

**STRATEGIES FOR ELLIPSIS TRANSLATION IN PHRASE LEVEL IN MANDY
HUBARD'S *PRADA AND PREJUDICE***

by Yuni Dwi Lestari

Strategies for Ellipsis Translation in Phrase Level in Mandy Hubbard's *Prada and Prejudice*

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ABSTRACT: This study aims to identify the strategies for ellipsis translation in phrase level from English into Indonesian in Mandy Hubbard's *Prada and Prejudice*. Descriptive qualitative method is applied in analyzing the topic of this thesis. This study is made due to the lack of research about translation of ellipsis in phrase level on linguistics. This research is made by considering that the topic is an important source and it is the first research at Universitas 17 Agustus 1945 Surabaya to study about translation of ellipsis in phrase level. The result of the analysis is strategies for ellipsis translation in phrase level. The strategy choices are chosen based on the acceptability and clarity in the target language. In English, ellipsis is used for efficiency in a text by not repeating the same words. However, in Indonesian, the principle of efficiency in ellipsis cannot be applied due to the lack of sense. It has to be retrieved in the form of complete sentence for the sake of meaning.

Strategies for Ellipsis Translation in Phrase Level in Mandy Hubbard's *Prada and Prejudice*

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ABSTRAK: Penelitian ini bertujuan untuk mengidentifikasi strategi-strategi penerjemahan pelesapan pada level frase dari bahasa Inggris ke bahasa Indonesia dalam novel *Prada and Prejudice* karya Mandy Hubbard. Metode yang digunakan dalam menganalisis topik skripsi ini yakni metode deskriptif kualitatif. Penelitian ini disusun mengingat topik tersebut merupakan sumber penting dan ini adalah penelitian pertama di Universitas 17 Agustus 1945 Surabaya yang membahas strategi-strategi pelesapan pada level frase. Pemilihan strategi-strategi penerjemahan yang digunakan disesuaikan dengan hal yang dapat diterima dan kejelasan bahasa target. Dalam bahasa Inggris, pelesapan digunakan agar kalimat menjadi efisien dengan cara tidak mengulangi kata-kata yang sama. Namun, dalam bahasa Indonesia prinsip efisiensi dalam pelesapan tidak dapat digunakan karena berkurangnya makna dalam kalimat tersebut. Pelesapan dalam bahasa Inggris tersebut harus dikembalikan lagi dalam bentuk kalimat lengkap dalam bahasa Indonesia agar maknanya dapat tersampaikan dengan jelas.

INTRODUCTION

The study of translation has become an important aspect of linguistics analysis. The disciplines of translation allow the people of different languages to communicate and understand each other. Massey (2009:25) defines translation as the process that allows the transfer of sense from one language to another, rather than the transfer of the linguistic meaning of each word. Therefore, the goal of translation is the equivalence by translating meaning instead of translating structure.

The other aspect of translation is the style or structure. Each language has its own structural aspects that support the text in the language create coherence. Since coherence is a semantic concept, one structural aspect of coherence is cohesion (Halliday and Hasan, 1976). According to Halliday and Hasan (1976:4), cohesion occurs where the interpretation of some element in the discourse is dependent on that of another. The types of cohesion are divided into lexical cohesion and grammatical cohesion. Ellipsis is one aspect of cohesion in discourse, particularly grammatical cohesion. Thus translation of ellipses is included in grammatical cohesion.

The focus of the study is to analyze the types of ellipsis in phrase level, translation of ellipsis from a source language (SL) into a target language (TL) in phrase level, and strategies used in translating ellipsis in phrase level. The data for the study is taken from a novel entitled *Prada and Prejudice* written by Mandy Hubbard. The novel is chosen as the data because the English version of the novel has a lot of expression of ellipsis in phrase level. Thus it is interesting to translate ellipsis into Indonesian and to know whether the translation has the same structure. Some questions have emerged relating to this analysis due to the lack of research about translation of ellipsis in phrase level.

REVIEW OF RELATED LITERATURE

The research field of this study is discourse analysis combined with translation.

