THE ANALYSIS OF TRANSLATION TECHNIQUE OF CHILDREN STORY: 
“LILA, THE CLUMSY WITCH”

By

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ABSTRACT

Regarding to Douglas Robinson, in his famous book entitled Becoming a translator, 1998; 49, define translation is an intelligent activity involving complex processes of conscious and unconscious learning. In the other book of Peter Newmark's, a textbook of translation, stated that translation is rendering the meaning of a text into another language in the way that the author intended the text. Newmark describe translation techniques into two catagories. First, translation which focuses on the source language and target language. The SL translation techniques consists of four such as word fo word, literal, faithfull and semantic translation. While the techniques which focuses on Target Language (TL). The techniques are adaptation, free translation, idiomatic translation and communicative translation. In this paper, the writer would like to analyze the children text entitled Lila, the clumsy witch or Lila, penyihir yang ceroboh. " what kind of translation techniques does the writer use in translating the text? The story is written by Amelia Kurniawati and translated by P. Francis Rhien. The result is that the writer of the book uses more techniques of translation which focuses on Source language using word for word translation 19,3%, Literal translation 61,5% and Free translation 19,3%. This result indicates that the writer of the book focuses on the source language.

Keywords: translation, translator, source language, target language, etc.

I. INTRODUCTION

Regarding to Douglas Robinson, in his famous book entitled Becoming a translator, 1998; 49, define translation is an intelligent activity involving complex processes of conscious and unconscious learning. In the other book of Peter Newmark's, a textbook of translation, stated that translation is rendering the meaning of a text into another language in the way that the author intended the text. While in the other book of his, Approaches to Translation, he defines translation is 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.

In this paper, the writer would like to
analyze the children text entitled *Lila, the clumsy witch* or *Lila, penyihir yang ceroboh*. The story is written by Amelia Kurniawati and translated by P. Francis Rhien. By analyzing this discourse, I hope I could comprehend the translation method both in theory and in practice.

**II. THEORITICAL FOUNDATION**

**a. Definition of Translation**

Regarding to Douglas Robinson, Translation is more about people rather than about words, translation is more about the jobs people do and the way they see their world rather than it is about register or sign systems. Translation is more about the creativity imagination rather than it is about rule-governed analysis. The translator is more like an actor or a musician (a performer) rather than like a tape recorder. The translator, even of highly technical texts, is more like a poet or a novelist rather than a machine translation system.

In the other book of Peter Newmark's, *a textbook of translation*, stated that translation is rendering the meaning of a text into another language in the way that the author intended the text. While in the other book of his, *Approaches to Translation*, he defines translation is 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.

Translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; because all questions of semantics relate to translation theory. Sociolinguistics, which investigates the social registers of language and problems of language in contact in the same or neighboring counties, has a continuous bearing on translation theory. Sociosemantics, the theoretical study of parole-language in context-as opposed to *langue*-the code or system of a language-indicates the relevance of 'real' examples-spoken, taped, written, and printed. Since semantics is often presented as a cognitive subject without connotations, rather than as an exercise in communication, semiotics-the science of sign- is an essentials factor in translation theory. Charles Morris's (1971) division of semiotics into syntactic, the relation of signs to each other; semantics, the allocation of signs to their the real objects; and pragmatics, the relation between signs and interpreters, has been taken as model by the Leipzig translation theorists (Neubert, 1968, 1972; Kode, 1965, 1968) who have been particularly sensitive to the pragmatics of political statements.

**b. How does translation relate to Semantics**

Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. Semantic translation remains within the original culture and assists the render only in its connotations if they constitute the essential human (non-ethnic) message of text. A semantic translation tends to be more complex, more awkward; more detailed, more concentrated, and pursued the thought-processes rather than the intention of the transmitter.
c. The dynamic of translation

A text may therefore be pulled in ten different directions, as follows:

1. The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalized?
   For example; Hot dog cannot be translated into *anjing panas* because it will be far away from the meaning. Hotdog means a food which is made from ellip bread with sauces inside.

