL uses an affirmative form but the purpose is not for asking whether the taunting is true or not, but it is for the purpose of a statement. Then, this number involves a problem with formula but the meaning does not change.

No	SL	TL	Formula	Change in meaning	
				yes	no
10.	She is taunting you. Get even with her	<i>Ngece lagi? balesen</i>	√		√

11) Sentence “**don’t call me happy**” means **Ojok bilang aku bahagia**, then there is a different formula in the TL becoming “*bahagia apane*”. Although, the sentence in the SL and TL are different but still have the same purpose as **stating that she is an unhappy person** then, it is clear that the meaning keep constant.

No	SL	TL	Formula	Change in meaning	
				yes	no
11.	Don’t call me happy.....	<i>Bahagia apane.....</i>	√		√

12) The SL and TL in the sentence number 12 have a different formula in expressing the message. Basically “**yes, I think it would**” and “*iya ya*” have the same idea as **agreement to the previous dialogue**, then this translation deals with problem of formula but does not lead to the meaning change.

No	SL	TL	Formula	Change in meaning	
				yes	no
12.	Yes, I think it would	<i>Iya ya</i>	√		√

13) Sentence number 13 “**give us the order**” means that **the speaker wants the other to give an order for her**, then the TL has a different formula from the SL “*Ayo tah mesen o*” which means “*come on, order to me*”. However, they both have the same idea that is asking the listener to order. It is clear that there is no meaning change involved in this translation.

No	SL	TL	Formula	Change in meaning	
				yes	no
13.	Give us the order	<i>Ayo tah mesen o</i>	√		√

14) Actually, “**to add my name to your husband’s list of patronesses**” and “*jadi salah satu sponsore bojo lu*” (become one of your husband’s list of patronesses) refer to the same thing. These two sentences are different in the sentence structure and diction but the formula are the same; **to be a supporter of her friend’s husband portrait**.

No	SL	TL	Formula	Change in meaning	
				yes	no
14.	It will give me pleasure to add my name to your husband’s list of patronesses	Aku seneng nek isa jadi salah satu sponsore bojo lu	√		√

15) “**Well, I came just in time to rescue you**” should be translated into **aku dateng nd waktu seng tepat gae nylametno kamu** but in the TL does not mention about “**in time**” and “**to rescue**”. The translated text is “*wah untung aku dateng, nek ndak yakapa*”. However, the main message is still the same that is **a feeling of success by making other realize about the truth just in the right time**; this translated sentence just deals with the problem of formula but the original meaning is maintained.

No	SL	TL	Formula	Change in meaning	
				yes	no
15.	.....Well, I came just in time to rescue you	.....<i>Wah untung aku datang, nek ndak yakapa</i>	√		√

16) The SL number 16 “**ah one doesn’t flatter when one tells the truth**” which means **ah orang itu ndak mbombong nek ngomongno kenyataan** has the same idea as the TL “*Ah ndak mbombong kok wong kenyataan e emang gitu*”. Actually, those two sentences refer to the same thing that it cannot be said a flattering if people state the fact. Indeed, they have a different formula in expressing the message but the original meaning can be held constant.

No	SL	TL	Formula	Change in meaning	
				yes	no
16.	Ah one doesn’t flatter when one tells the truth	<i>Ah ndak mbombong kok wong kenyataan e emang gitu</i>	√		√

17) In the sentence number 17 “**I am going to make you and your husband suffer**” should be translated into **aku bakal mbikin kamu mbek bojomu soro**. In fact, the TL uses different formula from the SL, “*Liaten ae ya nek ndak lu mbek bojomu soro nanti*”; The TL adds words “*liaten ae ya*” to clarify more that this is a feeling of hatred. Then, the SL and TL have the same idea as **an action that she will do based on the hatred** and it is clear that only the form is changed but the meaning is constant.

