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Modulation Techniques in Translation of Critical Eleven by Ika Natassa

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ABSTRACT

The purpose of this study is to find out the types of modulation technique, to analyze the modulation technique works and the dominant type of modulation technique in the Critical Eleven novel by Ika Natassa. The method of this research was descriptive qualitative. Data were collected from sentences that consist of words, phrases, and clauses in the novel Critical Eleven as source of data. The findings of the study revealed that: (a) all the modulation techniques proposed by Vinay and Dalbernet (1995) were used in the Critical Eleven novel by Rain Chudori as the translator, which are: abstract for concrete, reversal of terms, negative contrary, part to whole, part another part, active for passive, space for time, intervals and limits, and change of symbol, (b) modulation techniques were used by changing the form or structure of a sentence without altering its meaning, and (c) there are two most dominant techniques in the novel, which are: abstract for concrete three data found and reversal of terms three data found.
Keywords: Modulation Techniques, Techniques Translation, Critical Eleven

1. Introduction

The English language is one of the international languages widely used to communicate, guide, convey ideas, thoughts, opinions, and provide information in a variety of ways with individuals from other countries (Wirdiansyah & Zuindra: 2021). Communication is a process of sending and receiving the messages or meaning through the media to inform, change attitudes, opinions, or behavior, either directly or indirectly (Geubrina: 2022). As a country that employs English as a foreign language, it requires communicating clearly in both source and target languages. (Nida & Taber: 1974) describe translation as a process of communication Translators' role stand in between two different languages in which they act as the recipient of source language and subsequently act as the communicator in the target language. Translation serves as a bridge for people to understand the message from the source language, which is then translated into the target language with the same meaning. Furthermore, (Nasution Kesuma Dewi: 2017) states that translation n is an effort to reveal the message contained in a text of a certain of language or named as a source text into another language or name as a target text. as translation is not merely a process of transferring meaning, translators therefore should take into account a number of an important aspect including those related to the target language culture and the choice of proper translation techniques.

Modulation can be good technique for the translator in producing natural meaning that commonly used in the target language as well as the situation describe in the source language. According to (Molina & Albir :

2002) modulation is a variation of the form of the message obtained by change in the point of view. In other words, modulation is when a message from a source language text is put into a target text with a different format but the same meaning. The reason the researcher is interested in analyzing Critical Eleven by Ika Nattasa is because an effective translator must understand translation procedures, including modulation. This ability is essential for preventing misunderstanding and unreliability of the text, so that readers of translated works such as this novel do not experience difficulty in understanding the novel's message. These factors pushed researchers to analyze modulation techniques in this novel in deeper detail.

2. Review Literature

Based on the study has been done, there are some related researchers on translating modulation. There are several previous researches used in this research as consideration and comparison. First related study was done by (Anisa: 2014). This research focuses on modulation such as part of the time, free modulation, abstract for concrete, part of the whole, especially the kinds of modulation in English-Indonesian in Diary of a Wimpy Kid novel, the fourth series and collected the data by reading the original book in English form, compared it with the translated form in Indonesian, classified it into types of modulation, used the translation theory by Newmark and translation procedure by Vinay and Dalbernet to analyzed the data.

Another research with same topic is done by (Wulandari: 2014). Moreover, the referred theory is also the same; the research lies on Vinay and Darbelnet theory to determine the modulation types. Vinay and Darbelnet (as cited in (Newmark: 1988) divides the types of modulation into ten types. Those ten types are abstract for concrete, explicative modulation (cause effect or means for result), a part for the whole, part for another part, reversal of terms, negation of opposite (positive for double negative), active for passive (and vice versa), space for time, interval and limits, and change of symbols. The results of Wulandari's research indicated that all ten types of modulation proposed by Vinay and Darbelnet were present in the novel “Tell Me Your Dreams” and its translated version, “Ceritakan Mimpi-Mimpimu”. Wulandari concluded that the translator of “Tell Me Your Dreams” achieved a considerable degree of success in the translation process, as the accuracy of the translation was quite high. This was evident from the analyzed data, where 223 instances (73.2%) reached optimum or near-optimum equivalence, while the remaining 82 instances (26.8%) exhibited weak or zero meaning equivalence.