2. The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation in SL.
   For example:
   * Bachelor party is a party which is held by a boy before getting married. We cannot translate it into *anjing panas* because it will be far away from the meaning. Hotdog means a food which is made from ellip bread with sauces inside.*

3. Content items referring specifically to the SL, or third language (i.e. not SL or TL) cultures.
   For example:
   * Bachelor party is a party which is held by a boy before getting married. We cannot translate it into *anjing panas* because it will be far away from the meaning. Hotdog means a food which is made from ellip bread with sauces inside.*

4. The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition of SL at the time.

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue Book</td>
<td>Biru Buku</td>
</tr>
<tr>
<td>Adjective which modifies noun</td>
<td>Noun</td>
</tr>
</tbody>
</table>

When we translate the word into Indonesia it will be *buku yang berwarna biru*, not *biru buku*.
For example: "curiosity killed the cat"

5. The expectation of putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership.

For example: the words should not be translate down;

Valentine is the day where people celebrate it by giving a presents for beloved persons.
Halloween is the day where kids say "trick or treat” and wear an unusual costume

6. The conventional grammatical and lexical usage for this types of text, depending on the topic and situation in TL

For example:

<table>
<thead>
<tr>
<th>Buku</th>
<th>Biru</th>
</tr>
</thead>
<tbody>
<tr>
<td>Noun (kata benda)</td>
<td>Adjective (kata sifat) modifies noun (buku)</td>
</tr>
</tbody>
</table>

7. Content items referring specifically to TL, or third language (i.e. not SL or TL) cultures.

For example: The words Lebaran and mudik refer to specific meaning for Indonesian

8. The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition of TL at the time

For example: The title of newspaper “mudik” explains the tradition of Indonesian to go to their hometown.

9. What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership.

10. The views and prejudices of translator, which may be personal and subjective, or may be social and cultural, involving the translator's group loyalty factor, which may reflect the national, political, ethnic, religious, social class, sex, etc. assumption for the translator.

d. Techniques in translation

Newmark describes the techniques of translation in the form of a flattened V diagram (1992;
This is often demonstrated as interlinear, with the TL immediately below the SL words. The SL word-order is preserved and words translated singly by their most common meanings, out of context. For example:

<table>
<thead>
<tr>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>I will Go To School Tomorrow</td>
<td>Saya akan pergi Ke sekolah Besok</td>
</tr>
<tr>
<td>Last night Slept Late</td>
<td>Tadi malam saya Tidur Terlambat</td>
</tr>
</tbody>
</table>

**Literal Translation**

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of the context. As pre-translation process, this indicates the problems to be solved.

For example:

- a. Fried chicken = ayam yang digoreng
- b. Blue book = buku yang berwarna biru
- c. Fried rice = nasi yang digoreng
- d. White house = rumah yang di cat warna putih
- e. Fresh air = udara segar
- f. Classroom = ruang kelas

**Faithful translation**

A faithful translation attempts to reproduces the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norm) in the translation. It attempts to be completely faithful to the intention and the text-realization of the SL writer.
For example:

a. Boyfriend = teman (pacar) laki-laki
b. Girlfriend = teman (pacar) perempuan
c. Frying pan = tempat penggorengan
d. Elementary school = sekolah dasar
e. Secondary school = sekolah tingkat menengah
f. Senior high school = sekolah tingkat atas

**Semantic translation**

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version.

For example:

a. Are you kidding? = jangan bercanda kamu
b. What a beautiful girl! = wah gadis itu cantik sekali
c. Take it easy = tenanglah
d. Take off = tinggal landas
e. Landing = mendarat

**Adaptation**

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots, are usually preserved, the SL culture converted to the TL culture and text rewritten.

**Free translation**

Free translation reproduces the matter without the manner, or the content without the form of original. Usually it is paraphrase much longer than the original, a so-called 'intralingua translation' often prolix and pretentious, and not translation at all.

For example:

a. Translation is an intelligent activity = Penerjemahan adalah sebuah kegiatan yang mencerdaskan sang penerjemah.
b. Talk less, do more = Sebaiknya-baiknya orang adalah yang sedikit berbicara namun banyak bertindak.

**Idiomatic translation**

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of
meaning by preferring colloquialisms and idioms where these do not exist in the original.

