

**An Analysis of Nida’s Concept of Translation Naturalness in
“The Midnight Library” Novel by Matt Haig**

THESIS

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adalah benar-benar karya saya, kecuali semua kutipan dan referensi yang disebutkan sumbernya. Apabila terdapat kesalahan dan kekeliruan di dalamnya, maka akan sepenuhnya menjadi tanggung jawab saya. Demikianlah surat pernyataan ini saya buat dengan sesungguhnya.

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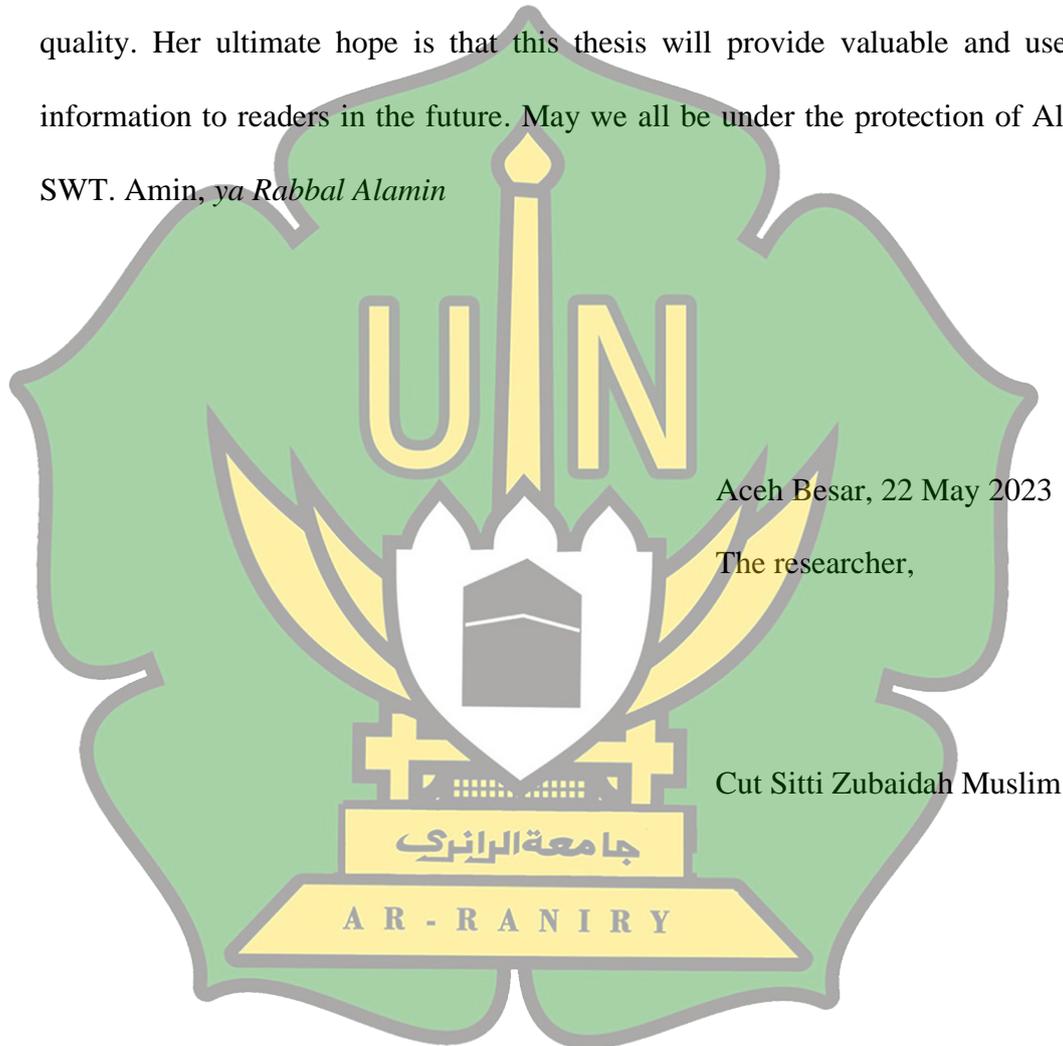
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Aceh Besar, 22 May 2023

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ABSTRACT

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Translation naturalness refers to the quality of a translated text that closely resembles natural, fluent, and idiomatic usage in the target language, while maintaining the essence and intent of the original message. It goes beyond a word-for-word translation by considering the cultural nuances, idiomatic expressions, and stylistic conventions of the target language. This research discusses about the naturalness in the "The Midnight Library" novel by using Nida's concept. The aim of this research is to find out naturalness words in the translation of "The Midnight Library" novel. The research adopts textual analysis method to investigate the research question in this research. The naturalness in "The Midnight Library" novel is analysed by using Nida's concept of naturalness in translation (2000). In this research, the researcher found three phrases classified as the receptor language and culture as a whole, three phrases classified as the context of the particular message, and two phrases classified as the receptor language audience. Findings of this research present a crucial resource for future researches of naturalness translation studies.

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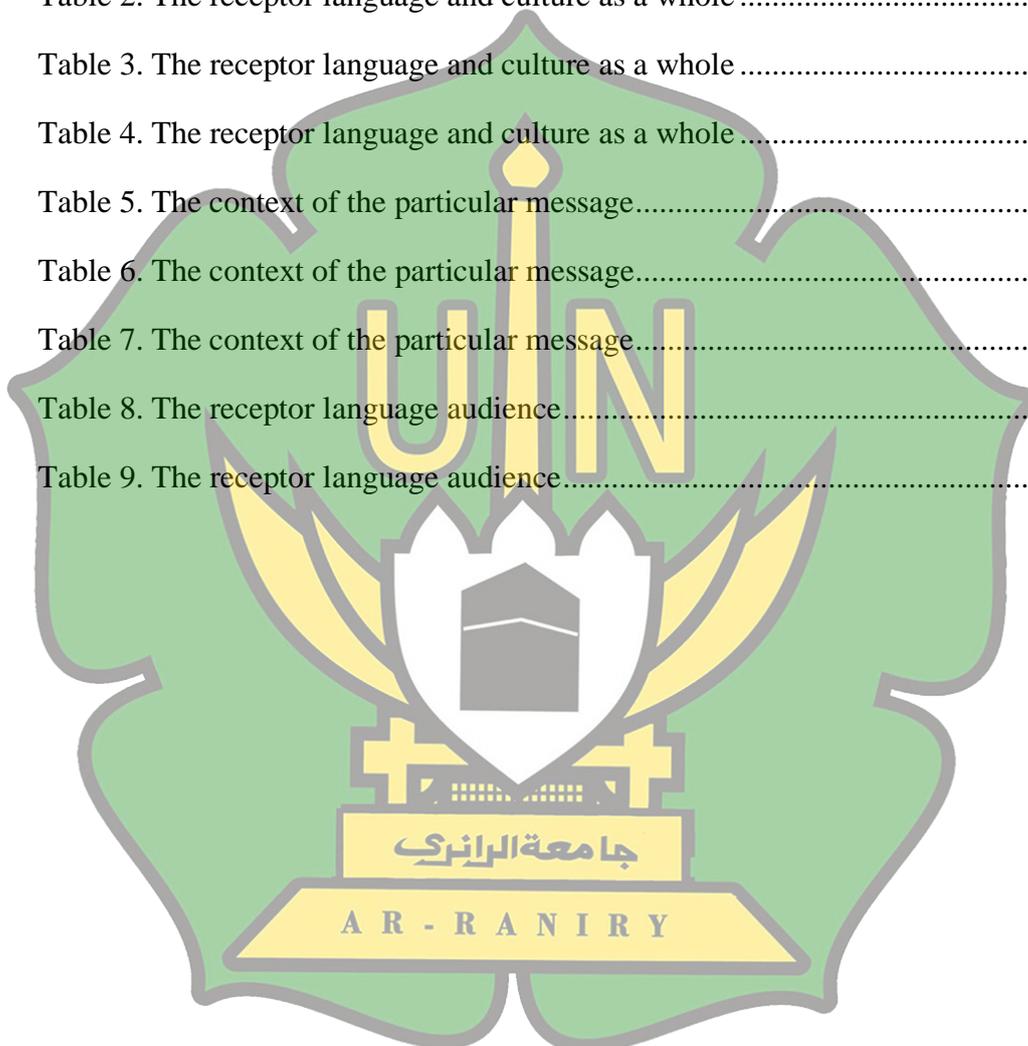
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CHAPTER I

INTRODUCTION

This chapter provides the introduction of the research paper. It consists of the background of the study, research question, objective of the study, the significance of the study, and terminology.

A. Background of the Study

Generally, translation is a process of transferring meaning from one language to other language. Hatim and Munday (2004) state that, “Translation is the process of transferring a written text from one language into another language”. However, in the process of transferring meaning, it is not as simple as changing words in one language to another. There are several factors that must be considered in the process of transferring meaning, which are involves diction, grammar, the context of communication, and the meaning of cultural context in the translation. It means, in the process of transferring meaning, we should aware toward the difference of structure between one language and another. Thus, if the translator fails to consider these factors when the process of transferring meaning, the translation will produce a negative transfer. Vice versa, if the translator is able to fulfill the factors in the process of transferring meaning, then the translation is likely to produces positive transfer. Odlin (1989) states there are two types of language transfer: positive transfer and negative transfer. Following the theory of Lado (1957), positive transfer occurs when the learner is able to use knowledge of their L1 to help them learn L2. For example, if the structure of L1 and L2 are

similar, the learner may be able to use the rules of L1 to understand the rules of L2 more easily. Lado also discusses the concept of negative transfer, which refers to the interference of the learner's L1 in the process of learning L2. Negative transfer occurs when the rules or structures of L1 conflict with the rules or structures of L2, leading to errors or misunderstandings in the learning process. For example, if the grammar structure of L1 is different from the grammar of L2, the learner may apply the rules of L1 to L2 and produce incorrect or ungrammatical sentences. As the result, the grammar of a statement in the first language is not accurately translated into the second language.

