AN ANALYSIS ON INDONESIAN TRANSLATED COLLOCATIONS

OF STEPHENIE MEYER'S NOVEL "TWILIGHT"

THESIS

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By

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Assalamualaikum Wr. Wb.

Setelah mengadakan pemeriksaan dan perbaikan seperlunya, maka kami berpendapat bahwa skripsi saudara Trianto Syaputra yang berjudul **"An Analysis on Indonesian Translated Collocations of Stephenie Meyer's Novel Twilight"**, sudah dapat diajukan dalam sidang Munaqasyah Sekolah Tinggi Agama Islam Negeri (STAIN) Curup.

Demikianlah pengajuan skripsi ini dibuat dengan sebenarnya dan atas perhatiannya diucapkan terima kasih.

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    This statement is made truly. If in the next day there are found some mistakes, the researcher will be ready to be responsible or accept criticisms from STAIN Curup as appropriate with its regulation.

Curup, 7 January 2018

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PREFACE

All praises be to to Allah SWT that the researcher had finally finished writting his thesis entitle " An Analysis on Indonesian Translated Collocations of Stephenie Meyer's Novel Twilight".

This thesis is submitted as a part of the completion for undergraduate degree of strata 1 (S1) in English Tadris Study Program of State College for Islamic Studies (STAIN) Curup. The researcher realizes that this thesis is far from being perfect, therefore he really appreciates any suggestions and critics for being perfect in the future.

Last but not least, the researcher hopes that this thesis will be useful to those who interested in this field of study.

Curup, 7 January 2018

The Researcher

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This thesis is presented in partial fulfillment of the requirement for degree of strata 1 in English Tadris Study Program of STAIN Curup. In conducting this thesis, the researcher received valuable contribution, guidance, helping, support, and also motivation from a lot of participations. In this chance, the researcher would like to express his deepest appreciation to:

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3. Mr. Sakut Anshori, S. Pd. I., M. Hum. as The Head of English Tadris Study Program, as my academic supervisor and also as my advisor who giving many suggestions and corrections in the improvement of my thesis.

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Finally, the researcher believes that this thesis is still far from being perfect. So, the constructive suggestion for the improvement of it still need for better. Hopefully, the result of this research can give a useful contribution to the development of English education in Curup, especially in translating collocation.

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ABSTRACT

Trianto Syaputra. 2017. *An Analysis on Indonesian Translated Collocations of Stephenie Meyer's Novel "Twilight"*. Thesis: Education Tarbiyah Department. English Tadris Study Program. State College For Islamic Studies (STAIN) Curup.

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This research aims to give description and explanation about collocations and their translations, in this case translation from English to Indonesian. The unit analysis of this research is a novel written by Stephenie Meyer which was published in 2005 by Little, Brown and Company, The Twilight Saga "Twilight" and the Indonesian translated novel by Lily Devita Sari published in 2008 by Gramedia Pustaka Utama. Translation is renderring the meaning of a text into another language in the way that the author intended text. Collocation is a pair or group of words that are often used together. Meaning equivalence is a central issue in translation because it is related to the comparison between many different languages. This research was designed as a qualitative research. The sources of the data in this study were sentences and utterances that contain collocation in English and their translation in Indonesian. According to the data analysis, the result of this study is that, from 100 collocations found in the novel, there are 47 literally translated collocations and 53 dynamically translated collocations. From the findings above, the researcher concludes that the translator used literal translation and dynamic translation as translation method to translate the collocations, the most of all was used dynamic translation. Generally, the meaning equivalence between English collocations and their literally translation is in formal style. Meanwhile, the collocations translated dynamically rather equivalent with the English collocations in dynamic style. Therefore, it can be said that both of methods are used by the translator to serve as close as possible the meaning equivalence between the original text and target text.

Key words: Translation, collocation, meaning equivalence

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BIOGRAPHY

CHAPTER I

INTRODUCTION

In this chapter, the researcher will describe about background of the study, focus of the study, research problems of the study, research questions, significances of the study, and definition of key terms.

A. Background of the Study

Language is "the system of communication in speech and writing that is used by people of a particular country or area"[1]. Language as a medium of communication has an important role because through language, people can express ideas, feelings and opinions. Nowadays, language is also used as a medium to elicit information and knowledge as wide as possible. Many people around the world have mastered not only everyday language of certain society in a certain region, but also other languages used in other regions or countries.