For example:

- *to walk on egg shells* — 'bertindak dengan berhati hati'
- *all walks of life* — 'semua golongan profesi dan latar belakang'
- *laughter is the best medicine* — 'membuat orang senang dengan tertawa'

**Communicative translation**

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

d. **The role of translation in ELT**

As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learners' knowledge of the foreign language, either as form of control or to exercise his intelligent in order to develop his competence. This is its strong point in foreign-languages classes, which has to be sharply distinguished from its normal use in transferring meaning and conveying messages. The translation is done in school. Which as a discipline is unfortunately usually taken for granted and rarely discussed.

1. **A Translator is multifaceted man**

While translators must meet the needs of translation users in order to make a living, it is also important for them to integrate those needs a translator-oriented perspective on the work, seeing the reliability that users demand in the larger context of professional pride (including also involvement in the profession ethics).

Translator and (especially) interpreters do all have something of actor in them, the mimic, the impersonator, and they do develop remarkable recall skills that will enable them to remember a word (often in a foreign language) that they have heard only once.

Translators and interpreters are voracious and omnivorous readers, people who are typically in the middle of four books at once, in several languages, fiction and nonfiction, technical and humanitistic subjects, anything and everything. They are hungry for real-world experience as well as, through travel, living abroad for extended periods, learning foreign languages and cultures, and above all paying attention to how people use language all around them. The plumber, the kids' teachers, the convenience store clerk, the doctor, the bartender, friends and colleagues from this or that region or social class and so on.

2. **Translation is business**

Nothing is utterly reliable, everything takes time, and there ain't no such thing as a free lunch. Even in a less than ideal world, however, one can still hope for the best possible realistic outcome; a
translation that is reasonably reliable, delivered in good time before deadline, and relatively inexpensive. Unfortunately, even these lowered expectations are often unreasonable, and trade-offs have to be considered:

The closer one attempts to come to perfect reliability, the more the translation will cost and the longer it will take.

The shorter the time span allowed for the translation, the more it will cost and the harder it will be to guarantee reliability.

The less one is willing to pay for a translation, the harder it will be to ensure reliability and to protect against costly delays.

Professional translators do their work because they enjoy it, because they take pride in it — and also, of course, to earn a living. Professionals translate for money. And most translators (like most professionals of any field) feel that they don't make enough money, and would like to make more. If you are a freelancer, you can create your own agency and farm translation job out to other freelancers (take a cut for project management); and (the long-term strategy) work to educate clients and general public about the importance of translation, so that money managers will be more willing to pay premium fees for translation.