3. Method

This research is descriptive qualitative. According to (Gay Airaisan: 2000) descriptive qualitative research involves collecting data to answer the current status of the object of the study and the research question. Descriptive analysis tries to present the problem based on accurate data, explaining and describing the topic of a problem-based theory used. This study focuses on translation techniques, especially the modulation technique used by the translator in translating *Critical eleven* from an English novel into an Indonesian novel.

4. Result and Discussion

4.1. Types of Modulation Techniques used in Critical Eleven

Based on the result of this study, there are nine types of modulation techniques in Critical Eleven novel by Ika Natassa is abstract for concrete, negated contrary, part to whole, Part another part, reversal of term, active for passive, Space for time, Interval and limit and change of symbol. The novel Critical Eleven provided the data for this data for this research. The data of sentences composed of words, phrases, and clauses were evaluated by identifying the type of modulation technique present in the data tabulation, as shown in the following table.

Table1. Types Modulation Techniques in Translation

No.	Types of Modulation Techniques	Total
1.	Abstract for concrete	3
2.	Negated contratry	2
3.	Part to Whole	2
4.	Part another Part	2
5.	Reversal of Term	3
6.	Active for Passive	2
7.	Space for Time	2

8.	Interval and Limit	2
9.	Change of Symbol	2
	Total	**20**

Abstract for Concrete

Data

SL: Should we just **head out** and get some porridge at Batito? (p. 167)

TL: *Apa kita mau **bubar aja** dan langsung ke bubur Barito, nih? (p. 181)*

From the data above, it can be seen that the technique of abstract for concrete is applied in the translation from the source language (SL) "head out" to the target language (TL) "bubar aja." In the SL, "head out" is an abstract expression that generally means to leave or go somewhere. It implies the act of physically moving from one location to another. However, the TL translation "bubar aja" utilizes a more concrete representation of the concept.

The TL phrase "bubar aja" combines the word "bubar," which means "disperse" or "break up," with the colloquial term "aja," which roughly translates to "just" or "simply." Together, this translates to "disperse" or "break up" with an added sense of informality or simplicity. While it does not directly convey the idea of physically leaving a place, it captures the essence of leaving or ending a gathering or event. The translation transforms the abstract expression "head out" into a more specific action in the target language. It conveys the idea of dispersing or ending a gathering in a straightforward and colloquial manner. It can be known that, using this method, the translation is guaranteed to convey the intended meaning while taking into account the TL's cultural and linguistic background.

Negated Contrary

Data

SL: **It's okay**, Mom. She's in Singapore right now. (p. 198).

TL: ***Nggak usah**, Bu. Anya lagi di Singapur kok. (p. 215).*

From the data above, it can be seen that the technique of negated contrary is applied in the translation from the source language (SL) "it's okay" to the target language (TL) *"nggak usah."* In the SL, "it's okay" conveys a sense of reassurance or acceptance. It suggests that a situation or action is acceptable or not causing any concern. In the TL translation *"nggak usah,"* the technique of negated contrary is employed to convey a similar meaning. The TL phrase *"nggak usah"* translates to "no need" and "don't need to" in English. While it does not directly mirror the phrase "it's okay," it presents a negation of the need or requirement. By implying that there is no need for something, the translation indirectly suggests an acceptance or lack of concern.

It captures the essence of the original expression while presenting it in a different form. By using this technique, the translation preserves the essential meaning of the original phrase while changing how it is presented. It uses a negated contrary action to effectively translate the meaning of the source language phrase into the destination language. Using this method, the message can be delivered while taking into account linguistic and cultural considerations.