1. Discourse Analysis

According to McCarthy (1991:27), discourse analysis is a study about text, both written and spoken text. In this case, the writer chooses written text. How can the writer differentiate between text and not text? It is from the texture. Texture is the main point to

differentiate which one is text and which one is not. Texture is provided by the cohesive relation between sentences, or it is called coherence. As (Neubauer 1983: 7) as quoted from (McCarthy: 1991) states, Coherence is the feeling that a text hangs together, that it makes sense, and is not just a jumble of sentences. Coherence is the abstract concept. So, it needs the real concept to identify the existence of coherence which is called cohesion. Cohesion is expressed partly through the grammar and partly through the vocabulary. Therefore, it can be referred to *grammatical cohesion* and *lexical cohesion*. (Halliday&Hasan, 1976:6) The various types of grammatical cohesion are reference, substitution/ellipsis, and conjunction (Halliday&Hasan, 1976:6), while the types of lexical cohesion are reiteration and collocation (Halliday&Hasan, 1976:279). This study examines about grammatical cohesion which only focuses on *Ellipsis in phrase level*.

Ellipsis is described as the omission of elements normally required by the grammar which the speaker or writer assumes are obvious from the context and therefore need not be raised. Ellipsis is distinguished by the *structure* having some 'missing' element. (McCarthy, 1991:43) The missing element is structurally unsaid by the speaker, but it does not change the sense or the meaning of the sentence. (Halliday&Hasan, 1976:146) classifies ellipsis in three headings: *nominal ellipsis*, *verbal ellipsis*, and *clausal ellipsis*. Due to the fact that this study focuses on phrase level, thus the ellipsis used in this study is *nominal* and *verbal ellipsis*.

In Indonesian, the term of ellipsis is known as *pelesapan*. According to Alwi (2000:415), *pelesapan* happens if two clauses are merged in a sentence, it can result the same element. The element can be omitted without missing the meaning of the sentence. Hasan Alwi classifies *pelesapan* in three headings, *pelesapan subjek* (subject ellipsis), *pelesapan predikat* (predicate ellipsis), and *pelesapan objek* (object ellipsis).

2. Translation

(Ourdudari: 2009:120) explains that translation typically has been used to transfer written or spoken SL texts to equivalent written or spoken TL texts. In general, the purpose of translation is to reproduce various kinds of texts—including religious, literary, scientific, and philosophical texts—in another language and thus making them available to wider readers. Massey (2009:25) defines translation as the process that allows the transfer of sense

from one language to another, rather than the transfer of the linguistic meaning of each word. Therefore, the goal of translation is the equivalence by translating meaning instead of translating structure due to the fact that translating source language by its structure is mostly not appropriate with the sense of the target language. A translator must be able to master both source language and target language to achieve the equivalence in translation.

The problems of non-equivalence are frequently found in the process of translation either structure or meaning. Therefore, the translators have some strategies to achieve the equivalence in translating source language (SL). The strategies are taken from Baker (1992:26) which are translation by more general word, a more neutral/less word, cultural substitution, paraphrase using related word, paraphrase using unrelated word, and omission.

RESEACRH METHOD

This thesis uses descriptive qualitative method since it uses library research and textual analysis based on selected theory. The instrument of this study is the writer herself since the data are collected without any other equipment such as recorder or questionnaires. It is only the writer who takes a role in analyzing this study. The source of the data of this study is bilingual novel entitled *Prada and Prejudice* written by Mandy Hubbard published in 2009 and translated into Indonesian by Berliani M. Nugrahani in 2010. Unit analysis of this study is on phrases. Some points from English (source language) into Indonesian (target language) are given in the discussion to examine the problems with the selected theory.

RESULT AND DISCUSSION

1. Nominal Ellipsis

a. Retrieval of the Headword

SL: *Emily takes one of his arms and I realize I'm supposed to take **the other**.* (Pg.55 Ln.9)

TL: *Emily menggandeng salah satu lengan Alex, dan aku baru menyadari bahwa aku seharusnya menggandeng **lengannya yang lain**.* (Pg.137 Ln.26)

The type of ellipsis is nominal ellipsis since the headword “**arm**” is omitted. If the sentence is reconstructed, the sentence will be *Emily takes one of his arms and I realize I’m supposed to take **the other arm***. The head noun **arm** is got from the head noun in the previous text. In data 2, the head noun in the source language is omitted, while in the target language the head noun is retrieved by the translator. In the text, Rebecca, Emily, and Alex are attending a party. There are hundred horses and just as many people. At that moment, Emily takes one of Alex’s arms, and Rebecca is supposed to take **the other**. **The other** meant by Rebecca is definitely Alex’s arm. That is why the source language **the other** is translated into **lengannya yang lain**. The translator retrieves the head word since in Indonesian **the other** means **yang lain** which does not have particular sense. If the sentence is translated into *Emily menggandeng salah satu lengan Alex, dan aku baru menyadari bahwa aku seharusnya menggandeng **yang lain***, the reader will be confused what **yang lain** means. The reader will have another interpretation that **yang lain** can be another man in the party. Thus the head noun **arm** in the previous text is retrieved to avoid inappropriate interpretation. Therefore, the strategy used by the translator in translating data 2 is by retrieval the head word.