As this statement implies, definitely the researcher wants to avoid negative transfer in the process of transferring source language to target language. Nida and Taber (1982), states that it is expected that the audience of the target language give the same response like the audience of the source language to the text. By this definition, sense of source language must be transferred properly to the target language. In the first language and second language translation, the issue of negative language transfer occurs frequently. For example, Germany students trying to learn English, despite being part of the same Germanic language family. Due to the fact that German word 'Information' also has a plural form, '*Informationen*'. Germany students nearly always use "informations" in English, which is against the norms of uncountable nouns. From the example above, language differences can give rise to negative transfer language. Hence, to reduce the possibility of negative language transfer, naturalness is required here. According to Nida and Taber (1982) translation is the process of accurately and

naturally conveying the meaning of the source language message in the receptor language, using the most suitable equivalent expressions. By this definition, the translation is required to obtain the naturalness of the translation.

The naturalness of translation itself is reflected in the use of appropriate target language representations and target language structures. Moreover, translation's highlight is to be able to make the reader understand the text in target language but equal to what the source language writer intended. One of the primary objectives in every translation project is the translation must sound natural and does not give the impression of being a translated work. Nida and Taber (1982) emphasize the principle that the best translation is one that does not give the impression of being a translated work. They argue that a successful translation should represent the source text's meaning in a way that the target audience interprets as though it were written in the target language. In other words, the translation must blend in with the source text and be easy for the target audience to understand without being overtly a translation. In addition, Gutt (1999) argues that a high-quality translation should resemble an original text written in the target language, rather than appearing to be a translation. In the field of translation, this statement is a widely belief, it also highlights how crucial it is to create a translation that appears to have been written in the target language at first. This means that the translation must be both precise in capturing the essence of the original text and natural in the target language. In short, readers in the target language can experience that they are reading an original work from their nation. Another definition about translation naturalness by Larson (1984), he emphasizes

the importance of producing a translation that is both accurate in meaning and natural in the target language. According to Larson, a translation that is too literal or unnatural in the target language could be challenging for readers to understand and might be thought to be of low quality in the intended readers.

Since the naturalness in translation is important, people have conducted the research related to this study. There are some previous studies related to translation naturalness. Fadaee (2011), Obeidat, Ayyad, and Mahadi (2020) conducted the research in investigating the translation naturalness in short stories. In the research, they have their own goals, such as identifying translation errors that may occur because of the translators' conflict between accuracy and naturalness when translating, and tried to reveal some strong and weak points of natural translations. In the research, the researchers used several model or principle in analyze and determine naturalness, which were models by Baker in analyzing the errors, and more natural and less natural term to describe the principle of naturalness. The results showed that the two translators made 24 errors caused by natural-inaccurate and there were Some important aspects of the translation process were disregarded which leads to produce low natural translation works.

Saptaningsih et al., (2020), Bowa (2019), and Vera (2004) conducted the research about naturalness in the translation of story books and novels. The naturalness evaluated by using the theories and concepts by the experts of translation like Nida's basic requirements in translation naturalness. The findings revealed that the most translations fall into categories that were less natural and

unnatural, and this can be attributed to both language and cultural factors. Another findings showed that there several of the text's sentences are unnatural, and mostly caused by form of expression, different meaning, did not make sense, different response and different style. Lastly, the findings showed that there was no naturalness in translation due to the translator remained use faithful translation.

Pane, Nur, and Rohman (2019) and Kuswardani (n.d) conducted the research about naturalness in translating post and magazine. These researchs focused on error of naturalness in translation by analyzed the kinds of error that mostly appear. The researchers used Newmark, Miles and Huberman's theory in analyzing the translation works to determine the errors in the text. The results of both researchs showed that students still lacked of understanding the meaning of the text and there were sentences that were less natural and unnatural. The findings of the studies suggested that naturalness was an important aspect of translation that needs to be taken into consideration to achieve a successful translation. The lack of naturalness in translation can lead to errors that affect the quality and readability of the target text. Therefore, translators need to be aware of the importance of naturalness and strive to produce translations that sound natural and fluent in the target language.

Next Sura (2019) and Rini (2021) analyzed the naturalness in subtitling youtube videos and analyzed a single episode of a television show, subtitled by fans. The aims of both studies were to find out the subtitling strategies and naturalness fansub. These studies used Nababan, Nuraeni and Newmark's theories in analyzing the naturalness in translation. The results of the study revealed that

only nine of the ten subtitling options were used in the subtitle. Furthermore, the translation cannot be described as flawlessly exact and natural, due to the fact that the translation was still inaccurate and unnatural. The translation need to balance accuracy and naturalness to ensure that the translation conveys the intended meaning in a way that is culturally appropriate and linguistically fluent.

Another study by Uflyatuzzuhriyyah and Hilman (2022), they conducted a research about “The Midnight Library” Novel. This study's objective was to identify the cultural terms supported by Newmark's theory. The result of this study showed that the cultural words in the “The Midnight Library” novel have any impact on the quality of the translation. As a result, the translation of cultural words was precise, appropriate, and easily comprehensible for readers of the target language. Although there were previous studies that analyzed the naturalness in translation, there were still some lacks that must be added such as Nida’s concept of translation naturalness. I have tried to find a study of naturalness in translation according to Nida's concept by reviewing previous studies related to this study, but I can not find it. Therefore, from those previous studies above, I tried to improve and make this study more detailed by analyzing the translation by using Nida’s concept of naturalness in translation.

The naturalness of translation itself is reflected in the use of appropriate target language representations and target language structures. According to Nida, (2000), the term "natural" in the context of translation encompassed three distinct concepts, the receptor language and culture as a whole, the context of the particular message, and the receptor language audience. By way of thus concepts,

the translator not only prioritizes the knowledge in grammatical elements, but also concern to the cultural aspect of the country, aspects of communication, values etc. These concepts can help the translation more natural and acceptable. Considering translation naturalness is such an essential subject of study, I present this topic to explore more about translation naturalness.

The data utilized for this research was obtained from a novel of “The Midnight Library” by Matt Haig. This novel was translated by Dharmawati entitled “*Perpustakaan Tengah Malam*” in the Indonesian version. The translation of the “The midnight library” novel was chosen because it fulfilled the needs of the writer in analyzing the gaps that possibly appear in the SL (English) to TL (Indonesian) translation. This novel becomes a medium for analyzing the naturalness in translation.

B. Research Question

After going through some relevant studies, I would like to propose the following research questions:

1. What natural sentences used in the “*Perpustakaan Tengah Malam*” by Matt Haig?

C. The Objective of Study

The purpose of this research is to analyze the naturalness of translation used in the novel translation “*Perpustakaan Tengah Malam*”.

D. Research Significance

Practically, this study can encourage all students to identify other aspects of translations in future research, and theoretically, the relevance of this thesis will aid students in deepening their understanding of translation, particularly translation processes.

E. Terminology

1. Analysis

In this study, the analysis is defined as the elaboration of the novel entitle the Midnight Library on various chapters to obtain an appropriate understanding of the overall meaning.

2. Translation

In this study, the term translation is an activity in replacing a written message and statement from English novel entitle “The Midnight Library” and translated into Indonesian language as “*Perpustakaan tengah Malam*” by the same message and statement.

3. Naturalness

In this study, naturalness is defined as procedures that needed to achieve by the translator in translating the novel “The Midnight Library”, such as cultural aspects, context of the text being translated, and characteristics of the TL readers.

4. Method

In this study, method is defined as a procedure used to achieve certain goals such as how the translator translates the “The Midnight Library” Novel. Method can also be interpreted as a way, or tactics used in gathering information or proof for analysis in order to learn more or have a better understanding of the “The Midnight Library” novel.

5. Novel

Novel in this study refers to “The Midnight Library” written by Matt Haig and translated to Indonesia by Dharmawati.



CHAPTER II

LITERATURE REVIEW

This chapter advocates the definition of Nida's concept in translation, the definition of translation, the review of the midnight library novels and previous study.

A. Translation

1. Definition of Translation

There are numerous experts who define translation slightly different. Generally, translation can be defined as repeating the original message's meaning as accurately as possible in the natural method for the language into which it is being communicated. Ghazala (1995) defines translation as a comprehensive term that encompasses all techniques and procedures used to transfer the meaning of the source language into the target language. In his definition, Ghazala emphasizes that the conveyance of meaning is a significant aspect of translation. It follows that while translating, it is essential to comprehend the meaning of the original text in order to have the proper equivalent in the target language; as a result, meaning is translated in connection to syntax, style, and sounds. According to Newmark (1988) translation involves not only the transfer of meaning from one language to another, but also the transfer of stylistic and cultural elements that are inherent in the original text. He stresses the significance of context in translation and suggests that translators need to have a comprehensive comprehension of the social, cultural, and historical context of the source text to create a precise and

efficient translation. Then, Putranti (2018) proposed that one of the conditions for creating an equivalent translation is that it should sound natural to the readers of the target language, both in terms of lexical and grammar. Another definition related to translation proposed by Bell (1991), he states that cultural filtering refers to the process by which translators must choose which cultural elements to include or exclude in a translated text. This process involves making decisions about the relevance and importance of cultural references and idiomatic expressions, as well as navigating differences in cultural values and norms between the source and target languages.