Part to Whole

Data

SL: Lining up for a bowl of chicken rice from Halal Guys that we heard was to **die for** with hundreds of other people. (p. 118)

TL: *Mengantri nasi ayam Halal Guys yang **"mau mati enaknya"** bersama ratusan orang lain. (p. 128).*

From the data above, it can be seen that the technique of part to whole is applied in the translation from the source language (SL) "to die for" to the target language (TL) *"mau mati enaknya."* In the SL, the phrase "to die for" is an idiomatic expression used to convey extreme admiration or desire for something. It suggests that something is so exceptional or desirable that it is worth sacrificing or giving up everything for. However, in the TL translation *"mau mati enaknya,"* the technique of part to whole is employed to convey a similar meaning. The TL phrase *"mau mati enaknya"* translates to "the pleasure of dying for it" in English. It takes the concept of extreme desire or admiration and presents it as the entirety of the experience. By emphasizing the pleasure or enjoyment of the act of dying for something, the translation captures the intensity and passion conveyed by the original expression. The translation broadens the meaning of the word "honey" by applying the part-to-whole technique, encasing it within the more inclusive word *"sayang."*

Part another Part

Data

SL: The number of times I've prayed since **my last evening prayers**, hoping to God that our path will be easier and we will reunite once more. (p. 255).

TL: *Berapa kali gue berdoa setelah salat **sejak malam itu**, memohon kepada Tuhan agar jalan gue dan Anya dimudahkan dan kami dipersatukan lagi. (p. 277)*

From the data above, it can be seen that the part to another part technique is applied in the translation from the source language (SL) "my last evening prayers" to the target language (TL) *"sejak malam itu."* In the SL, the phrase "my last evening prayers" refers to the specific prayers performed in the evening before going to bed. It represents a distinct part of the daily prayer routine. Meanwhile, The TL phrase *"sejak malam itu"* translates to "since that evening" in English. Rather than referring to the act of evening prayers, the translation focuses on a specific moment or event, "that evening." This implies that something significant or life-changing occurred during that evening. Through the use of the portion to another part approach, the translation changes the focus from the particular act of evening prayers to the more general context or result of "that evening." It means that since that particular evening, something major or transformative has taken place. This technique enables the intended meaning to be communicated in a way that is in line with the linguistic and cultural subtleties of the target language. While retaining the substance of the original phrase, it highlights the significance or influence of a particular occurrence.

Reversal of term

Data

SL: "Oh, **all you can do is trash talk**," I said, countering him as I turned. (p. 167)

TL: *"**Trash talk** mulut lo kayak cewek," ledek gue balik sambil mencopot singlet.*

From the data above, it can be seen that the technique of reversal of term is applied in the translation from the source language (SL) "all you can do is trash talk" to the target language (TL) *"Trash talk mulut lo kayak cewek."* In the SL, the phrase "all you can do is trash talk" implies that the person being referred to only engages in negative or derogatory speech without taking any constructive action. However, in the TL translation *"Trash talk mulut lo kayak cewek,"* the technique of reversal of term is employed to convey a similar meaning.

In the TL translation *"Trash talk mulut lo kayak cewek,"* emphasizes the specific aspect being criticized, which is the negative speech itself by reversing the term "mulut lo" (your mouth) and "trash talk." Furthermore, the comparison to *"cewek"* (a girl) introduces a cultural stereotype that associates trash talk with women. The TL translation *"Trash talk mulut lo kayak cewek,"* however, uses the word reversal technique to convey a similar concept. The intended message can be communicated using this method while taking into account the cultural and linguistic subtleties of the target language. It draws attention to the speech's purpose and presents a comparison that fits the situation.

Active for Passive

Data

SL: Maybe it's because I feel that **a huge burden has finally been lifted from my back.** (p. 233).

TL: *Mungkin karena gue merasa seperti ada **beban besar yang akhirnya terangkat dari pundak gue.** (p. 253).*

From the data above, it can be seen that the technique of active for passive is applied in the translation from the source language (SL) "a huge burden has finally been lifted from my back" to the target language (TL) *"beban besar yang akhirnya terangkat dari pundak gue."* In the SL, the active voice is used to express that the burden has been lifted from the speaker's back. It indicates that the burden was actively removed or resolved. The TL phrase "beban besar yang akhirnya terangkat dari pundak gue" translates to "a huge burden that has finally been lifted from my shoulders" in English. However, in the TL translation *"beban besar yang akhirnya terangkat dari pundak gue,"* the technique of active for passive shifts from the active voice to the passive voice, placing the focus on the burden itself and its passive removal.