To spread extensively information provided in many foreign languages, the role of translator surely essential. Actually, there are many definitions about translation. Simatupang gives the definition of translation in his book "Menerjemahkan adalah mengalihkan makna yang terdapat dalam bahasa sumber ke dalam bahasa sasaran dan mewujudkannya kembali di dalam bahasa sasaran

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[1] Albert Sidney Hornby, 2005, *Oxford Advanced Leaner's Dictionary*, (Oxford University Press), p. 862.

dengan bentuk-bentuk yang sewajar mungkin menurut aturan-aturan yang berlaku dalam bahasa sasaran", (Translation is to transfer the meaning from source language into target language and recreate it in the target language in the most natural forms going along with applicable rules in the target language).[2] It can be said that translation is a process to transfer the meaning, not the form. For example, Indonesian translation of *I take bus* is not *Saya mengambil bis* but it is translated to *Saya naik bis*. That sentence is translated in order to keep the naturalness of the meaning. Such as a statement of Simatupang in his book: "Kewajaran menurut bahasa sasaran harus diusahakan agar pembaca hasil terjemahan tidak menyadari bahwa dia sedang membaca suatu terjemahan", (Naturalness according to the target language must be attempted to make the readers don't realize that they are reading a translation).[3]

Translation becomes a necessity in many fields. It is proven with many books, articles and other texts that have been translated from one language into another language to fulfill people's need of information. Not only books contain scientific knowledge, but also other genres of books such as novel, short story, and other mediums of entertainment have been translated as well.

Reading a translation of a literary work is no more unusual in the circumstances of readership. One of literary works is novel. Besides popular,

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[2] Maurits D. S. Simatupang, 1999/2000, *Pengantar Teori Terjemahan*, (Direktorat Jendral Pendidikan Tinggi Departemen Pendidikan Nasional), p. 2.
[3] *Ibid.*

novel has become an interesting reading for many people as a medium of entertainment.

To satisfy the reader, translator must make an effort to produce a good translation product. The best translation is the one which (a) uses the normal language forms of the receptor language, (b) communicates, as much as possible, to the receptor language speakers the same meaning that was understood by the speakers of the source language, and (c) maintains the dynamic of the original source language text.[4] It means that a good translation can affect the reader's understanding in reading a translation.

Producing a good translation is not an easy work. It requires understanding of relevant theories and broad knowledge in many fields. One of the obstacles that may be found by the translator is translating English words combinations into Indonesian, for example, is in translating collocations.[5]

Simatupang stated that collocation is also fixed combination of some words and each meaning of the former words is basically kept. "Kolokasi juga merupakan kombinasi tetap beberapa kata dan makna masing-masing kata pembentuknya pada dasarnya dipertahankan".[6] English collocation can be translated into Indonesian collocation, for example the phrase *a piece of paper* can be translated to *secarik kertas*. Combination of word *secarik* and *kertas* often

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[4] Mildred L. Larson, 1984, *Meaning-Based Translation*, (University Press of America), p. 6.
[5] Zahra Sadeghi, "The Importance of Collocation in Vocabulary Teaching and Learning". Translation Journal. Vol. 14 No. 2, April 2010.
[6] Maurits D. S. Simatupang, *Op. cit.*, p. 57

occurs and becomes the most natural combination in Indonesian. Sometimes, a pair of words may not be absolutely wrong, and people will understand what it does mean, but it may not be the natural, normal collocation. If someone says *I did a few mistakes* they will be understood, but a fluent speaker of English would probably say *I made a few mistakes*.[7] So that, a pair of words have fix combination in English that makes them become the most natural.

Some collocations are fixed, and some of them are more open. However, both kinds of collocations are quite hard to guess especially by English non-native speakers. "Learning collocation is an important part of learning the vocabulary of a language. Some collocations are fixed, or very strong, for example *take a photo*, where no word other than *take* collocates with *photo* to give the same meaning. Some collocations are more open, where several different words may be used to give a similar meaning, for example *keep to/stick to the rules*."[8] It can be said that collocation have some level, there are hard and easy to translate into target language.

