

CHAPTER I

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

Adjusting one's thought in other expression may not be an easy job. It also seems rather difficult to find another word for replacing the same idea or even resembling the original expression or what is usually called as source language. The activity of rendering from one language into another is then generally uttered as translation. This activity may be performed to adapt other people language to our own language for having the same understanding for the material given to us as a source.

Becoming a successful literary translator is not easy. There are some considerations for deciding whether someone's rendering may be accepted for the reader or not. Experience takes the main role in this procedure. Samuelsson-Brown (1995), in his book entitled *A Practical Guide for Translators*, clarified that it was not enough even someone had completed his basic education and had done a course of study to become a translator, he will then remain need to gain experience. Thus, in obtaining a good translation, translators must understand language, culture and people of source and target language. It is of course a long tiring process so far, since people will usually have gained several years' experience in a chosen profession before translation appears as an option.

The complexity of this process makes the writer think of how a translator succeeds in performing his or her duty, since the background knowledge of the

translator toward the author may be considered as one of the most important factors to meet their ideas. Rycynga and Schwartz (1963:287) suggested that it was found out that the background linguistic system (in other words, the grammar) of each language is not merely a reproducing instrument for voicing ideas but rather is itself the shape of the ideas, the program and guide for the individuals' mental activity, for his analysis of his impression, for his synthesis of his mental stock in trade. They also added that the formulation of ideas is not an independent process, strictly rational in the old sense, but is part of particular grammar and differs, from slightly to greatly, as between different grammars.

The writer decided to use the English translated novel *The Alchemist* which was written by Paulo Coelho as a source to examine the way the translator processes the source language into Indonesian. *The Alchemist* is an allegorical novel by Paulo Coelho first published in 1988. It follows Santiago, a young Spanish shepherd, on a journey to fulfill his Personal Legend. It has been hailed as a modern classic. The plot is inspired by Jorge Luis Borges' short story: *Tale of two dreamers*. *The Alchemist* was originally written in Portuguese and has since been translated into 67 languages, winning the Guinness World Record for most translated book by a living author. It has sold more than 65 million copies in more than 150 countries, becoming one of the best-selling books in history.

The process of adaption conducted by the translator of this novel is also interesting to be observed for there are many terms need to be adapted into the target language. As stated above about how complex actually the process of translating literary book is, we should also consider that it is rather a hard work

for a translator to render an original word so it can be understandable by the reader. Tanti Lesmana, who is the translator of *The Alchemist*, may become one of the models for those having intention as translator in the future. She has translated several novels so far. Some of her works have been published and even become a masterpiece for the author, for instance [*Gone with the Wind*](#) by Margaret Mitchell, [*Coraline*](#) by [*Neil Gaiman*](#) and *The Alchemist* by Paulo Coelho.

Several unique words appear in this novel, such as ‘an omen’, ‘a practice of infidels’ or ‘Personal Legend’ are interesting to be analyzed in terms of how the translator finally found the matched words to describe them. There are also some clauses which for those who have limited vocabularies will consider them as complicated ideas. For Mildred Larson, translation consists of transferring without distortion the meaning of the source language into the target language, meaning which must be kept constant, even when the form of the source language changes as it is turned into the form of the target language.

In fact, while we are reading, we sometimes find in the material a difficult term to understand or a term that we consider difficult to find the proper word which resembles its meaning. Implicit texts have meanings which are not as overtly as seen. Larson has divided implicit meaning into three categories, which are implicit referential meaning, implicit organizational meaning, and implicit situational meaning. It makes the writer wonder since there should be several steps or ways for conducting implicit meaning translation. How they finally find the word and choose it to take the place of a word, so it can match with the

original idea becomes the point of this research. Additionally, the writer also intends to figure out the aspect in revealing the implicit meaning in this novel.

1.2 STATEMENT OF THE PROBLEM

Based on the background of the study above, the writer of this study intends to find out:

1. How are English implicit meanings in the *Alchemist* translated into Indonesian?
2. What aspects may appear as consideration in the translation of implicit meaning in this novel?

1.3 OBJECTIVE OF THE STUDY

The objective of this study are find out how English implicit meanings in a novel entitled the *Alchemist* are translated into Indonesian and also aimed to discover some aspects which appear as consideration in the use of implicit meaning in the novel.

1.4 SIGNIFICANCE OF THE STUDY

This study is expected to give contribution to the studies of translation, especially for better understanding in implicit meaning. It is also expected to be a helpful source for student who has desire to translate a work. Furthermore, the writer hopes this study could become a reference for anyone interested in this topic and who wants to conduct further research.

2.5 DEFINITION OF THE KEY TERMS

- **Translation** : A craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language (Newmark, 1981: 7)
- **Meaning** : Ideas or concepts which can be transferred from the mind of the hearer by embodying them as they were, in the form of one language or another (Lyons 1981, p. 136)
- **Implicit Meaning** : Idea which is indirectly conveyed in a text, but as a part of the whole concept written someone (Larson, 1984: 34)