No	SL	TL	Formula	Change in meaning	
				yes	no
17.	I am going to make you and your husband suffer	<i>Liaten ae ya nek ndak lu mbek bojomu soro nanti</i>	√		√

4.1.7 Redistribution of Semantic Components (ROSC)

The writer finds that 9 cases of the total 110 cases in *Overtones* translated text deal with the problem of redistribution of semantic components

The explanation of each problem of redistribution of semantic components is given below:

1) There is a redistribution of semantic component process in the sentence number 8 that can be shown in the translation of sentence “**make the best**” into “*nonjolno*” and “**the good points**” into “*kelebihanku*”. In the first

finding, actually “**make the best**” is an explanation of word “*show off*” or “*nonjolno*” SVJC while words “**the good points**” is the explanation of “*possitivenes*” or “*kelebihan*” in SVJC. Thus, it can be concluded that there is a process of grouping of many words to become a word in the TL which is called an analytical process.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
1.	I've tried to make the best of the good points.	<i>Aku kan berusaha nonjolno kelebihanku</i>	√			√

2) Different from the previous finding, the sentence number 2 consists of a synthetic process that explains a word into a number of words. It can be seen in the word “**appearance**” that means **a physical condition of a person which other people can see**, it is translated into the explanation’s version “*seng isa diliat orang laen*”. Thus, there is no change in meaning.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
2.	.....you are my appearance in the world	<i>.....lu tu seng isa diliat orang laen ndek dunia ini</i>	√			√

3) In the sentence number 3, the translation uses words “**have no desire**” to explain word “*reluctant*” or “*males*” in SVJC. It is clear that this translation is a synthetic process which does not undergo any change in meaning

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
3.	No, I have no desire to quarrel with you.....	<i>Ndak, aku males tukaran mbek lu.....</i>		√		√

4) Based on the Oxford dictionary “**Nourishing**” means **keeping a person healthy with food** then it is translated into “*bikin kenyang*” which does not

have the same meaning. Thus, it is an analytical process that deals with meaning change.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
4.	Sugar is nourishing	<i>Gula itu bikin kenyang lo.</i>	√			√

5) The SL in the sentence number 5 “**wealth**” which means **a rich person** is translated in a number of words in the TL “*Orang sing pancene sogé*”. This translation is categorized in the analytical process of the redistribution of the semantic components. However, the meaning is held constant.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
5.	.....who marries wealth	<i>....kawin mbek orang sing pancene sogé</i>	√			√

6) In the sentence number 6, there is a redistribution of semantic components in the word by explaining a single word “**posing**” into a number of words “*jadi model lukisan*”; this process is called an analytical process. There is no change in meaning in this translation.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
6.	.....Dorothy Ainsworth of Oregon is posing.	<i>....Donna Amelia jadi model lukisan..</i>	√			√

7) In this sentence the adding suffix “s” in the word “**Bedfords**” refer to **a family of Bedfords**. Since the Indonesian is not accustomed with the suffix “s”, the translation become “*Keluarga Baskoro*”. It shows that this is an analytical process of redistribution of semantic components by explaining a word into a number of words and this problem does not deal with any change in meaning.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
7.	.....we are invited to the Bedfords for dinner...	.....ntik malem kita diundang mbek keluarga Baskoro.....	√			√

8) In the sentence number 8, the translator failed to preserve the meaning from the SL. Actually “**little below his usual price**” is the explanation of lower price which is not always cheap so that the translation in SVJC “*murah*” is proved that there is a change in meaning.

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
8.	.....John might be induced to do you for a little below his usual price	.....Rasae John ialah dirayu-rayu titik ben isa ngasiki harga sing murah		√	√	

9) “**Had a brilliant mind**” is the explanation of word “*smart*” or “*pinter*” in SVJC so that it is a synthetic transfer process and deals with no change in meaning

No	SL	TL	ROSC		Change in meaning	
			Analytical	Synthetic	Yes	No
9.	You always had a brilliant mind, Margaret	Lu kok selalu pinter se, Margaret		√		√

4.1.8 Provision for the Contextual Conditioning

In the Overtones’ translated text, there is no sentence dealing with the problem of provision for contextual conditioning.