III. FINDING AND DISCUSSION

<table>
<thead>
<tr>
<th>No</th>
<th>Method</th>
<th>English</th>
<th>Indonesian</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>L</td>
<td>LILA THE CLUMSY WITCH</td>
<td>LILA PENYIHIR YANG CEROBOH</td>
</tr>
<tr>
<td>2</td>
<td>L</td>
<td>Orange Rainbow Kingdom is a small but beautiful kingdom of magic.</td>
<td>Kerajaan penyihir yang bernama negeri pelangi jingga adalah sebuah kerajaan kecil yang indah</td>
</tr>
<tr>
<td>3</td>
<td>WFW</td>
<td>The Kingdom is ruled by Queen Morella</td>
<td>Negeri itu dipimpin oleh ratu Morella</td>
</tr>
<tr>
<td>4</td>
<td>L</td>
<td>an elegant and wise queen loved by her people.</td>
<td>yang dikenal sebagai ratu yang anggun, bijaksana, dan sangat dicintai rakyatnya.</td>
</tr>
<tr>
<td>5</td>
<td>WFW</td>
<td>Inside the palace</td>
<td>Didalam lingkungan</td>
</tr>
<tr>
<td>6</td>
<td>L</td>
<td>of orange Rainbow kingdom</td>
<td>istana negeri pelangi jingga,</td>
</tr>
<tr>
<td>7</td>
<td>WFW</td>
<td>lives a girl named Lila</td>
<td>tumbuhlah seorang gadis penyihir bernama Lila.</td>
</tr>
<tr>
<td>8</td>
<td>WFW</td>
<td>She was not princess</td>
<td>Ia bukan putri kerajaan itu,</td>
</tr>
<tr>
<td>9</td>
<td>L</td>
<td>she was only the daughter of the palace cook.</td>
<td>melainkan anak perempuan dari masak istana.</td>
</tr>
<tr>
<td>10</td>
<td>L</td>
<td>Lila was not a special girl</td>
<td>Lila bukanlah gadis yang istimewa</td>
</tr>
<tr>
<td>11</td>
<td>WFW</td>
<td>She was not pretty, not smart</td>
<td>Ia tidak cantik, tak pintar</td>
</tr>
<tr>
<td>12</td>
<td>L</td>
<td>she even tends to be clumsy, but Lila was always sweet and polite, therefore people loved her,</td>
<td>bahkan terkadang ceroboh. Namun karena dia adalah gadis yang ramah dan sangat sopan, banyak orang yang merasakan rasa mencintai dan mencintai dirinya</td>
</tr>
<tr>
<td>13</td>
<td>WFW</td>
<td>including the Queen.</td>
<td>termasuk sang ratu.</td>
</tr>
<tr>
<td>14</td>
<td>L</td>
<td>Poor Lila has been expelled from magic school because she was too clumsy</td>
<td>Lila yang malang telah dikeluarkan dari sekolah sihir karena ia terlalu ceroboh</td>
</tr>
<tr>
<td>15</td>
<td>L</td>
<td>Her clumsiness often almost injured her friends and herself.</td>
<td>Keracuniannya ini seringkali hampir mencelakakan teman-temannya, dan dirinya sendiri</td>
</tr>
<tr>
<td>16</td>
<td>L</td>
<td>Lila always makes mistakes whenever she casts a spell. The only spell she able to cast rightly is a spell for summoning the rain, it was the easiest spell.</td>
<td>Saat mengucapkan mantra, bahkan yang mudah sekali dibuat, ada saja kesalahan yang dibuatnya, mantra yang paling dia kuasainy ada h mana termudah, yaitu mantra untuk memanggil hujan.</td>
</tr>
</tbody>
</table>
Lila's mother was the best cook in the entire Kingdom. Yes, Lila's family has held the position of palace cook for generations. Lila's mother was teaching Lorie, Lila's sister, to take her palace one day.

Lila's mother was the seorang juru masak terbaik diseluruh negeri. Keluarga Lila adalah pemegang jabatan juru masak istana secara turun temurun. Ibu Lila melatih Lorie, akak Lila, untuk menggantikannya.

What about Lila? She cannot cook any of favorite meals of the wizards, such as bat wing stew, roasted crocodile tail, fried scorpion, black bee pie and spicy fried snake. Lila can only make cake and bread.

Bagaimana dengan Lila? Ia tidak pandai memasak hidangan-hipangan para penyihir, seperti sup sayap kelelawar, ekor buaya panggang, kalajengking goreng, pie lebah hitam dan tumis ular pedas. Lila hanya bias membuat kue dan roti.

She tends to scorch other food, make them tasteless or even taste funny.

Jenis makanan lain akan dibuatnya hangus, hambar dan berasa aneh.

On a warm morning,

Suatu pagi yang hangat

Lila was humming while sweeping

Lila sedang besenandung sambil menyapu

moving back and forth

hilir mudik kesana kemari

Lila doesn't want to miss anything, she was also busy cleaning up and decorating the palace. They were preparing a banquet.

Lila pun tak ketinggalan, ia membersihkan dan menghias seluruh penjuru istana. Mereka semua mempersiapkan jamuan makan istimewa.

Today, the palace will welcome King Ordon and his men from the Kingdom of Black Cloud.

Hari itu, istana akan kedatangan rombongan Raja Ordon dari negeri awan hitam.

The Kingdom of the Black Cloud

Negeri awan hitam

The ruler of kingdom was King Ordon, a very powerful wizard.

Pemimpin kerajaan itu, Raja Ordon, dikenal mempunyai kekuatan sihir yang besar

Whoever makes him angry is always severely punished.

Siapa saja yang membuatnya marah, pasti akan menerima hukuman yang sangat tidak menyenangkan.

The Queen's guests arrived on midday

Menjelang tengah hari, tamu-tamu istimewa sang ratu pun tiba

They were welcomed

Mereka disambut

lovely singing and dancing.

meriah dengan tarian dan lagu lagu yang indah

Afterwards the queen took them to the dining room hall to enjoy the banquet.