Next, Catford (1995) provides a definition of translation, stating that it involves the substitution of written content from one language (SL) with equivalent content in another language (TL). He emphasizes that translation is not a simple word-for-word substitution, but rather a complex process that requires the translator to understand the cultural and linguistic context of both languages in order to produce an accurate and natural-sounding translation. Next, Nida and Taber (1974) say that translation involves the act of recreating the source language message in the receptor language, aiming to achieve the nearest possible natural equivalence in terms of both meaning and style. From those four definitions above, it can be concluded that translation encompasses more than just converting a message or text from one language to another. It involves the process of finding the most accurate and natural equivalent of meaning between the source language (SL) and the target language (TL). However, in achieving the naturalness in translation is not as simple as it looks. One of the issues for this is

the different ways the source language and target language express the same concept. Every word that is translated during translation also should be carefully considered, because it will affect the equivalence meaning between SL and TL.

Next, Venuti (1995) defines translation as the process of taking a text written in one language, known as the source text, and generating a new text in another language, known as the target text, while ensuring that both texts are equivalent in meaning. Venuti's definition of translation highlights the core process of translation, which is to render the content and meaning of a source text into a new text in a different language. Lastly, Pamuk (2006) states that translation can be regarded as the artistic practice of reassembling a piece of work in a different language while preserving its original essence. He emphasizes the importance of preserving the essence and style of the original work in the new language. This requires not only the ability to accurately convey the meaning of the text, but also an understanding of the nuances of the original language and culture. Proficiency in both the source language and target language is essential for translators, not only that, translator also need to be able to capture the spirit of the original work, while also making it accessible to readers in the target language. In this sense, translation is not just a technical skill, but an art that requires creativity, sensitivity, and a comprehensive understanding of both the source culture and the target culture.

B. Types of Translation

There are several types of translation employed by translation experts. However, I only discuss a few of the most common types of translation, such as the types employed by Newmark, and Larson. Peter Newmark, a British scholar and educator in translation studies, developed a typology of translation that comprises three categories, such as: word-for-word translation, literal translation, free translation. Following the types employed by Newmark, Larson also proposes the specific types of translation, which are: interlingual translation, intralingual translation, intersemiotic translation, cultural translation, and adaptation. Certainly, here are some elaborations on the different types of translation:

a. Word-for-word translation

Newmark (1988) states this translation is primarily employed either to grasp the structural aspects of the source language or to interpret a challenging text as a preliminary step before the actual translation process. However, this method often causes mistranslation of idioms and only can be applied if the structure of source language same with the structure of target language.

Example: (SL) I have a headache

(TL) *Saya memiliki sakit kepala.*

b. Literal translation

Newmark (1988) explains that in literal translation, the grammatical structures are converted to the closest equivalents in the target language (TL),

while the lexical words are translated individually, without considering their context. This indicates that when translating, the words are rendered literally from the source language (SL) into the target language.

Example: (SL) I am a student

(TL) *Saya adalah seorang siswa*

c. Free translation

According to Newmark (1988), free translation is a type of translation that prioritizes conveying the essence of the content in the target language (TL), while disregarding the specific form or manner of the original text. In other words, it focuses on reproducing the meaning without strictly adhering to the exact wording or style of the source text.

Example: (SL) Killing two birds with one stones

(TL) *Sambil menyelam minum air*

d. Interlingual translation

Interlingual translation is the transfer of meaning between languages by converting written or spoken text from one language (known as the source language) to another language (known as the target language). The primary objective is to maintain the intended meaning while ensuring effective communication in the target language. This form of translation finds its application in diverse fields such as literature, media, business, and international communication.

Example: (SL) The world is a book and those who do not travel read only one page.

(TL) *Dunia ini adalah sebuah buku dan orang-orang yang tidak berkeliling hanya membaca satu halaman saja.*

In this example, the translation has expressed the meaning of the source text into Indonesian while adapting the language structures, vocabularies, and idiomatic expressions used in Indonesian. The translation also takes into account the cultural differences between the two languages and ensures that the target text achieves the same communicative function as the source text.

e. Intralingual translation

According to Larson (1984), intralingual translation is the process of rephrasing or restating a message in the same language. Intralingual translation, also known as "paraphrasing" or "rewording", it is used to clarify, simplify, or adapt a message to a different audience within the same language community. It involves summarizing a longer text, explaining complex ideas in simpler terms, or simplifying technical language for a lay audience, among other things.

Example: (SL) The scientific paper was too technical for the general audience.

(TL) *Artikel ilmiah tersebut terlalu teknis untuk pembaca umum.*

(rewording to simplify sentences).

f. Intersemiotic translation

Larson (1984) defines intersemiotic translation as the act of converting a text from one system of signs to another. In other words, it involves translating a text from one mode of representation (such as written language) to a different mode (such as visual or auditory language). This could involve translating a literary text into a film or graphic novel. Intersemiotic translation requires the translator to consider not only the linguistic components of the text, but also its visual or auditory elements, such as style, tone, and mood. The translator must translate the meaning and intention of the source text into a new medium or sign system while ensuring that the same level of aesthetic and communicative quality is maintained. An example of intersemiotic translation from English to Indonesian is the adaptation of a novel into a film. The translator needs to transform the literary text into a visual medium, taking into account the differences in narrative techniques and visual storytelling. For example, a scene that is described in detail in the novel may need to be condensed or simplified for the film adaptation, while certain visual elements may need to be added to convey the intended meaning.

g. Cultural translation

Larson (1984) explains that cultural translation entails the transfer of the cultural context and references present in the source text to the target language, so that the text's content can be fully understood by the intended audience. Cultural translation becomes necessary when cultural disparities exist between the source and target languages. To accomplish a successful translation, it is imperative for

the translator to possess a deep understanding of the cultural references and subtleties present in both languages. One common example of cultural translation is the translation of idiomatic expressions, proverbs, or jokes that have cultural significance in the source language.

Example: (SL) Breaking the ice

(TL) *Mengurangi ketegangan*

h. Adaptation translation

According to Larson (1984), adaptation translation refers to the process of translating a text with significant changes to the content, style, or structure to fit the target culture, audience, or medium. Adaptation translation strives to create a fresh piece that maintains faithfulness to the original text but also suits the target audience or serves a different function. This type of translation involves translating works such as children's books that have cultural references different from the target audience, localizing video games for a specific region, or translating a novel into a screenplay.

C. Naturalness in Translation

In order to pass one of the major standards for every translation project is the translation must sound natural. In some circumstances, what is natural may not be natural in others. Nonetheless, everyone has a neutral tongue where informal written language and spoken language more or less correspond. Translation naturalness is typically assessed base on how well the translator was able to

convey the message, style, and form of the original text into the target text language. It means, when translating a text, the translator must also think about the target reader of the translation; whether the message of the text conveyed properly to the reader or not, does the translation's style suit the target readers language, and is the structure of translation natural in the target language and can prevent the readers from misleading. Needless to say, a translator can acquire naturalness by practice and remembering some crucial elements to attain naturalness. Firstly, the translator must possess the ability to convey the same message from the original text into the translation. Tyler (1979) emphasizes that a good translation should be natural and fluent in the target language, and not appear forced or awkward. Tyler believes, a translator must have a full awareness of both of source and target languages as well as the cultural and social setting in order to achieve naturalness in translation.

She advises translators to stay away from overly literal translations as well as any idioms or structures that might be unfamiliar or improper in the target language in order to produce a natural and effective translation. They should strive to produce a translation that accurately and naturally deliver the intended meaning of the source text to the audience in the target language. According to Rahimi (2004), a translation is considered unnatural if it does not conform to the normal usage and style of the target language. In other words, a translation should have a natural flow and appear as if it was originally composed in the target language, rather than giving the impression of being a translated text. Rahimi argues that naturalness in translation is achieved when the translator uses appropriate style

and language register, adheres to the grammatical rules of the target language, and is able to accurately convey the meaning and intent of the source text in a way that is culturally relevant and accessible to the target language audience. Next, Baker (1992) states natural translation must not be a literal or one-to-one translation from any language. It means a natural translation should be adapted to the target language and culture, taking into account its grammatical and stylistic conventions, as well as the intended audience and purpose of the text. Next, House (2015) argues that naturalness in translation is achieved when the translated text is both appropriate to the target language readership and culture and accurately conveys the intended meaning of the source text.

According to Nord (1991), naturalness refers to the degree to which a translation sounds as if it was originally produced in the target language by a native speaker of that language. It means, naturalness in translation refers to how well the translated text reads in the target language, without sounding forced or awkward. A natural translation is one that sounds as if it was originally produced in the target language by a native speaker. It must be grammatically correct, use appropriate vocabulary, and be consistent with the culture and context of the target language audience. The goal of naturalness in translation is to make the text sound as if it was written in the target language from the outset, rather than being an obvious translation. This helps to ensure that the translated text is easily understood by the target language audience and effectively conveys the intended meaning and tone of the original text. Lastly, Venuti (1995) states that naturalness in translation involves producing a target text that conforms to the norms and

expectations of the target culture. This means that the translator possess fluency in both the source and target languages and have a thorough awareness of both the target culture's linguistic and cultural norms. The target text ought to be grammatically correct, idiomatic, and appropriate for the intended audience. He argues that the goal of translation should be to produce a text that is not only accurate but also culturally and politically engaged, and that challenges dominant cultural and linguistic assumptions.