Sentence below is taken from novel *The Twilight Saga "Twilight'*.

"and someone to call when she *got lost*, but still...". It is translated to "dan ada orang yang bisa diteleponnya bila ia *tersesat*, tapi tetap saja...". Words *got* and *lost* collocate each other and create a meaning i.e. *tersesat*, not translated to

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[7] Michael McCarthy, Felicity O'Dell, 2005, *English Collocations in Use*, (Cambridge University Press), p. 6.
[8] *Ibid.*

mendapat hilang. *Got lost* is also a fixed collocation where there is no word can substitute *got* to collocate with *lost* to get the same meaning.

Overall, translator should be concerned to find the equivalence of English collocation in Indonesian. As a matter of course, there are English collocations that have no equivalences in the form of Indonesian collocation. Therefore, it is a necessary to find out other strategies in translating collocation. "Hal lain yang perlu diperhatikan oleh penerjemah ialah bagaimana mencari kolokasi yang benar", (Another thing that translator should pay attention with is how to find the correct collocation).[9] It means that to translate the collocation, the translator must find the most natural meaning and equivalence between SL and TL.

The explanations above become the main interest for the researcher to find out more about translating collocation. After looking for what kind of text would be used as the source of data, the researcher chose novel *The Twilight Saga "Twilight"*. It is because after reading the novel, the researcher found there are a lot of incorrect translation especially in translating collocation. Besides, the novel has been popular and have interesting story, so that people would be interested to read the research.

B. Focus of the Study

To limit the research problem findings, the researcher's attention only focuses on the sentences consist of collocation in the novel *The Twilight Saga*

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[9] Maurits D. S. Simatupang, *Op. cit.*, p. 59.

"Twilight" by analyzing how the English collocations in the novel are translated into Indonesian, and how the meaning equivalence of the translation.

C. Research Problems of the Study

The problems are discussed in this study, as formulated through the following questions:

1. How are the English collocations in the novel *The Twilight Saga "Twilight"* translated into Indonesian?

2. What the dominance of translation that translator used to translate the novel *The Twilight Saga "Twilight"* especially in the sentences consist of collocation?

D. Research Objectives

Related to the research question above, the objectives of this study are:

a. To know how the English collocations in the novel *The Twilight Saga "Twilight"* are translated into Indonesian.

b. To know what the dominance of translation that translator used to translate the novel *The Twilight Saga "Twilight"* especially in the sentences containing collocation.

E. Significances of the Study

Based on the problems of the study and the objectives of the study, the significance of the study will be:

1. The result of study can be used as an additional knowledge to improve the vocabulary of collocations for Indonesian learners majoring in English.

2. This study is also useful for those who are studying translation especially for the translator that can be used to improve the quality of translation.

3. The result of this study is expected to be a reference in translating collocation from English to Indonesian.

4. The result of this study is also can be used for students in English Study Program of STAIN Curup especially on identifying and translating collocations in structure and translation class.

F. Definiton of Key Terms

1. Translation

According to Newmark, Translation is rendering the meaning of a text into another language in the way that the author intended the text.[10] It means that translation is a transferring process from source language into target language with the meaning and equivalence in the target language.

2. Collocation

A collocation is a pair or groups of words that are often used together. These combinations sounds natural to native speakers, but students of English have to make a special effort to learn them because they are often difficult to guess.[11] It means that collocation is the words combination that have been natural for native speakers of English.

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[10] Peter Newmark, 1988, *A Textbook of Translation*, (London: Prentice Hall), p. 5.
[11] Michael McCarthy, Felicity O'Dell, *Loc. cit*.

CHAPTER II

REVIEW OF THE RELATED LITERATURE

This chapter will describe about translation, collocation, meaning equivalence and review of related finding.

A. Translation

Translation which is discussed in this chapter will be divided into: Definiton of Translation and Types of Translation.