The speaker claims that the weight has been removed from his shoulders. The translation emphasizes the relief and release from the burden while focusing on the action of the burden being lifted rather than the active agency responsible for lifting it by using the active for passive. This method enables the intended

meaning to be communicated while taking into account the cultural and linguistic peculiarities of the target language. It highlights the relief felt after the weight has been lifted.

Space for Time

Data

SL: It was a **little past nine.** She should be at the hotel by now. (p. 168).

TL: *Sudah jam **sembilan lewat.** Harusnya dia sudah balik ke hotel jam segini. (p. 182).*

From the data above, it can be seen that the technique of "space to time" is applied in the translation from the source language (SL) "a little past nine" to the target language (TL) *"sembilan lewat."* In the SL, the phrase "a little past nine" refers to slightly beyond the hour of nine. It provides a spatial or numerical representation. It provides a spatial or numerical representation of time. However, in the TL translation *"sembilan lewat,"* the technique of "space to time" is employed to convey a similar meaning. Meanwhile, the TL phrase *"sembilan lewat"* translates to "nine past" or "past nine" in English. Instead of using the spatial or numerical representation, the translation focuses on the temporal aspect by using the word *"lewat,"* which means "past" or "beyond." This technique involves replacing the spatial concept with a temporal one.

The translation highlights the temporal component of the time mentioned by using the "space to time" technique. It indicates that it is just a little bit beyond nine o'clock. This method makes it possible to communicate the intended message while taking the target language's cultural and linguistic peculiarities into account. In place of the precise numerical depiction of time, it stresses the temporal connection.

Interval and Limit

Data

SL: "Nya, what's taking so long?" (p. 200)

TL: *"Nya, **kok lama?"** (p. 216)*

From the data above, it can be seen that the techniques of "interval" and "limit" can be applied from the source language (SL) "what's taking so long" to the target language (TL) *"kok lama."* In the SL, the phrase "what's taking so long" expresses impatience or curiosity about the duration of time that has passed. It indicates a desire for the current situation to progress or conclude more quickly. However, in the TL translation *"kok lama,"* the techniques of "interval" and "limit" are combined to convey a similar meaning in a concise manner. The translation utilizes the word *"kok"* to express a sense of questioning or surprise, while *"lama"* conveys the idea of duration or lengthiness. By combining these two words, the translation captures the essence of the original phrase in a succinct manner. The technique of "interval" is reflected in the use of *"lama,"* which denotes a time interval or duration. It indicates the passage of time and the perceived delay or slowness. On the other hand, the technique of "limit" is employed by using the word *"kok"* to express a limit or boundary of patience or expectation. It conveys the speaker's sense of reaching the limit of tolerance for the delay or slowness. It conveys a sense of wondering why the situation is taking longer than expected or desired.

Change of Symbol

Data

SL: Tiny shook her head once more**. "I can make regular omelettes, sir."** (p. 234).