D. Nida's Concept

In the essay entitled "The translation studies reader", Nida contributes to the development of translation theory. He highlights the complexity of the translation process and emphasizes the importance of considering source and target languages, cultures, and audiences in order to produce an effective translation. Nida's ideas of naturalness, cultural transfer, and functional equivalence have had a profound influence on the field of translation, shaping both the theoretical understanding and practical application of translation. Nida (2000) emphasizes the importance of considering concepts of naturalness in translation. There are three concepts of the translation process can be described as natural; the receptor language and culture as a whole, the context of the particular message, and the receptor language audience.

1. The receptor language and culture as a whole

In translation, in order to produce an effective and accurate translation, the receptor language and culture as a whole are important factors to consider. This

requires knowing the subtleties of the target language's linguistic and cultural nuances as well as the social and historical setting in which the translation will be used. Additionally, the audience for the translation must be taken into account, along with the audience's familiarity with the original language and culture, and the translation must be modified accordingly. Nida (2000) states, “The adjustment to the receptor language and culture as a whole must result in a translation that bears no obvious trace of foreign origin”. Therefore Nida believes that in order to avoid obvious trace and origin from the source text, the translation must involve two principal areas of adaptation, namely grammar and lexicon. Grammatical changes can be implemented more smoothly as they often align with the mandatory structures of the target language, in other words, one must make such accordance as changing word order, using verbs in place of nouns, and substituting nouns for pronouns. Nida (2000) states “The lexical structure of the source message is less readily adjusted to the semantic requirements of the receptor language, for instead of obvious rules to be followed, there are numerous alternative possibilities. There are in general three lexical levels to be considered: (1) terms for which there are readily available parallels, e.g. *river, tree, stone, knife*, etc.; (2) terms which identify culturally different objects, but with somewhat similar functions, e.g. *book*, which in English means an object with pages bound together into a unit, but which, in New Testament times, meant a long parchment or papyrus rolled up in the form of a scroll; and (3) terms which identify cultural specialties, e.g. *synagogue, homer, ephah, cherubim* and *jubilee*”.

Typically, there is no issue with the first set of terms, but there are various ambiguities in the second set of phrases, thus one must either adopt a different term that reflects the referent's shape even though it is not equivalent to the same function, or replaces formal identity with the equivalent function in order to identify it. Certain "foreign associations" in translating third-class terms are rarely avoidable. Additionally, it is inevitable to do the naturalized of translation when source and receptor languages reflect very different cultures. However, these cultural differences present less of a difficulty than one might initially think, particularly if footnotes are used to explain the causes of the cultural diversity. This is because everyone is aware that other people behave differently than they do. Nida (2000) states "Naturalness of expression in the receptor language is essentially a problem of co-suitability—but on several levels, of which the most important are as follows: (1) word classes (e.g. if there is no noun for "love" one must often say, "God loves" instead of "God is love"); (2) grammatical categories (in some languages so-called predicate nominatives must agree in number with the subject, so that "the two shall be one" cannot be said, and accordingly, one must say "the two persons shall act just as though they are one person"); (3) semantic classes (swear words in one language may be based upon the perverted use of divine names, but in another language may be primarily excremental and anatomical); (4) discourse types (some languages may require direct quotation and others indirect); and (5) cultural contexts (in some societies the New Testament practice of sitting down to teach seems strange, if not unbecoming)".

2. The context of the particular message

In addition to the receptor language and culture as a whole, the context of the particular message is also crucial. This includes the purpose and function of the text, the intended audience, and the medium through which the message is being conveyed. The translator must take into account these contextual factors and ensure that the translation is appropriate and effective for its intended purpose. In order to appropriate to the receptor language and culture, Nida (2000) states “A natural translation must be in accordance with the context of the particular message”. He gave an example from word *slang* that inappropriate in Bible and need to replace with another word, but end up the word was out of context. For example, translating “demon possessed” as “mentally distressed. Even while some translator were succesful in avoiding word slang, they made the mistake of making a message that was reasonably simple to understand in the source language sound convoluted in the receptor language by straining too hard to be totally unambiguous. Due to this, a translator tends to use lengthy words to explain his definitions. As a result, the original and naturalness are barely discernible in such a translation. The point is the translation stays in context even though the translator avoids ambiguity. The appropriateness of a message within a certain context isn't only determined by the referential meaning of the words used. The overall impact of a message isn't just based on the objects, events, ideas, and connections represented by the words but also on the stylistic choices and organization of those symbols. The standards of acceptable writing style vary significantly from language to language. What may be considered appropriate and

elegant in one language, such as Spanish, could be viewed as overly flowery and excessive in another language, like English. Similarly, English writing that is admired for its dignity and effectiveness might be perceived as dull and uninteresting in Spanish. While Spanish writers often enjoy using ornate language, English writers tend to prefer clear and direct prose. It is important for a translator not only to avoid obvious mistakes in adapting the message to the new language but also to incorporate elements of style that convey the appropriate emotional tone for the text. To convey the intended meaning of the author, a translator must accurately reflect the emotional tone of the text, which may include elements like sarcasm, irony, or whimsy. Additionally, it's crucial to represent each participant mentioned in the text with accuracy when translating from one language to another.

3. The receptor language audience

The receptor language audience is another important consideration in translation. The translator must understand the target audience's cultural background, language proficiency, and expectations in order to produce a translation that is understandable and culturally appropriate. This may involve making adjustments to the style, tone, and terminology used in the translation. For example, one argument frequently made is that the New Testament was written in Koine Greek, which was the language commonly used by people on the street, and therefore a translation should be easily understood by the people in the street. According to Nida (2000) the receptor language audience or target language reader has the difference types of interest. An example can be seen in the contrast

between a translation aimed at entertaining readers and one tailored for individuals seeking instructions on assembling a complex machine. Putranti (2018) presumes that one of the naturalness concepts of Nida in translation is the characteristics of the target language readers. The researcher conclude that a translation can be said to be natural if the translation is in accordance with the interest and characteristics of the reader. Considering the coverage not all translations can be approached in a strictly literal manner. This means that even if the target language utilizes the appropriate sentence structure and vocabulary to convey the message of the source language, the response of target language readers may differ significantly from that of source language readers.

E. The Midnight Library

In this research, the researcher uses The Midnight Library novel written by Matt Haig as a data to find out the translation naturalness based on Nida's concept. The Midnight Library novel is a work of fantasy by Matt Haig, a well-known British writer. The Midnight Library novel was first published on August 13, 2020 by Canongate Books. The story of The Midnight Library was then condensed and divided into over ten episodes, then in December 2020, the novel "The Midnight Library" was aired as a broadcast on BBC Radio 4. The novel The Midnight Library has been nominated as bestseller by The New York Times, The Boston Globe, and The Washington Post. Good Morning America also chose this novel as a Book Club Pick. In addition, the Booklist and Book Page give this book a star review. "The Midnight Library" garnered praise from various renowned publications such as The New York Times, The Guardian, ZYZZYVA,

The Scotsman, The Sunday Times, Library Journal, Kirkus Review, The Washington Post, Publishers Weekly, and Post Independent. “The Midnight Library” novel has also made it to the “Best of” lists from The Christian Science Monitor, Amazon, PureWow, She Reads, Lit Hub, St. Louis Public Radio, and The Washington Post. In addition, The Midnight Library has succeeded in getting various awards, such as winning the Goodreads Choice Award in the 2020 Best Fiction category, becoming the best seller version of The New York Times, placing 1st on the Sunday Times Bestseller, and placing 2nd on the Amazon Charts this week. In addition, the Booklist and Book Page give this book a star review.

This book chronicles the story of Nora Seed, a woman who made the decision to end her life one night. She regretted that she never did the things she wanted to do in her youth. She believed that she was no longer needed by those around her, and the world also still goes on without her. That night, she wrote the farewell letter before she ended her life. After wrote that letter, she end her life real quick. She thought that night is the end of everything. However, instead of pass away, she is trapped in a library, a library with large collection of books. In that library, she met Mrs. Elm, the librarian who accompanied and guided her in that midnight. Mrs. Elm explained that every book in the library provides an opportunity to try another life that she once wanted. Nora Seed scoured the Midnight Library for answers on what really makes life worth living. She tried a book one by one. She was finally living the life she never had the chance to before, and continues to seek the ending of the life she really wanted.

The reason why I choose “The Midnight Library” novel is, the story very related to our daily lives, it is about the confusion over the various choices that exist in our lives. From this novel, we know that no matter what choices we make, there will always be drawbacks. So, the message from this book that I got are, whatever our choice, the most important thing is how we live and react to it, and if you want to do something, do it, because regret will not go away, regret itch forever.