1. Definition of Translation

Translation is not an instant process. It needs work hard and serious attempt of the translator. According to Newmark, "Translation is rendering the meaning of a text into another language in the way that the author intended the text."[12] Nida and Taber also gave their definiton about translation that, "Translating consist in reproducing in the receptor language the closest natural equivalent of the source language meaning, first in term of meaning and secondly in terms of style".[13] From both of the statement, it can be said that the 'meaning' is the important thing of translation. Besides, the 'equivalence' also becomes key word in translation as stated by Catford that,

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[12] Peter Newmark, *Loc. cit.*

[13] Eugene A Nida and Charles R Taber, 1974, *The Theory and Practice of Translation*, (Leiden: EJ Brill), p. 12.

Translation is the replacement of textual material in one language (SL), by equivalent textual material to another language (TL).[14]

The three definitions above are taken from various sources. From the definitions above, it can be concluded that translation is a transferring activity from source language into target language with the closest and natural equivalence in the target language. In the process of translation, equivalence is an important thing because translating a text is not only changing word by word from one language to another language, but also transferring the meaning of the text. If the translation has less of equivalence, the meaning of the source language may not be delivered in the target language effectively.

2. Types of Translation

Simatupang stated in his book that translation is generally divided into two big parts: literal translation and non-literal translation.[15] Larson also divided translation into: form-based translation (literal translation) and meaning-based translation (idiomatic translation).[16] Literal translation can be considered as translation type concerning on the 'form' whereas idiomatic translation can be considered as translation type concerning on the 'meaning'. Furthermore, Nida and Taber divided translation into literal

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[14] J. C. Catford, 1974, *A Linguistic Theory of Translation: An Essay in Applied Linguistic*, (London: Oxford University Press), p. 20.

[15] Maurits D. S. Simatupang, *Op. cit.*, p. 39

[16] Mildred L. Larson (translated by Kencanawati Taniran), 1989, *Penerjemahan Berdasar Makna: Pedoman untuk Pemadanan Antarbahasa*, (Jakarta: Arcan), p. 16

translation and dynamic translation. According to Simatupang, Nida's dynamic translation equals with Larson's meaning-based translation.[17]

a. Literal Translation

Literal is "being the basic or usual meaning of a word or phrase".[18] Literal translation in which the SL (Source Language) grammatical constructions are converted to their nearest target language equivalents, but the lexical words are again translated singly.[19] It means that the literal translation is a type of translation that follows the form or grammar of the source language but it is normalized according to the rules of the TL (Target language). In this thesis, SL is in English, and TL is in Indonesian. For example:

SL: Her heart is in the right place.

TL: Hatinya berada di tempat yang benar.

If it is analyzed, the translation of target language is compatible with the English grammar. TL follows the form of SL.

Literal translation emphasizes the form rather than the meaning. Text translated literally sometime becomes unnatural in the target language and understood hardly by the readers. For example:

SL: After I wake up in the morning, I make bed.

TL: Setelah saya bangun tidur di pagi hari, saya membuat tempat tidur.

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[17] Maurits D. S. Simatupang, *Loc. cit.*
[18] Albert Sidney Hornby, *Op. cit.*, p. 898.
[19] Peter Newmark, *Op. cit.*, p. 45.

There is no problem with the translation of subordinate clause because it is still understandable and contextually suitable. On the other hand, the main clause translated literally causes a misunderstanding especially in meaning because it is contextually not suitable. *Make* literary means *membuat*, but to keep the contextual meaning *I make bed* should be translated to *saya merapikan tempat tidur*.

According to Newmark, that collocation is defined "as phrases or words whose meaning sometime cannot be elicited from the separate of each word of which they are formed".[20] Then it is important that these are can not always translated literally or word for word. Because there are some collocations that needs special effort to translate into Indonesian.

b. Dynamic Translation

Penerjemahan dinamis adalah penerjemahan yang bertujuan untuk menghasilkan padanan dinamis pada suatu teks, (Dynamic translation is a translation aimed to produce dynamic equivalence in a text).[21] Dynamic equivalence is a translation which preserves the effect the ST had on its readers which tries to elicit a similar response from the

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[20] Peter Newmark, Op. cit., p. 125
[21] Maurits D. S. Simatupang, *Op. cit.*, p. 41.

target reader.[22] Essentially, dynamic translation emphasizes the meaning rather than form as literal translation does.