Kemudian sang ratu mengajak rombongan Raja Ordon ke ruang makan untuk menikmati hidangan yang telah disediakan.

While everybody was eating Sementara jamuan makan berlangsung di dalam istana

Lila was given a task to feed and water the dragons which King Ordon and his men used to travel.

Lila mendapat tugas untuk memberi makan dan minum naga-naga tunggangan raja Ordon

Lila took the dragons to a lake on the southern part of the palace and gave them a large bowl filled with honey sweet tooth.

Lila membawa naga-naga tersebut ke danau di selatan istana dan memberi makan semangkuk besar roti dan madu,

The dragon finished Lila's honey bread in short time, and then Lila lullabies them to sleep.

Lila mengetahui bahwa naga-naga jenis ini sangat menyukai makanan manis. Benar saja, naga-naga itu tertidur;

After the dragons fell asleep, Lila started to practice her magic. She tried to change the empty large bowl into a beautiful boat only turns into an ugly teapot.

Dia berusaha mengubah mangkuk besar tempat makanan naga yang sudah kosong menjadi sebuah perahu yang cantik

Lila pointed her wand into the sky and the rain droplets started to fall not long after. Namun mangkuk itu malah berubah menjadi sebuah teko buntut

Not long after, rain droplets started to fall, Lila wanted to cast a spell so the rain will not touch the sleeping dragons.