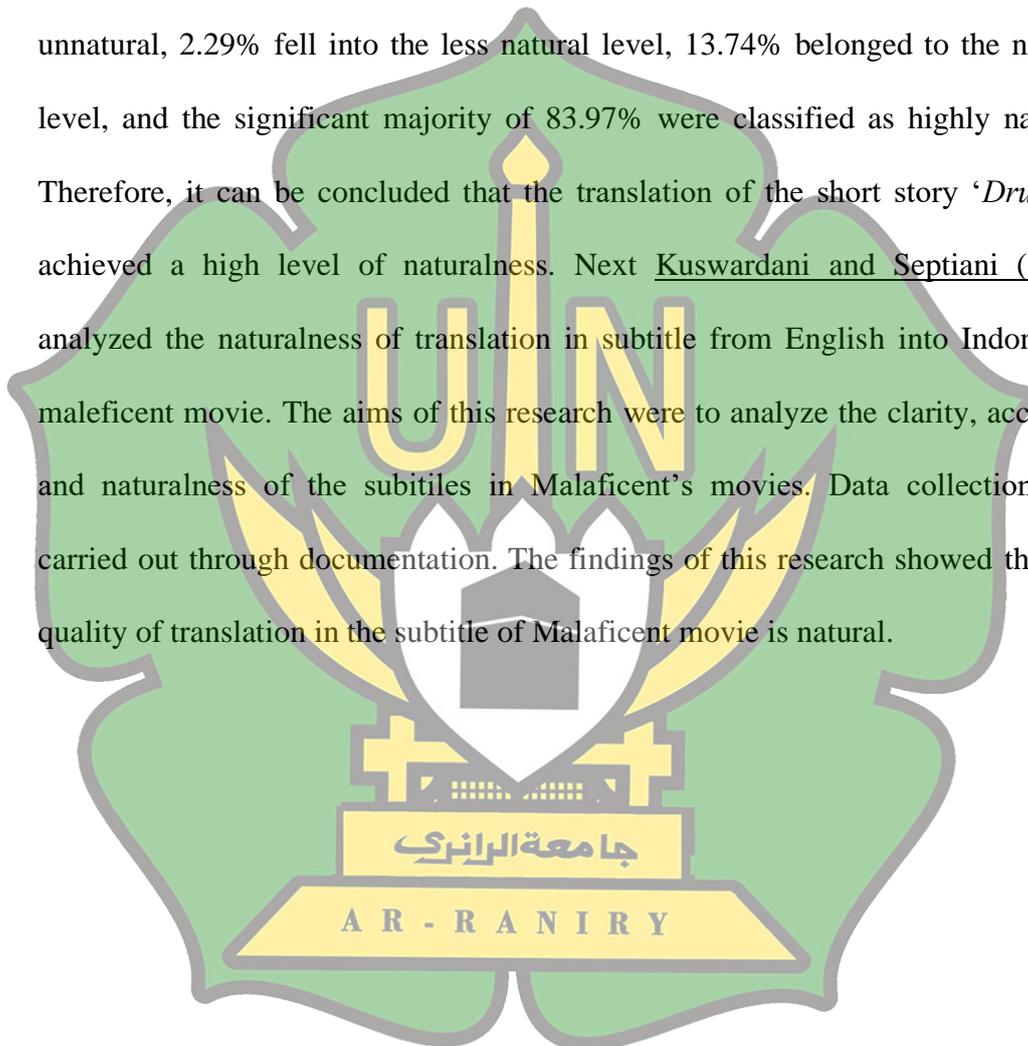
F. Previous Study

There are some researchers about naturalness, among others are: first, Safei and Saliya (2018), they conducted a research about the naturalness and accuracy of English short story translation into Indonesian. The object of this research was to determine how accurately and naturally an English short story was translated into Indonesian. The results of this research was a short story entitled “*The Proud Lion*” achieved score seven to eight and was classified as almost completely succesfull among thirty students, while ten students gained score of 5-6 with an adequate classification. Second, Aisyah and Harjanti (2020) analyzed the naturalness of translation novel entitled *Harry Potter and the Half Blood prince* into Indonesian. The object of this research was to describe the naturalness in the translation of the novel *Harry Potter and the Half Blood prince*. The data in this reserch were analyzed according to Larson's theory of naturalness in translation, and content analysis technique. The findings indicated that the translation of the novel exhibited four levels of naturalness, including a highly natural level. (78.1%), natural (15.1%), less natural (5.9%), and unnatural (0.9%). Third,

Putranti (2018) analyzed a translation method that aimed to achieve naturalness in target language texts. The object of this research is to solve the issue of naturalness in translation. She came to the conclusion that literal translation does not always translate the source language message into the target language since literal translation may produce unnatural or awkward translation. Then, untranslatability may happen when literal translation fails to convey the source language message into the target language. The end of the results is, modulation is a translation method that can be applied to obtain the target language text more natural.

Next Farahani and Ghasemi (2012) analyzed the naturalness in translation of idioms and proverbs in Persian translation of Pinocchio. The objective of this study was to examine the translation strategies employed for idioms and proverbs in “*The Adventures of Pinocchio*” novel and assess the idiomatic and natural qualities of the translated versions. The total idioms examined were 200, and 9 proverbs were explored. The results reveal that the translation of idioms and proverbs are natural. Next Majhad, Bnini, and Kandoussi, (2020) analyzed the pursuit of naturalness in English translation of two francophone Maghrebian novels. The study examined the structural distinctions between French and English and investigated how translators achieve naturalness by employing a strategy of equivalence in divergence. The results reveal both of translations have fulfilled the naturalness in translation. Next Dewi, Mardjohan, and Santosa, (2016) conducted an analysis of the naturalness of translation in the process of translating the short story entitled ‘*Drupadi*’ from Indonesian to English. The

objective of this study was to examine the naturalness of translation and determine the percentage of naturalness in the translation of the short story titled '*Drupadi*'. The findings of this study indicated that none of the data was categorized as unnatural, 2.29% fell into the less natural level, 13.74% belonged to the natural level, and the significant majority of 83.97% were classified as highly natural. Therefore, it can be concluded that the translation of the short story '*Drupadi*' achieved a high level of naturalness. Next Kuswardani and Septiani (2020) analyzed the naturalness of translation in subtitle from English into Indonesian maleficent movie. The aims of this research were to analyze the clarity, accuracy and naturalness of the subtitles in Malaficent's movies. Data collection was carried out through documentation. The findings of this research showed that the quality of translation in the subtitle of Malaficent movie is natural.



CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the researcher explains the method of this study. It consists of details about the research design, unit analysis, method of the data collection, and method analysis.

A. Research Design

This research is classified as textual analysis method by analyzing the original novel of “The Midnight Library” that has been translated into Indonesian entitled *Perpustakaan Tengah Malam*. According to Caulfield (2019), textual analysis is the method used to describe, interpret and understand texts. Caulfield argues that textual analysis is an approach used to examine a written or spoken text with the purpose of comprehending the intentional meaning intended by the author. This method is regarded as a crucial method in the field of literary studies. Nearly all work in this discipline includes in-depth analysis of text. The data generated for textual analysis can come from novels, poems, stories or plays. Another definition by Entman (1993), he defines textual analysis as a research method that employs a series of procedures to draw accurate conclusions from a given text. It involves systematically examining and interpreting various elements of a text, such as language, tone, and imagery, to gain insights into the meanings and messages conveyed by the text. In this research, the researcher uses the original and translation novel as the data to analyzed, and then compared both of the novels. The goal of the textual analysis method is to draw a conclusion by

comparing the analyzed texts with other pertinent texts. Also, another goal of textual analysis is to get an enhanced comprehension of the text being analyzed.

Another definition by Nord (1991) related to textual analysis in translation, she states textual analysis is a process that involves studying the source text in order to determine its features, such as language, style, and content. The process of textual analysis in translation involves carefully examining the source text, taking into account the translation brief that includes factors like the intended audience and purpose of the translation.

B. Unit Analysis

The unit analysis of this research is the “The Midnight Library” novels by Matt Haig published by Canongate Books in Great Britain 2020 and its translation “*Perpustakaan Tengah Malam*” by Dharmawati published by Gramedia Pustaka Utama in Jakarta 2021. The sample found in the novels that the researcher found has been selected from several chapters in the novel. According to Arikunto (2007), sample is a representative or part of a number objects whose nature can represent the population studied. Sample used in this research is part of the “The Midnight Library” novel which contains elements of naturalness based on Nida’s concept (2000). Therefore, the researcher only chose 8 phrases and sentences.

C. Method of Data Collection

Data collection is a method that represents information in a systematic and organized way. The process of collecting the data itself starts:

1. The researcher read both of the original novel version and translation version carefully.
2. After that, the researcher marked the data that contain natural words.
3. Next, the data was collected according to the naturalness in English and Indonesian versions.
4. Then, the researcher classified the data using Nida's concept of naturalness in translation.

D. Method of Analysis

The data in this research was analysed by using textual analysis based on Nida's concepts of translation naturalness. First, the researcher read the sentences from original and translation novel that the researcher has chosen. Second, the sentences of the original novel are compared to the sentences of translation novel (Bahasa). Third, the researcher began to analyze the types of naturalness concept in the translation novel. Fourth, the phrases and sentences that are in accordance based on Nida's concepts of naturalness group into more specific categories, such as "the receptor language and culture as a whole, the context of the particular message, and the receptor language audience". Fifth, the researcher analyzed the meaning of the Nida's concepts in the sentences contained in the translated novel. Finally, the researcher drew conclusions based on the analysis of Nida's concepts of translation naturalness in sentences of translated novel.

CHAPTER IV

FINDINGS AND DISCUSSION

This chapter elaborates findings and discussion of the types of naturalness in translation found in the translation novel of the “The Midnight Libraray”.

A. Research Findings

This chapter discussed the findings based on data collection. These findings were meant to answer research questions in chapter one: 1) What natural sentences used in the “Perpustakaan Tengah Malam” by Matt Haig?. The results were shown below:

1. What natural sentences used in the “Perpustakaan Tengah Malam” by Matt Haig?

The researcher found out eight natural sentences that met the three requirements of naturalness by Nida (2000) used in the translation novel of “The Midnight Library”. These requirements include the following:

- a. The receptor language and culture as a whole: The naturalness of a translation is determined by how well it fits into the target language and culture. The three identified sentences from the novel fitted well into English language and culture, without any awkwardness or forced use of language. The sentences used familiar and colloquial language, making them easy to understand and relatable to the target audience.