Examples and the explanations below are taken from a book by Maurits D.S. Simatupang:

A. Green leaf   Daun hijau

B. Be my guest   Silakan

C. The river runs   Air sungai mengalir

First phrase, 'green leaf', is not too difficult to be translated into Indonesian. The phrase above is talking about a leaf which has green colour. It can be expressed in Indonesian as 'daun hijau', 'daun yang berwarna hijau', or 'daun itu hijau warnannya'. The translation presents the real meaning of the source language and also presents the acceptable form of the target language.

The sentence 'be my guest', on the second example, is translated into Indonesian as 'silakan', not 'jadilah tamu saya'. The form of 'silakan' is different with 'be my guest', but the meaning of these phrases are equals.

The meaning of the third phrase 'the river runs' is 'air sungai mengalir'. The word 'run' is translated in Indonesian as 'mengalir', not

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[22] Basil Hatim and Jeremy Munday, 2004, *Translation: An Advanced Resource Book*, (London: Routledge), p. 339.

'berlari'. It is translated so in order to bring the most natural equivalence in the target language.[23]

B. Collocation

Collocation which is described in this chapter will be divided into: Definitions of Collocation and Types of Collocation.

1. Definition of Collocation

"A collocation is a pair or groups of words that are often used together. These combinations sounds natural to native speakers, but students of English have to make a special effort to learn them because they are often difficult to guess. Some combinations just sound 'wrong' to native speakers of English".[24] For example the phrases *fast food* and *quick food*. The word *fast* and *quick* has the similar meaning in Indonesian that is *cepat* but the one that collocates with *food* is *fast*, not *quick*.

Larson cited in his book that "collocation is concerned with how words go together, i.e. which word may occur in constructions with which other words".[25] A collocation consists basically of two or three lexical (sometimes called full, descriptive, substantial) words, usually linked by grammatical (empty, functional, relational) words.[26]

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[23] Maurits D. S. Simatupang, *Op. cit.*, p. 40.
[24] Michael Mccarthy, Felicity O'Dell, *Loc. cit.*
[25] Mildred L. Larson, *Op. cit.*, p. 141.
[26] Peter Newmark, 1981, *Approach to translation*, (Oxford Pergament Press Ltd), p. 114.

Sometimes collocations are translated into different words combinations to indicate the same meaning. For instance phrase 'she runs a bath' is not literally translated to *dia menjalankan mandi* because *mandi* doesn't go with *menjalankan* in Indonesian. So that it is translated to *dia mandi* to make the translation acceptable without destroying the meaning and keep the original message in the source language.

2. **Types of Collocation**

In their book, *English Collocations in Use*, Michael McCarty and Felicity O'Dell categorized several types of collocation[27] as follow:

Adjectives and Nouns	Improving the **health service** is another key issue for government.
Nouns and Verbs or Verbs and Nouns	The internet has **created opportunities** for our business. [brought new opportunities]
Noun + Noun	Every parent feels **a sense of pride** when their child does well or wins something.
Verbs and expressions with preposition	I was **filled with** honor when I read the newspaper report of the explosion.

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[27] Michael McCarthy, Felicity O'Dell, *Op. cit.*, p. 12.

Verbs and Adverbs	He **placed** the beautiful vase **gently** on the window ledge.
Adverbs and Adjectives	They are **happily married**.

Sometimes, a pair of words may not be absolutely wrong, and people will understand what is meant, but it may not be the natural, normal collocation. If someone says I did a few mistakes they will be understood, but a fluent speaker of English would probably say I made a few mistakes.[28]

C. Meaning Equivalence

Translation is an attempt in transferring the meaning of the source language in the way of finding out the equivalence of the source language in the target language. Equivalence in translation is usually conducted with the function of the text and the method of translation. Equivalence is a central issue in translation because it is related to the comparison between many different languages.