TL: *Tini menggeleng. "Kalau telur dadar biasa sih saya bisa, Pak." (p. 254).*

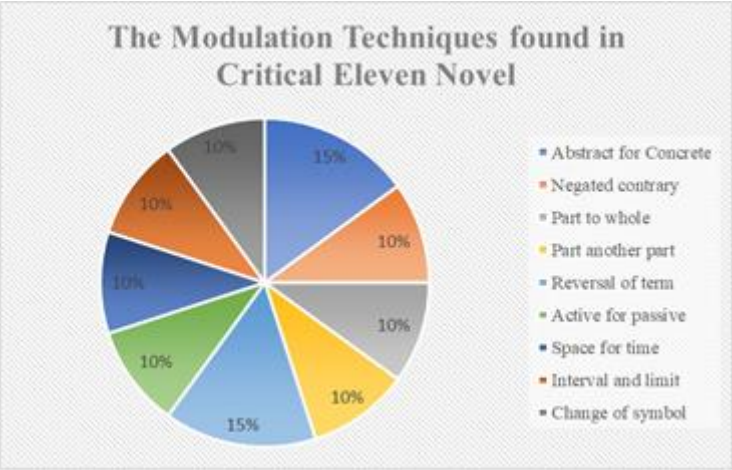
From the data above, it can be seen that the techniques of "interval" and "limit" can be applied in the translation from the source language (SL) "I can make regular omelettes, sir" to the target language (TL) *"Kalau telur dadar biasa sih saya bisa, Pak."* In the SL, the phrase "I can make regular omelettes, sir" indicates the speaker's ability to prepare omelettes. It implies that the speaker possesses the necessary skills and knowledge to create this dish. However, in the TL translation *"Kalau telur dadar biasa sih saya bisa, Pak,"* the techniques of "interval" and "limit" are employed to convey a similar meaning with added cultural nuances. The TL phrase "Kalau telur dadar biasa sih saya bisa, Pak" translates to "If it's regular omelettes, then I can, sir" in English. The translation incorporates the phrase "Kalau telur dadar biasa" meaning "If it's regular omelettes" to introduce the condition or interval under which the speaker can perform the task. By using "*sih*" and *"bisa,"* the translation also introduces a sense of limit or restriction.

The technique of "interval" is reflected in the conditional phrase *"Kalau telur dadar biasa,"* which sets the condition or interval for the speaker to showcase their ability. It establishes the specific type of omelettes the speaker is confident in making. The technique of "limit" is conveyed through the use of *"sih" and "bisa,"*

which imply that the speaker's ability is limited to regular omelettes and may not extend to other variations or complexities.

4.2. The Most Dominant Modulation Techniques in Critical Eleven Novel.

Figure 4.2 The Most Dominant Modulation Techniques in Critical Eleven



From the Figure 1 above, it can be seen that the nine modulation techniques are found in the Critical Eleven Novel. The following is a description of each discovery from each modulation. Based on the findings, it can be seen that the most dominant type shown in the Critical Eleven novel is abstract to concrete and reversal of terms. It is shown that abstract to concrete has 3 (three) data and reversal of term also has 3 (three) data in Critical Eleven novel. Meanwhile, the other types are the least found in Critical Eleven novel, which consist of negative contrary, part to whole, part to another part, reversal of term, active for passive, space for time, interval and limit, and change of symbol with 2 (two) data each in Critical Eleven novel.

5. Conclusion

Based on the findings and analysis from the types of of modulation technique used in the translation of the Critical Eleven novel by Ika Natassa, it was found in the findings that all the modulation techniques proposed by Vinay and Dalbernet were used in the novel, which are; abstract for concrete, reversal of terms, negated contratry, part to whole, part another part, active for passive, space for time, intervals and limits and change of symbol.

From the way way the modulation technique work in the translation of the Critical Eleven novel by Ika Natassa, modulation techniques were used in the translation of Critical Eleven by Ika Natassa to convey the tone, style, and cultural context of the original text. These techniques involve changing the form or structure of a sentence without altering its meaning. The translator uses modulation techniques to accurately convey the intended meaning and style of the original text while also adjusting the text to suit the cultural context and language of the target audience. In addition, the novel is set in Indonesia, and the original text contains many references to Indonesian culture and history. Therefore, it can be known that the translator used modulation techniques to provide context and explanation for these cultural references in the translation.

From the types of modulation techniques which are dominantly used in the Critical Eleven novel by Ika Natassa, it was found that there are two most dominant techniques in the novel, which are: (a) abstract for concrete, in which there are 3 data found (15%), and (b) reversal of terms, in which there are 3 data found (15%). In contrast, all techniques other than the two techniques are the least data found in the novel, which are: (a) negative contrary, in which there are 2 data found (10%), (b) part to whole, in which there are 2 data found (10%), (c) part another part, in which there are 2 data found (10%), (d) active for passive, in which there are 2 data found (10%), (e) space for time, in which there are 2 data found (10%), (f) intervals and limits, in which there are 2 data found (10%), and (g) change of symbol, in which there are 2 data found (10%).

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