- b. The context of the particular message: The context of the message is important in determining the naturalness of a translation. The identified sentences from the novel were contextually appropriate and conveyed the intended message accurately. They did not appear out of place or out of context, but instead blended seamlessly with the rest of the text.
- c. The receptor language audience: The naturalness of a translation also depends on the intended audience of the target language. The three identified sentences from the novel were natural and appropriate for the target audience. They did not use language or expressions that were unfamiliar or difficult for the target audience to understand. Overall, the identified sentences in the translation novel of the "The Midnight Library" met the three requirements of naturalness by Nida (2000). They fitted well into the target language and culture, contextually appropriate for the intended target audience.

These were some of the data featured in chapter 4 of the original novel and the translated novel of "The Midnight library", to explore additional pieces of the data of "The Midnight Library" novel, readers can refer to the appendix B. This section provided more example of each type of the naturalness according to Nida.

The following table is a summary of the examples from “The Midnight Library” novel according to Nida’s concept of naturalness.

Table 1. Nida’s Concepts Used in Translating the Novel *The Midnight Library*

Source Language	Target Text	Types of Naturalness
Did i? (213)	Masa? (303)	The receptor language and culture as a whole
Drinking? Mum was drinking? (95)	Minum-minum? Mum suka minum-minum? (142)	The context of the particular message
Cheer up, love (17)	Semangat, Say (34)	The receptor language audience

1. The receptor language and culture as a whole

After collecting all of the translated text from the sample, the researcher found out about three sentences that belong to the receptor language and culture as a whole. As noted in the chapter two, “the receptor language and culture as a whole must result in a translation that bears no obvious traces of foreign origin”.

The following table is the examples from “The Midnight Library” novel that classified as the receptor language and culture as a whole.

Table 2. The receptor language and culture as a whole

Source Text	Target text
Bloody hell (P.52, L.8)	Sialan (P.82, L.25)

The expression in the second table showed that the text has been translated according to the language and the culture of the receptor. It is presented through

the phrase “Bloody hell” that transferred into ‘*Sialan*’ in the target language. Most of Indonesian use word ‘*Sialan*’ as as their way in expressing their annoyance. In addition, if “Bloody hell” was taken literally like “*Neraka berdarah*”, then the translation will sound unnatural, and the readers in the target language can not experience that they are reading the original novel.

The following table is the examples from “The Midnight Library” novel that classified as the receptor language and culture as a whole.

Table 3. The receptor language and culture as a whole

Source Text	Target text
Did i? (P.213, L.21)	Masa? (P.303, L,6)

According to the expression in the third table, the text has been translated in accordance with the language and the culture of the receptor. In this data, the translator translated the phrase “Did I?” into ‘*Masa?*’. This translation suited the culture of Indonesia, which used the phrase ‘*Masa?*’ to indicate he or she is still unsure about something.

The following table is the examples from “The Midnight Library” novel that classified as the receptor language and culture as a whole.

Table 4. The receptor language and culture as a whole

Source Text	Possible Understanding	Target Text
Jesus. What? (P.112, L.10)	Nama Tuhan dari agama kristen = Tuhan	Ya Tuhan. Apa? (P.165, L.26)

The expression in the fourth table indicated that the text has been translated according to the language and the culture of the receptor. Most Indonesian express their shocked by saying “*Ya tuhan apa?*” instead of using the word ‘Jesus’. Although the meaning is the same as God, but Indonesia has five religions to adheres, so they prefer to say “*Ya tuhan*” instead of ‘Jesus’.

2. The context of the particular message

In order to appropriate to the receptor language and culture, Nida (2000) states “a natural translation must be in accordance with the context of the particular message”. He gives an example from word slang that inappropriate in Bible and need to replace with another word, but end up the word was out of context. According to him, changing words from the source language to the target language is fine, as long as they are still in context, and does not sound convoluted in the target language.

The following table is the examples from “The Midnight Library” novel that classified as the context of the particular message.

Table 5. The context of the particular message

Source Text	Target text
Staff only (P.47, L.25)	Dilarang masuk kecuali karyawan (P.75, L.28)

The expression in the fifth table showed that a phrase in the source text “Staff only” is replaced into “*Dilarang masuk kecuali karyawan*” in the target text. From the data above, it can be seen, the translator tried to adjust the text by

matching the customs or characteristics of the target language country. Even though the translator replaced some words to other words that different structure, but the message is still conveyed and remains in context. It means, the translator used the appropriate way in translating the work, this classified as the naturalness based on Nida's concept in translation naturalness.

The following table is the examples from "The Midnight Library" novel that classified as the context of the particular message.

Table 6. The context of the particular message

Source Text	Target text
He'd told her, via drunk texts (P.11, L.11)	Dan memberitahunya, lewat pesan yang dikirim laki-laki itu saat mabuk (P.26, L.13)

In the sixth table, the words "He'd told her, via drunk texts" was translated into "*Dan memberitahunya, lewat pesan yang dikirim laki-laki itu saat mabuk*". Although the word "drunk texts" are quite commonly known by Indonesian youth, this word is not fully known by all Indonesian people. The translator was able to change the slang word "drunk text" to the target language in an uncomplicated way, and was still in context. In this case, the translator used terms that are fit with the people of Indonesian. As a result, this data was appropriate to the context of the particular message.

The following table is the examples from "The Midnight Library" novel that classified as the context of the particular message.

Table 7. The context of the particular message

Source Text	Possible understanding	Target text
Drinking? Mum was drinking? (P.95. L.6)	Mabuk-mabukan	Minum-minum? Mum suka minum-minum? (P.142, L.12)

The outcome of this translation in the seventh table belonged to the context of the particular message. It is presented through the phrase “Drinking? Mum was drinking?” that replaced to “*Minum-minum? Mum suka minum-minum?*”. From the data, it can be seen that the structure in the target text drastically changed from source text, as shown by the transformation of tobe into a verb. Even so, the translation results were not out of context. Based on Nida's concept of translation naturalness, this data is categorized as being natural.

3. The receptor language audience

Nida (2000) states, “The translation that can be classified as natural is if the translation is in accordance with the interest and characteristics of the reader”. The following table is the examples from “The Midnight Library” novel that classified as the context of the receptor language audience.

Table 8. The receptor language audience

Source Text	Target text
Miss you, friend (P.16, L.6)	Kangen, nih (P.33, L.7)

The expression in the eighth table showed that the text has been translated according to the receptor language audience. It is presented through the phrase “Miss you friend” that transferred into “*Kangen, nih*” in the target language. The translation fitted with the interest of the reader. Otherwise, if the data above is

interpreted as “*kangen kamu kawan*”, the result will sound unnatural and the readers in the target language can not experience that they are reading the original novel.

The following table is the examples from “The Midnight Library” novel that classified as the context of the receptor language audience.

Table 9. The receptor language audience

Source Text	Target text
Cheer up, love (P.17, L.7)	Semangat, Say (P.34, L.17)

In the ninth table, the source text “Cheer up, love” was transferred into “*Semangat, Say*”. In the source text, the origin author recounted how the character expressed her emotion in encouraging her friend by saying word ‘love’. Usually, Indonesian women frequently use the word ‘*cinta*’ or ‘*say*’ when they talk to their close friend. Both of them were fine, but in this case, the translator translated the word ‘love’ into ‘*say*’. Therefore, the phrases in the target text was classified as the receptor language audience, since the target text fitted with the characteristics of the readers. Although this book is not intended only for women, however, the main character of this novel is a woman which is more related to the story.

B. Discussion

This section highlights the results that have been presented in the previous section. After identifying and analyzing the data, the result of the findings show the number of naturalness data found in the Indonesian translation of “The Midnight Library”. There are three sentences containing the receptor language and culture as a whole, three sentences containing the context of the particular message, and three sentences containing the context of the particular. The researcher uses the theory of Nida to analyze the types of naturalness in translation novel. The theory states that there are three types of naturalness, namely “the receptor language and culture as a whole, the context of the particular message, and the receptor language audience”.

The researcher found one similarity in translation novel regarding naturalness in translation. According to the findings of the researcher's study, one of the elements in translation so that translation can be said to be natural is the culture of the receptor. The findings showed that there are three natural translations that are appropriate to the receptor of the language and culture. This finding is related to previous research by Uflyatuzzuhriyyah and Hilman (2022), which state that the cultural words in the “The Midnight Library” novel do not affect the quality of the translation. It means that, the translator success in translating the cultural word of “The Midnight Library” novel. Although previous research used different theories in analyzing the data, the aim of the research remains the same, which is analyzing naturalness in translation related to the culture. Furthermore, these results build on existing evidence of the theory of

Nida about naturalness in translation. All the data fit with the three classification of naturalness by Nida, which are “The receptor language and culture as a whole, the context of the particular message, and the receptor language audience”.

1. The receptor language and culture as a whole

From the analysis, three the receptors of language and culture as a whole found in “The Midnight Library” novel. This type of naturalness must result in a translation that bears no obvious trace and origin from the source text. Below are the sentences which contain the receptor language and culture as a whole in “The Midnight Library” novel.