Tak lama, hujan rintik mulai turun, ia ingin menyihir agar hujan tidak mengenai naga-naga yang sedang tidur.
<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>51</td>
<td>F</td>
<td>But Lila casts the wrong spell, as always</td>
<td>Namun lagi lagi ia salah mengucapkan mantra</td>
</tr>
<tr>
<td>52</td>
<td>L</td>
<td>the tiny droplets became fire balls.</td>
<td>Tetesan air hujan malah berubah menjadi bola-bola api kecil</td>
</tr>
<tr>
<td>53</td>
<td>L</td>
<td>Some of them went inside the palace through the open window.</td>
<td>Dan sebagian masuk ke istana melalui jendela-jendela yang terbuka</td>
</tr>
<tr>
<td>54</td>
<td>F</td>
<td>The fire balls woke the dragons and they began to run widely</td>
<td>Naga naga yang terkena hujan bola api itu pun terbangun dan bergerak tak terkendali</td>
</tr>
<tr>
<td>55</td>
<td>L</td>
<td>Some of them ran into palace and spoiled the banquet.</td>
<td>Bahkan ada yang lari masuk istana dan merusak jamuan makanan</td>
</tr>
<tr>
<td>56</td>
<td>F</td>
<td>Lila was very surprised</td>
<td>Lila yang sangat terkejut tak mampu berbuat apa-apa</td>
</tr>
<tr>
<td>57</td>
<td>F</td>
<td>Fortunately, everything was cleaned down quickly.</td>
<td>Untunglah kekacauan tersebut dapat segera diredakan</td>
</tr>
<tr>
<td>58</td>
<td>WFW</td>
<td>Queen Morella and the other wizards swiftly stopped the fire balls and the guards managed to calm down the dragons.</td>
<td>Dengan sigap, Ratu Morella dan penyihir lainnya menghentikan hujan api. Dan para pengawal berhasil menenangkan naga-naga yang panic</td>
</tr>
<tr>
<td>59</td>
<td>L</td>
<td>Suddenly King Ordon said, “Who are you? What disturbances did you cause?” Lila was awoken when she felt someone gently shook her shoulder.</td>
<td>Tiba tiba terdengar Raja Ordon berkata, ”siapa engkau? Mengapa kau tidur di ladangku?” Lila terbangun ketika bahunya diguncang</td>
</tr>
<tr>
<td>60</td>
<td>F</td>
<td>A sign that King Ordon was angry</td>
<td>Ini merupakan pertanda bahwa amarah Raja Ordon mulai tersulut</td>
</tr>
<tr>
<td>61</td>
<td>L</td>
<td>Before worse things could happen, Queen Morella said, “Forgive us such a disturbance, King Ordon.”</td>
<td>Sebelum terjadi hal hal yang buruk, Ratu Morella berkata,”Maafkan kami atas kejadian tadi, Raja Ordon.</td>
</tr>
<tr>
<td>62</td>
<td>WFW</td>
<td>have found the person who did this and</td>
<td>Aku sudah menemukan pelakunya, dan</td>
</tr>
<tr>
<td>63</td>
<td>L</td>
<td>will punish that person</td>
<td>aku akan menghukumnya sekarang juga.</td>
</tr>
<tr>
<td>64</td>
<td>WFW</td>
<td>I will banish her into the human world so she could never make any more disturbances here.</td>
<td>Aku akan membuangnya ke dunia manusia, agar ia tidak mengacaukan dunia sihir lagi.</td>
</tr>
<tr>
<td>65</td>
<td>L</td>
<td>The whole palace was shocked on hearing the queen’s words.</td>
<td>Seluruh penghuni istana sangat terkejut mendengar apa yang dikatakan sang Ratu.</td>
</tr>
<tr>
<td>66</td>
<td>F</td>
<td>They gave Lila a sad look. Lila could only down her head and tremble in fear.</td>
<td>Mereka semua memandang iba pada Lila. Lila hanya bisa menunduk dan gemetar ketakutan</td>
</tr>
<tr>
<td>67</td>
<td>L</td>
<td>Enough though Queen Morella’s voice sounded firm,</td>
<td>Meskipun suara Ratu Morella terdengar tegas</td>
</tr>
<tr>
<td>68</td>
<td>F</td>
<td>she was filled with deep sadness.</td>
<td>namun sebenarnya hatinya sangat hancur</td>
</tr>
<tr>
<td>69</td>
<td>F</td>
<td>F WFW</td>
<td>ia tak tega menghukum Lila. Tetapi bila ia tidak melakukannya, pasti Raja Ordon akan memberi hukuman yang lebih kejam pada Lila</td>
</tr>
<tr>
<td>70</td>
<td>WFW</td>
<td>It was even possible that King Ordon will send his troops to attack Orange Rainbow Kingdom.</td>
<td>Bahkan mungkin saja, Raja Ordon akan mengirim pasukan menyerang negeri pelangi jingga</td>
</tr>
<tr>
<td>71</td>
<td>F</td>
<td>Queen Morella stopped closer to Lila</td>
<td>Ratu Morella pun melangkah mendekati Lila</td>
</tr>
<tr>
<td>72</td>
<td>WFW</td>
<td>Forgive me Lila. I have to do this</td>
<td>maafkan Lila. aku terpaksa berbuat ini</td>
</tr>
<tr>
<td>73</td>
<td>L</td>
<td>Trust me, I deeply care for you my child.” Queen Morella waved her wand and Lila disappeared.</td>
<td>Namun percayalah, aku sangat menyanggimu, anakku.”Ratu Morella lalu mengayunkan tongkatnya, dan Lila pun tak tampak lagi</td>
</tr>
<tr>
<td>74</td>
<td>L</td>
<td>before Queen Morella waved her wand.</td>
<td>Seluruh Ratu Morella mengayunkan tongkatnya</td>
</tr>
<tr>
<td>75</td>
<td>WFW</td>
<td>she whispered over Lila’s ear</td>
<td>ia berbisik pada Lila</td>
</tr>
<tr>
<td>76</td>
<td>L</td>
<td>Do not worry my child. We will be watching you from here.</td>
<td>&quot;tenanglah sayangku, kami akan mengawasimu dari sini</td>
</tr>
<tr>
<td>77</td>
<td>WFW</td>
<td>You can still speak to us through your dreams.”Lila was awoken when she felt someone shook her shoulder.</td>
<td>Kau akan tetap bias berkomunikasi dengan kami disini, melalui mimpi.”Lila terbangun ketika bahanya diguncang-guncang</td>
</tr>
</tbody>
</table>
au hamper berhasil. Lihat, ambilkan buah Tolonglah aku,…,” kata Lila memelas. Tolong Thore tinggal bersama nenek dan pamanya membawa Lila ke rumahnya yang sederhana.

Thore's uncle helped selling the breads and bakes. The town people also liked it. Lila felt happy because many people likes her bread her bread and cakes.

“Please get me some fruit Thore Thore took pity on her Thore merasa iba lalu

Lila found wand and cast then spell but nothing happens. Lalu Lila mencari tongkat sihirnya dan mengucapkan mantra untuk memanggil hujan. Namun usahanya gagal terus.