b. More Specific Word

SL: “There are **few** who fall in love, Rebecca. Even fewer who stay in love. Emily has no better idea what she wants than I did. She will marry Lord Denworth, just as I married the duke. It is to be expected.” (Pg.87 Ln.26)

TL: “Hanya ada **sedikit orang** yang mendapat kesempatan untuk jatuh cinta, Rebecca. Dan lebih sedikit lagi yang bisa mempertahankan-nya. Sama sepertiku, Emily tidak tahu apa yang diinginkannya. Dia akan menikah dengan Lord Denworth, sama seperti aku menikah dengan Duke. Begitulah seharusnya.” (Pg.216 Ln.6)

The type of ellipsis is nominal since the determiner **few** is standing alone without any other head noun in the source language. **Few** can be both pronoun and determiner. To distinguish them, the readers can take a look the translation in target language. The source language in this data, **few** is a determiner because it is translated into **sedikit orang**. It means that **few** has the head noun **orang (people)** which is omitted. The story in data 6 is about Victoria who talks to Rebecca about arranged marriage for Emily. Victoria says that her life is the same as Emily’s due to the fact that both of them does not have choice to fall in love with the ones

they love because they comes from aristocratic family. Emily who comes from Harksbury has to marry Lord Denworth who has the same status as her. Victoria who is also from aristocratic family has to marry The Duke of Harksbury. Therefore, Emily and Victoria have to marry someone from aristocratic family to maintain their aristocratic status. When Victoria says, “*there are **few** who fall in love*”, it is completely sure that **few** ment by Victoria is **few people** since few people like them have a choice to fall in love because of the arranged marriage. That is why the ellipsis of **few** in data 5 is translated into *sedikit orang*. The translator wants to give more detail about who falls in love in the text. As Victoria talks about arranged marriage in aristocratic family, it is known that the ones who can fall in love is **people**. Therefore, the strategy used by the translator in translating ellipsis is by a more specific word.

c. Omission

SL: *Emily and I curtsy back. I’ve mastered it by now, crossing one leg behind **the other** and bobbing until my skirts mushroom out a little bit and then I stand again.* (Pg.99 Ln.22)

TL: *Aku dan Emily balas membungkuk. Aku sudah menguasai gerakan ini sekarang, menyilangkan salah satu kakiku di belakang dan merendahkan badan sehingga gaunku sedikit melembung, lalu kembali berdiri.* (Pg.246 Ln.30)

The type of ellipsis is nominal ellipsis due to the fact that there is an omission of the headword in the sentence. If the sentence is reconstructed, it will be *crossing one leg behind **the other leg***. In the text, Rebecca and Emily curtsy as the greeting when they meet people. Rebecca get used to do it since she does it a lot of times. In data 7 Emily says, “*Emily and I curtsy back. I’ve mastered it by now, crossing one leg behind **the other** and bobbing until my skirts mushroom out a little bit and then I stand again.*” It can be seen that **the other** meant by Rebecca is **the other leg**. However, the translator does not translate it because it is known that if people curtsy, they cross the legs and one of the leg is absolutely behind the other leg. Thus **the other** is not translated in the sentence. The strategy used by the translator in translating the ellipsis is by omission. Omission means the translator simply omits the word because the expression does not need lengthy explanation.

d. Paraphrase Using Unrelated Word

SL: *We ride past the stable, and when I glance in, I see one of the stable boys showing **the other** how to do the robot, his arms stuck out at odd angles, his hands dangling.* (Pg.94 Ln.24)

TL: *Kami berkuda melewati istal, dan saat melirik kedalamnya, aku melihat salah satu bocah istal mengajari **temannya** cara menari dengan gaya robot. Kedua tangannya terulur dengan sudut janggal dan tangannya menggantung.* (Pg.235 Ln.3)

The type of ellipsis is nominal ellipsis because the headword after **the other** is omitted. The headword of the other in the text is **boys**. If the sentence is reconstructed, it will be *I see one of the stable boys showing **the other boys** how to do the robot*. In the text, Alex invites Rebecca a horseback ride. When they ride past the stable, Rebecca sees one of the stable boys showing **the other** how to do the robot. It can be implied that **the other** meant in the text is the friend of the boy. Thus, in the target language the translator translates the ellipsis **the other** into **temannya**. Therefore, the strategy used by the translator in translating the ellipsis is by paraphrase using unrelated word.