Did I? (P.213, L.21), *Bloody hell* (P.52, L.8), *Jesus. What?* (P.112, L.10)

“*Did I?*” refers to the receptor language and culture as a whole, because it has translated to the target language ‘*masa?*’. According to KBBI Dictionary, ‘*masa?*’ Is a word to express disbelief. Therefore, it could be said as the receptor language and culture as a whole due to the translation bears no obvious trace and origin from the source text. The next text “*Bloody hell*” also classified as the receptor language and culture as a whole, since it translated as ‘*Sialan*’ into target language. According to Cambridge Dictionary, “*Bloody hell*” is a rude way of expressing great anger in British informal word. And if the word is translated literally as “*Neraka berdarah*” into target language, it will result in an unnatural translation, due to the way of expressing anger in the target language is different from the source language. Therefore, this translation can be classified as the receptor language and culture as a whole considering the translator use lexical

levels in translating the text. Lastly, the text “*Jesus. What?*” translated into “*Ya Tuhan. Apa?*” in the target language, classified as the receptor language and culture as a whole. This is because the source language and the target language have different ways of expressing shock, and the translator fulfills the natural requirements according to Nida.

2. The context of the particular message

From the analysis, it was found three contexts of the particular message in the “*The Midnight Library*” novel. The context of the particular message is a replacement of ambiguous word structures from the source language to the target language, but still stays in context. Below are the sentences which contain the context of the particular message in “*The Midnight Library*” novel.

Staff only (P.47, L.25), *He'd told her, via drunk texts*, (P.11, L.11),

Drinking? Mum was drinking? (P.95. L.6)

Staff only is classified as the context of the particular message, because it translates as “*Dilarang masuk kecuali karyawan*” in the target language. In contrast to English writers who tend to prefer clear and direct prose, Indonesian translation explains in more detail the meaning of “*staff only*”. This is caused by the difference in the arrangement of words in a sentence. The word *staff only* is still ambiguous, therefore, the translator chooses equivalent words that are easier for the target language to understand, but still in the context of the discussion. Next, the text “*He'd told her, via drunk texts*”, this is the same as the previous example, where the sentence is still ambiguous to be translated literally into the

target language, therefore the translator also looks for the exact equivalent word in the target language. Lastly, the text *“Drinking? Mum was drinking?”* also categorized as the context of the particular message. The translator prefers to use the word *“minum-minum”* instead of *mabuk*, to prevent miscommunication and out of the context in the target text.

3. The receptor language audience

From the analysis, it was found two of the receptor language audience in the *“The Midnight Library”* novel. The receptor language audience is a translation that accordance with the interest and characteristics of the reader. Below are the sentences which contain the receptor language audience in *“The Midnight Library”* novel.

Miss you, friend (P.16, L.6), and *Cheer up, love* (P.17, L.7)

“Miss you, friend” refers to the receptor language audience, because it has translated to the target language as *“kangen, nih”*. The reason is, the translation fit in with the characteristic of the novel, where the target market for this novels is young readers and mostly dominated by women. Another text, *“Cheer up, love”* was translated as *“semangat, say”*, is also categorized as the receptor language audience. In a similar vein to the previous example, the sentence was modified to match the reader's interests. Therefore, the translator replaced the word "love" with "say" in the target language as it sounded more natural and aligned with the reader's style.

CHAPTER V

CONCLUSION AND SUGGESTIONS

In this chapter, the researcher presents the conclusion of this study and suggestion for the next researcher.

A. Conclusion

This study was conducted for the purpose of analyzing the naturalness of translation in *The Midnight Library* novel. Based on the findings and discussion in the previous chapter, the researcher would like to give conclusion related to the Nida's concepts of translation naturalness in the translation novel of "The Midnight Library". The naturalness found in the translation novel of "The Midnight Library" revealed through the analysis of Nida (2000), the receptor language and culture as a whole are 3, the context of the particular message are 3, and the receptor language audience are 2. As a result, the receptor language and culture as a whole and the context of the particular message appear as the most often used in the translation novel. Meanwhile, the receptor language audience is the least type of naturalness types found in the translation novel.

B. Suggestions

Based on the conclusions, the researcher would like to give suggestions that would be useful in the future for translators and further researchers.

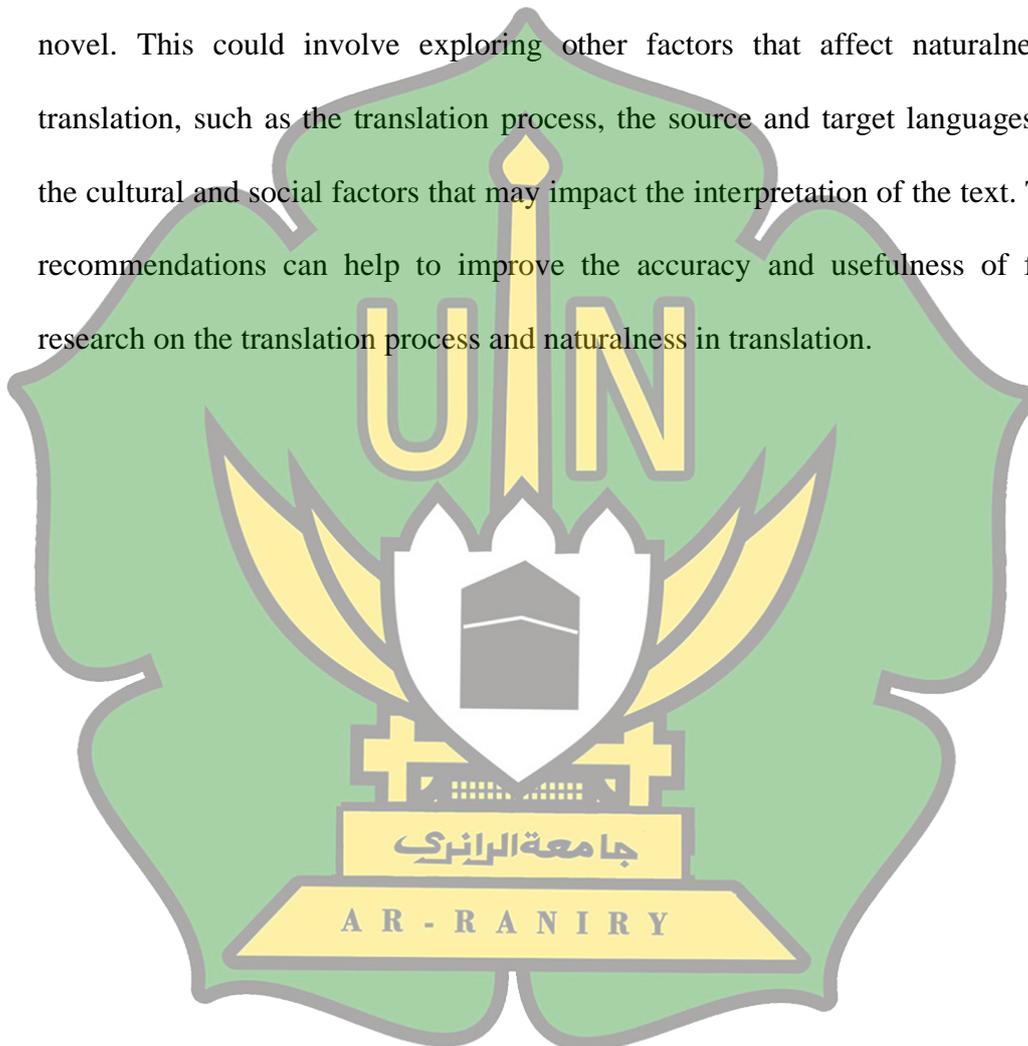
1. Translators

After analyzing the original novel version and translation novel of *The Midnight Library*, the researcher recommends translators to be more care and understand the naturalness in translating a text, whether it is translating films, short stories, or novels. Translators are not recommended to translate the text literally, because the reader may not fully understand the original author's intention even though the text has been translated well. Simply translating a text literally may not fully convey the intended meaning and may result in an awkward or unnatural translation. Therefore, translators must be knowledgeable about the elements that make a translation sound natural. These elements include comprehension of the target audience's culture and the specific traits of the intended readership. This knowledge allows the translators to create strategies that ensure that their translations are not only accurate and faithful with the original text, but also natural and comprehensible to the intended readership.

2. Further researchers

After receiving the findings of this study, the researcher offers some suggestions for further researchers who may conduct similar research. There are several factors to consider in using Nida's concept in analyzing translation work process. First, it is necessary to explore translation works that related to the types of naturalness in translation. Second, researchers need to be more aware about the types of naturalness by Nida. Therefore, it would be better for further researchers to make analysis in advance to the intended unit analysis of research to see is it

appropriate with the concepts of naturalness by Nida. Lastly, because of the limitations of this research, the researcher expects that future researchers can investigate more deeply the use of Nida's concept of naturalness in translation novel. This could involve exploring other factors that affect naturalness in translation, such as the translation process, the source and target languages, and the cultural and social factors that may impact the interpretation of the text. These recommendations can help to improve the accuracy and usefulness of future research on the translation process and naturalness in translation.