But Lila did not want to give up. Thore faithfully stayed with her. “Come on Lila, you almost did it. Look, tiny drops are falling.” Finally, after trying so hard, in the middle of night, Lila managed to make the rain fall.

“Come on Lila, So you are a witch? Aren’t witches evil and like to eat children!” thore said in fright. “I’m not an evil witch. I will not eat you. I couldn’t even cast a spell right.”

I will put them on my bread and cakes. The town people also liked it. Lila felt happy because she help Thore, s family income.

Lila was surprised; she didn’t even realize it was dark already. Sudahlah Lila, hari sudah malam, sebaiknya kau istirahat. Besok pasti kau bias melakukannya dengan lebih baik,” ujar Thore. Lila terkejut, ia tidak sadar ternyata hari sudah gelap.

Namun Lila tidak menyerah. Thore pun setia menyemangatinya. “Come on Lila, you almost did it. Look, tiny drops are falling.”

A few weeks later, the villagers began to harvest the fields, and so was Thore. Dirumah, Lila membuat roti dan berbagai kue dari gandum.

In his house, Lila was making bread and cakes from wheat.

Lila found wand and cast then spell but nothing happens. Lalu Lila mencari tongkat sihirnya dan mengucapkan mantra untuk memanggil hujan. Namun usahanya gagal terus.

But Lila did not want to give up. Thore faithfully stayed with her. “Come on Lila, you almost did it. Look, tiny drops are falling.” Finally, after trying so hard, in the middle of night, Lila managed to make the rain fall.

Namun usahanya gagal terus.

But Lila did not want to give up. Thore faithfully stayed with her. “Come on Lila, you almost did it. Look, tiny drops are falling.” Finally, after trying so hard, in the middle of night, Lila managed to make the rain fall.


Later that night, she told her mother about this. She felt happy because many people likes her bread her bread and cakes.

“I’m Thore. So you are a witch? Aren’t witches evil and like to eat children!” thore said in fright. “I’m not an evil witch. I will not eat you. I couldn’t even cast a spell right.”

“I’m Thore. So you are a witch? Aren’t witches evil and like to eat children!” thore said in fright. “I’m not an evil witch. I will not eat you. I couldn’t even cast a spell right.”

“I’m Thore. So you are a witch? Aren’t witches evil and like to eat children!” thore said in fright. “I’m not an evil witch. I will not eat you. I couldn’t even cast a spell right.”
One sunny day, Lila was busy making dough in the kitchen. She was in high-spirits.

That day was very special day, it was Thore’s birthday. They are going to have a garden party to celebrate it. The villagers are going to be there to congratulate Thore and enjoy delicious cakes made by Lila.

Lila smiled she remembered she used to feel sad because she couldn’t make any wizard’s favorite meal. She can only make bread and cake and she was no longer and she was often laughed because of it.

But here, everything is different. Lila finally found her happiness in this village. In here, Lila was no longer the clumsy witch, but Lila the baker who made the most delicious breads and cakes.

To the extent that the translators use three methods of translation such as word-for-word translation, literal translation, and free translation, here the following table of percentage:

<table>
<thead>
<tr>
<th>No</th>
<th>The Method Of Translation</th>
<th>The number of Sentences</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Word-for-word method (FWF)</td>
<td>21</td>
<td>19,3 %</td>
</tr>
<tr>
<td>2</td>
<td>Literally translation (LT)</td>
<td>67</td>
<td>61,5 %</td>
</tr>
<tr>
<td>3</td>
<td>Free translation (FT)</td>
<td>21</td>
<td>19,3 %</td>
</tr>
</tbody>
</table>

From the data above we could find that literally translation method is most frequently using by the translator in translating the text above (61,5%). While word-for-word translation method is frequently using only 19,3% which has the same percentages of free translation methods.
IV. CONCLUSION

Based on the result of this research, the conclusion can be drawn that literal translation is regarded as the most preferred methods applied by the writer in translating the text, because it consist of many lexical words which again translated singly, out of context. Other translation method such as word for word translation and free translation are regarded the favorable methods since, according to the translator, these methods are also more simple and easier to translate text from English to Indonesian.

References