Nida and Taber divided equivalence in translation into: (1) formal equivalence and (2) dynamic equivalence. "Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this formal orientation, one is concerned

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[28] *Ibid.*, p. 41.

that the message in the receptor language should match as closely as possible the different elements in the source language".[29]

Formal equivalence is basically recreated from the translation process orientated in the source language structure and arrowed to come across as wide as possible the form and the meaning of the original message. "Most typical of this kind of translation are 'gloss translation', with a close approximation to ST structure, often with scholarly footnotes, allowing the student (since this type of translation will often be used in an academic environment) to gain close access to the language and customs of the source culture".[30]

Beside formal equivalence, Nida proposed another style of equivalence that is dynamic equivalence. "Dynamic equivalence is 'the principle of equivalent effect', when the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message".[31] Nida defined the aim of dynamic equivalence as seeking the 'closest natural equivalent to the source-language message'. "This receptor-oriented approach considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness".[32]

The formal equivalence emphasizes the importance of the message in the SL formal content while the important key in dynamic equivalence is the

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[29] Eugene A. Nida, 1964, *Toward A Science of Translating*, (Leiden: E. J. Brill), p. 159.
[30] Jeremy Munday, 2001, *Introducing Translation Studies: Theories and Applications*, (London: Routledge), p. 41.
[31] Eugene A. Nida, *Loc. cit.*
[32] Jeremy Munday, *Op. cit.*, p. 42.

naturalness in transferring the message from SL to TL. According to Nida, the success of translation depends on the achievement of equivalent response. The four basic requirements of translation are making sense, conveying the spirit and manner of the original, having a natural and easy form of expression, and producing a similar response.[33]

From the explanations above, it can be concluded that equivalence in translation is rather relative. It depends on the context of the text, the message that conveyed and also the aspects of the readers. After all, the message has to be equivalent anyway both in source text and target text whether in the source text approaches or the target language approaches and even in different styles of translation.

D. Review of Related Finding

This research had ever done by people in other place and college. But there are some differences and similarities between our study. There is Asih, D. P. from Semarang State University in 2009, her study is the same as mine but the novel and the content is different. Her data of the research was analyzing the correct translation, and my data was analyzing the incorrect one. Furthermore, our theories about translation was also different.

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[33] Eugene A. Nida, *Op. cit.*, p. 164.

CHAPTER III

RESEARCH METHODOLOGY

This part describes the method used to conduct the research. It consist of kind of the research, object of the research, technique of data collecting, research instrument, and technique of data analysis.

A. Kind of the Research

According to Bogdan and Taylor cited by Moleong says that the qualitative methodology as a research procedure that produces descriptive data in the form of written or oral words from the people and behavior that can be observed.[34] Further explained by David Williams as cited Moleong says that qualitative research is the collection of data in a natural setting, by using natural methods, and done by people or researchers who are interested in nature.[35] It means that a qualitative research is a research that the data can be taken from written or oral form naturally.

The qualitative research design format consists of three models, there are descriptive format, verification format, and grounded research format. This study used qualitative methods with descriptive design, the research that gives a

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[34] Lexy J. Moelong, 2007, *Metodologi Penelitian Kualitatif*, (Bandung: Remaja Rosdakarya), p. 4

[35] *Ibid*, p. 5

accurate picture of a particular individual or group about the circumstances and symptoms that occur.[36] So, the format of this study is descriptive format that describes the collocation in the novel.

The present research is a descriptive research. It is involved in qualitative research. In other words, this research is descriptive research which presented by qualitative way. Danim states that the characters of descriptive qualitative are the data, which come from the words, pictures, non-numerical. Even though, there is numerical data, but it is just the supporting data. The data will come from interview, field notes, photos, private document, and etc.[37] In this study, the researcher is interested to investigate the collocations in the novel.

B. Object of the Research

According to Arikunto, the object of the research is the variable or what the point of attention of a study. Basically the object is what is to be investigated in research activities. There are several issues that need to be understood in order to determine and arrange the object of research in research methods well that is related to what is the object of research in qualitative research. Besides what are the object of research and also criteria like what can be made as object of the research that we do.[38]

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[36] Koentjaraningrat, 1993, *Metode-metode Penelitian Masyarakat*, (Jakarta: PT. Gramedia), p. 89

[37] Sudarwan Danim, 2002, *Menjadi Penelitian Kualitatif*, (Bandung: Pustaka Setia), p. 16

[38] Suharsimi Arikunto, 1998, *Prosedur Penelitian: Suatu Pendekatan Praktek*, (Jakarta: Rineka Cipta), p. 15

The object of this research is The Twilight Saga novel by Stephenie Meyer entitled "Twilight" that published by Little, Brown and Company in 2005 and translated into Indonesian by Lily Devita Sari with the same title that published by Gramedia Pustaka Utama in 2008.