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APPENDIX B

1. The receptor language and culture as a whole

Table 1. The receptor language and culture as a whole

Source Text	Target text
Tell Joe I said hi (14)	Sampaikan salamku buat Joe (31)

Table 2. The receptor language and culture as a whole

Source Text	Target text
So, you need to think hard (36)	Jadi, kau perlu memikirkannya masak-masak (59)

Table 3. The receptor language and culture as a whole

Source Text	Target text
It said (38)	Bunyinya (61)

Table 4. The receptor language and culture as a whole

Source Text	Target text
It was warm (41)	Tempatnya hangat (67)

Table 5. The receptor language and culture as a whole

Source Text	Target text
Cool (43)	Bagus (69)

Table 6. The receptor language and culture as a whole

Source Text	Target text
Red flag (44)	Pertanda buruk (70)

Table 7. The receptor language and culture as a whole

Source Text	Target text
Red flag (44)	Pertand buruk (70)

Table 8. The receptor language and culture as a whole

Source Text	Target text
Jeez (82)	Demi Tuhan (82)

Table 9. The receptor language and culture as a whole

Source Text	Target text
How do I know (55)	Mana aku tahu (87)

Table 10. The receptor language and culture as a whole

Source Text	Target text
Mrs. Elm studied Nora hard (56)	Mrs. Elm mengamati Nora lurus-lurus (88)

Table 11. The receptor language and culture as a whole

Source Text	Target text
Stage fright (99)	Demam panggung (149)

Table 12. The receptor language and culture as a whole

Source Text	Target text
There are a lot of dickheads (107)	Ada banyak orang tolol (159)

2. **The context of the particular message**

Table 13. The context of the particular message

Source Text	Target text
Thought you'd be one who got away (15)	Ku kira kau akan menjadi orang yang berhasil keluar dari sini (32)

Table 14. The context of the particular message

Source Text	Target text
I'm between things (14)	Aku sedang tidak mengerjakan apa-apa (31)

Table 15. The context of the particular message

Source Text	Target text
As if invisible hands were around her neck (35)	Seolah-olah ada tangan tak kasatmata (57)

Table 16. The context of the particular message

Source Text	Target text
Nora tried to get her head around (37)	Nora mencoba memahami semua ini (60)

Table 17. The context of the particular message

Source Text	Target text
Without hardly even moving (39)	Bisa dikatakan tanpa bergerak (63)

Table 18. The context of the particular message

Source Text	Target text
Her old sapphire engagement ring (40)	Cincin pertunangannya dulu, yang bermata safir (64)

Table 19. The context of the particular message

Source Text	Target text
Crackers (40)	Gila (64)

Table 20. The context of the particular message

Source Text	Target text
His face fell into a serious mode (45)	Wajah Dan berubah serius (72)

Table 21. The context of the particular message

Source Text	Target text
Humpback mother (46)	Induk paus bungkuk (74)

Table 22. The context of the particular message

Source Text	Target text
The car crash girl? (72)	Gadis yang tewas gara-gara kecelakaan mobil itu (110)

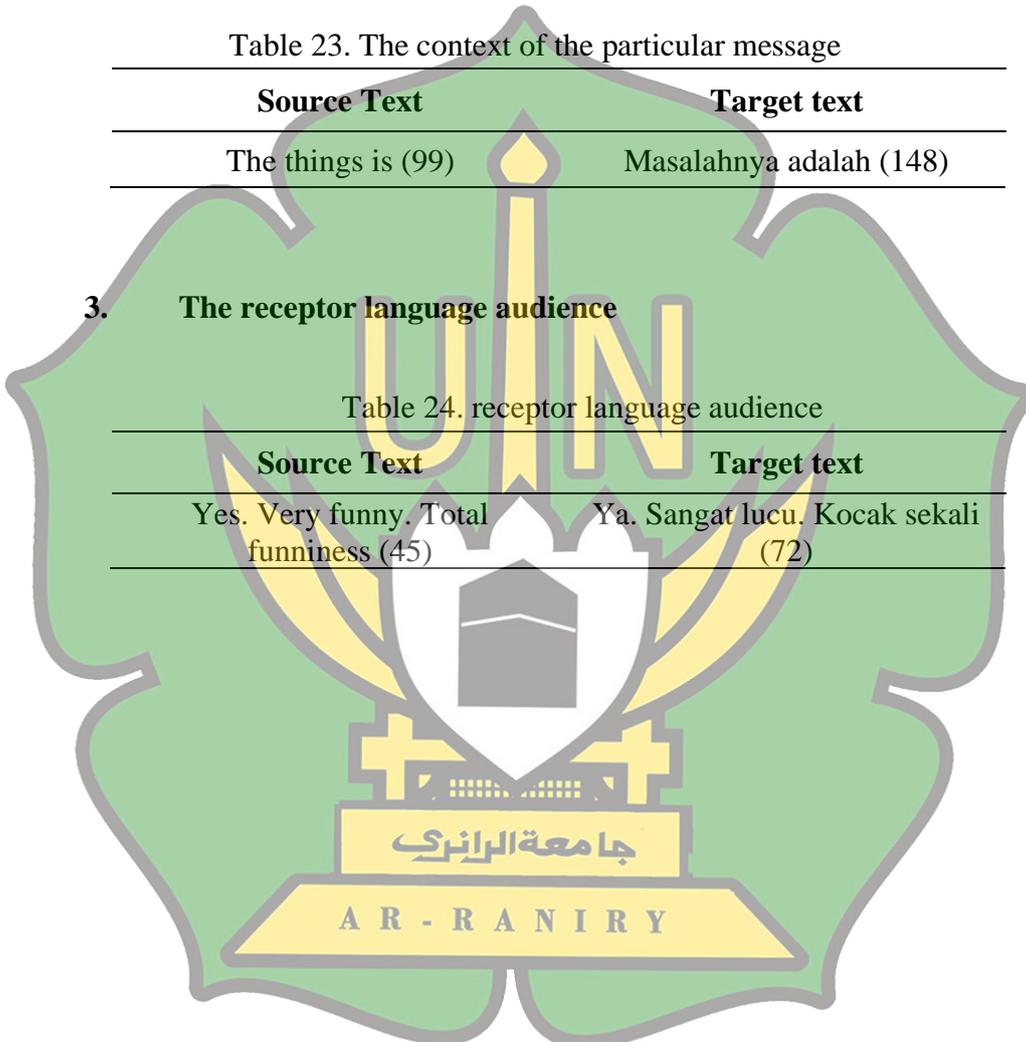
Table 23. The context of the particular message

Source Text	Target text
The things is (99)	Masalahnya adalah (148)

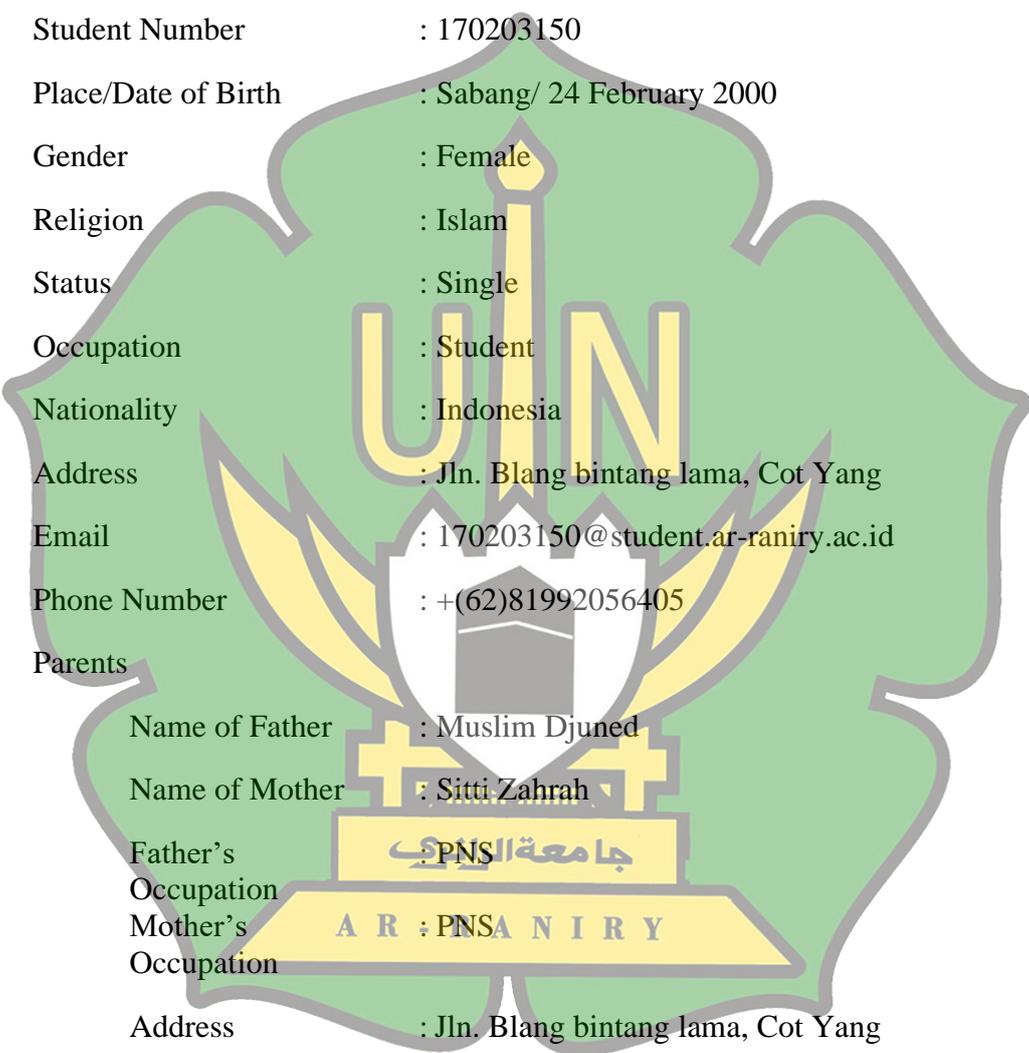
3. The receptor language audience

Table 24. receptor language audience

Source Text	Target text
Yes. Very funny. Total funniness (45)	Ya. Sangat lucu. Kocak sekali (72)



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