1. Verbal Ellipsis

a. Paraphrase Using Unrelated Word

SL: *I wasn't supposed to wake up here. But, I **did**.* (Pg.15 Ln.11)

TL: *Aku seharusnya tidak terbangun disini. Tetapi, **itulah yang terjadi**.* (Pg.36 Ln.15)

The type of ellipsis is verbal ellipsis since the verb of the sentence is omitted. The verb of the sentence is **wake up**. The text is about Callie –who will be called Rebecca— wakes up in the middle of nowhere. It happens after her ankle twists because of wearing *Prada* and she is free falling. Then, suddenly, everything goes black and she gets unconscious. When she wakes up, she does not know where she is. The place should be in front of *Prada* store in London, but it is not. Then she finds a huge house and decides to knock the door. A woman behind it –Emily— opens the door and directly calls Callie as Rebecca because she thinks that she is Rebecca who will come next month. Emily invites Rebecca to come in and lets her to take a rest. The next morning, Rebecca wakes up and says “*I wasn't supposed to wake up here. But, I **did**.*” **I did** is ellipsis because there is no verb in

the text. The verb is **wakes up** which is got from the previous sentence. The sentence *I wasn't supposed to wake up here* is the expectation of Rebecca. Then it is followed by ellipsis "**but, I did**". Rebecca says **I did**, not **I wasn't supposed to** because she wants to emphasize the verb **wake up** not the modal **wasn't supposed to** since the sentence does not express possibility, ability, or obligation, instead it talks about the fact experienced by Rebecca. That is why there is an auxiliary **did** which represents the verb **wake up**. *I wasn't supposed to wake up here* is an expectation or not the reality in that moment. Thus the sentence can also be *I wish I didn't wake up here. But, I did*. It can be known that there is a coordinating conjunction **but** which shows idea in contrast meaning that in fact, she wakes up there. Due to the fact that it is in contrast, the following statement is **I did** because the previous sentence is in the form of negative sentence, so the contrast is in positive one. The source language **but, I did** is translated into **tetapi, itulah yang terjadi**, implying that the translator transfers the fact of the context that Rebecca truly wakes up in Harksbury. Thus, the strategy in translating the ellipsis is by paraphrase using unrelated word.

b. Paraphrase Using Related Word

SL: *I wish this moment would last forever. But **it can't**.* (Pg.97 Ln.7)

TL: *Aku berharap momen ini tidak pernah berakhir. Tetapi, **itu mustahil**.* (Pg.241 Ln.25)

The type of ellipsis in data 17 is verbal ellipsis since the verb **last** in the sentence is omitted. If it is reconstructed, the sentence will be *I wish this moment last forever. But, **it can't last forever***. The writer omits the verb as it is not effective if there are two verbs **last** nearby. In data 17, Alex and Rebecca are riding horses. In the middle of the way, Alex suddenly says thank you to Rebecca. Then Rebecca responds for what he says that, Alex answers he has never met a girl who challenges him as she does. He finds he is seeing things differently. At that time, he continues apologizing for raising his voice to Rebecca earlier. Then Rebecca flirts him and he flirts her back. Rebecca realizes that she is indeed happy being with Alex. She wishes this moment would last forever, but **it can't**. **Can't** meant by Rebecca is that the moment can not last forever since she will leave Harksbury sooner or later. In the sentence, there is a modal **can't** which the use of the modals for showing **impossibility**. Thus, the translation in target language is **itu mustahil** as in Indonesia,

mustahil is something which is impossible to happen. Therefore, the translation strategy used by the writer in translating the ellipsis is by paraphrase using related word.

c. Idiomatic Expression

SL: *"Does that make you better than me?"*

"Yes, it does." (Pg.23 Ln.10)

TL: *"Apakah itu menjadikanmu manusia yang lebih baik daripada aku?"*

"Ya, tentu saja." (Pg.56 Ln.17)