C. Technique of Collecting Data

Data collection is the recording of events or matters or descriptions or characteristics, some or all elements of the population that will support the research.[39] It means that to support the research, it needs a technique of collecting data that suitable with the research. The technique that used to collect the data on this research is document analysis technique.

1. Document Analysis

Document analysis is a form of qualitative research in which documents are interpreted by the researcher to give voice and meaning around an assessment topic. Analyzing documents incorporates coding content into themes similar to how focus group or interview transcripts ara analyzed.[40] It means that document analysis is a technique of data collection that the researcher uses to gather the data in a document and analyzes it to find the result.

According to Arikunto this method can be done with two techniques of data collection as follows:

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[39] M. Iqbal Hasan, 2002, *Pokok-pokok Materi Metodologi Penelitian dan Aplikasinya*, (Bogor: Ghalia Indonesia), p. 83

[40] G. A. Bowen, 2009, *Document Analysis as a qualitative reserach method*, (Qualitative Research Journal, 9), p. 27

a. Documentation guidelines that contain the outlines or categories to be searched for.

b. Check-List, the list of variables to be collected data. In this case the researchers just give a sign or tally on each occurrence of symptoms in question.[41]

Based on the above theory, the researchers would collect data with the steps as follows:

a. Find the collocation in the novel, analyzing the translation of the Indonesian with the guidance of the books used as reference material in this study.

b. Then documenting the results that have been obtained into the research report.

c. Giving a Check-List on collocations in the novel, gives a sign or tally of each occurrence of the intended phenomenon of collocation in the twilight novel.

D. Research Instrument

In qualitative research, the instrument or research tool is the researcher itself so that the researcher must be "validated". Validation of researchers, including; understanding of qualitative research methods, mastery of insight into

[41] Suharsimi Arikunto, 2010, *Prosedur Penelitian: Suatu Pendekatan Praktik (Edisi Revisi)*, (Jakarta: Rineka Cipta), p. 201

the field under study, readiness of researchers to enter the object of research-both academically and logically-.[42]

Based on statement above, the research instrument is the researcher itself or namely *human instrument* as the subject who is reading, putting a mark or make a check-list, collecting, classificating, comparing and analyzing the data from the novel *The Twilight Saga "Twilight"*.

1. **Check-List**

Check-list, is a list of variables that the data would be collected. In this case, the researcher just give a sign or tally on each occurrence of the symptoms in question.[43] So, the researcher will use check-list as his research instrument. Focus of the data is collocation words in the novel between English and translated into Indonesian.

The researcher would make a table that consists of collocation words and give a sign to them. And the form of the table as follow.

No	Theory	Indicators	Yes /No	Kinds of Collocation Words in the Novel	
				English (SL)	**Indonesian (TL)**
1	A collocation is	a. **Adjectives and nouns** (Notice			

[42] Sugiyono, 2009, *Metode Penelitian Kuantitatif, Kualitatif dan R&D*, (Bandung: Alfabeta), p. 305

[43] Suharsimi Arikunto, *Op. cit*.

	a pair or group of words that are often used together.	adjectives that are typically used with particular nouns) b. **Noun + noun** (There are a lot of collocations with the pattern *a ... of...*) c. **Verbs and expressions with prepositions** (Some verbs collocate with particular prepositional expressions) d. **Verbs and adverbs** (Some verbs have particular adverbs which regularly collocate with them) e. **Adverbs and adjectives** (Adjectives often have particular			

		adverbs which regularly collocate with them) f. **Verbs and nouns** (Notice how nouns and verbs often go together)			

The theory and the indicators of collocation in this check-list are based on a book which entitled *English Collocations in Use* by Michael McCarthy and Felicity O'Dell that published by Cambridge University Press in 2005.

E. Technique of Data Analysis

Technique of data analysis that used to analyze the novel is descriptive technique. Because this technique supports extremely the researcher to reach the research objectives in gathering the data. The research data would be analyzed by using qualitative analysis based on the relevant theories and data from other supporting theories. The steps for analyzing the data are:

a. Analyzing how the translator translated the collocations.

b. Analyzing what type of translation used by the translator to translate the English collocations into Indonesian.

c. Analyzing the meaning equivalence between English collocation and the translation in Indonesian.