The type of ellipsis is verbal ellipsis since the verb of the sentence is omitted. The ellipsis is in the form of confirmation sentence *"Yes, it does"*. In the text, Rebecca and Alex argue about respecting older people in Harksbury. Before arguing about it, Rebecca quarrels with Victoria because Victoria tries to rule Rebecca's life by asking her to get married since she thinks that Rebecca can not deal with her own life. Rebecca does not like to be treated like that because she believes that Victoria does not have the right to rule her. Rebecca is very angry and call Victoria *crazy*. Knowing that, Alex comes to meet Rebecca to say that in Harksbury, younger people must respect the older no matter what. However, Rebecca can not agree with it, then says that both Alex and Victoria are not her superior, but Alex responds that he is. Then Rebecca asks *"Does that make you better than me?"*, and Alex answers *"Yes, it does"*. It can be seen that there is a verbal ellipsis in the form of confirmation sentence *"Yes, it does"*. The verbal ellipsis is translated into *"Ya, tentu saja"*. *Tentu saja* means *of course* in English. It means that Alex emphasizes that he is certainly Rebecca's superior. In Indonesian, *tentu saja* is an idiomatic expression. Thus the strategy in translating the verbal ellipsis is by idiomatic expression.

d. Retrieval of the Verb

SL: *Alex twists around to stare straight at me. "You're simply full of scientific knowledge aren't you ?" And he says it in the most annoying condescending manner. I want to strangle him. "God, you really hate that I know things you don't."* (Pg.67 Ln.14)

TL: *Alex memutar tubuhnya dan menatapku tajam. "Kau punya banyak ilmu pengetahuan, ya?" Dia mengatakannya dengan sikap paling sok tau dan*

*menyebalkan. Betapa aku ingin menyerang dia. “Ya ampun, kau benar-benar kesal karena aku mengetahui hal-hal yang **tidak kau ketahui**.”* (Pg.166 Ln.11)

The type of ellipsis in data 19 is verbal ellipsis since the writer omits the verb of the sentence. If the sentence is reconstructed, the sentence will be *I know things **you don't know***. The verb **know** is got from the previous sentence in the text. In data 20, Alex and Rebecca ride horses in the woods. Alex says that the the air always seems fresher in the woods. Then Rebecca replies that it is indeed fresher because plants breathe in carbon dioxide and release oxygen. Alex is rather surprised knowing Rebecca has scientific knowledge. Then Rebecca answers, *“God, you really hate that I know things **you don't**”*. **You don't** meant by Rebecca is that Alex does not know what Rebecca knows. In the target language, **you don't** is translated into **tidak kau ketahui**. The translator retrieves the verb of the previous sentence to translate the verbal ellipsis. The translator needs to retrieve the verb since the meaning is not appropriate if the sentence is literally translated into *Ya ampun, kau benar-benar kesal karena aku mengetahui hal-hal yang **tidak kau***. The readers will be confused what **tidak kau** implies if the translator does not retrieve the verb. Therefore, the strategy used by the translator in translating the verbal ellipsis is by retrieval of the verb.

e. Omission

SL: *It has to do with the light waves. Blue scatters differently than red **does**.* (Pg.52 Ln.43)

TL: *Pasti ada hubungannya dengan gelombang cahaya. Sinar biru memancar dengan cara yang berbeda dari sinar merah.* (Pg.132 Ln.7)

The type of ellipsis in data 23 is verbal ellipsis due to the fact that there is an omission of the verb. In the text, Emily and Rebecca looks at the sky. Emily thinks that the sky is such a pleasing shade of blue, then she asks Rebecca why the sky is blue, not green or red. Then Rebecca answers, *“It has to do with the light waves. Blue scatters differently than red **does**.”* The verbal ellipsis in the sentence is **red does** which is only translated into **sinar merah** without the auxiliary because if it is literally translated, the translation will be *“Pasti ada hubungannya dengan gelombang cahaya. Sinar biru memancar dengan cara yang berbeda dari **sinar merah lakukan**.”* As a matter of fact, red does not do anything. It is the light waves which shows the shade in the sky. Therefore, the verbal ellipsis is not translated in the text. The strategy used by the translator in translating the ellipsis is by omission.

Omission means the translator simply omits the word because the expression does not need lengthy explanation.

CONCLUSION

The findings shows the various strategies used in translating ellipsis in phrase level. There are some strategies which are not mentioned by Mona Baker in her theory, such as retrieval of the head word, more specific word, retrieval of the verb, and idiomatic expression. The strategy choices are chosen based on the acceptability in the target language. In English, ellipsis is used for efficiency in a text by not repeating the same words. However, in Indonesian, the principle of efficiency in ellipsis cannot be applied due to the lack of sense. Therefore, most of English ellipsis is not literally translated as ellipsis in Indonesian. It has to be retrieved in the form of complete sentence. If the target language is still ellipsis, the TL readers will have difficulty in understanding the meaning. That is why the strategies used in translating ellipsis in the source language are not rooted in efficiency, but the acceptability and clarity, instead.

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