CHAPTER IV

RESEARCH FINDINGS

This chapter describes the result of data that researcher have been collected by using the method, technique and instrument in previous chapter. It consists of data description, data analysis, and discussions.

A. Data Description

As mentioned in the previous chapter, the focus of this study is only on the translation of English collocations. The English collocations would be categorized into two forms: English collocations translated literally; and English collocations translated dynamically.

After thoroughly reading the whole chapters in The Twilight Saga "Twilight", the researcher found 100 English collocations that had incorrect to translate in target language. Because of that, the researcher would like to analyze them so that it will be more acceptable by target language readers.. Furthermore, the numbers of 100 collocations are classified into their indicators mentioned in the previous chapter, the classifications as follows:

Adjectives and Nouns (29 collocations)

Noun + Noun (5 collocations)

Verbs and expressions with preposition (19 collocations)

Verbs and Adverbs (12 collocations)

Adverbs and Adjectives (13 collocations)

Verbs and Nouns (22 collocations)

The researcher found that the most of the collocations in the novel were translated by dynamical translation. From the whole data found in the novel, the researcher had chosen randomly a half of each indicators of collocations to be analyzed in this chapter.

B. Data Analysis

Literal translation is one of the types of translation. It ranges from one word to one word through group to group, clause to clause, and sentence to sentence. It also emphasizes the form rather than the meaning. In contrast, dynamic equivalence is a translation which preserves the effect the ST had on its readers which tries to elicit a similar response from the target reader. Essentially, dynamic translation emphasizes the meaning rather than form as literal translation does.

From the total number of English collocations found in the novel, the researcher chooses randomly the data that would be analyzed. The following are the some of English collocations that translated incorrectly into Indonesian:

Source text: English

Target text: Indonesian

1. **Adjectives and Nouns**

   1) Further discussion

Source text	Target text
He walked to the door of the restaurant and held it open with an obstinate expression. Obviously, there would be no **further discussion**.	Ia berjalan ke pintu restoran dan membukakannya untukku dengan raut keras kepala. Jelas, tidak akan ada **diskusi lebih lanjut**.

   Noun 'discussion' collocates with 'further' as an adjective. In Indonesian 'further discussion' has the same meaning with 'diskusi lebih lanjut', they are equal in formal equivalence. But in dynamic equivalence they are not. Because as a collocation, they have to follow the context of the story. Phrase 'diskusi lebih lanjut' is able to replace into 'didebat' so that it will be related on previous sentence and the readers of target language can get more effective meaning. So it will be better if the translator changes 'Obviously, there would be no further discussion.' with 'Jelas sekali, dia tak ingin didebat.'

   2) Dead body

Source text	Target text
I thought Newton was dragging your **dead body** off to bury it in the woods.	Kupikir Newton menyeret **tubuh mati**mu untuk menguburnya di hutan.

Noun 'body' collocates with adjective 'dead'. Literally, 'body' is translated to 'tubuh' or 'badan' in Indonesian, and 'dead' means 'mati' or 'meninggal'. Phrase 'dead body' and 'tubuh mati' are equal in formal equivalence but there is a more effective meaning of it, that is 'mayat'. It does not mean the translator made an incorrect translation, but it should be better if 'dead body' replaces with 'mayat' so that the readers of target language will be more understand and satisfied with the translation.

3) Good time

Source text	Target text
"Did she say anything about Monday night?" he asked, his eyes brightening. I smiled at the turn the conversation had taken. "She said she had a really **good time**," I assured him.	"Apa dia bilang sesuatu tentang Senin malam?" tanyanya, matanya bersinar-sinar. Aku tersenyum mendengar pertanyaan itu. "Katanya dia sunguh punya **waktu yang baik**," aku meyakinkannya.

Noun 'time' collocates with adjective 'good'. Literally, 'time' means 'waktu' in Indonesian, and 'good' means 'baik' or 'bagus'.They are equal in formal equivalence but are not suitable with context of the story. As a collocation, phrase 'good time' means 'bersenang-senang' or 'menikmatinya' in Indonesian. It means that the collocation can not translate literally, so the translator have to use dynamic translation to reproduce an effective translation and find the most natural meaning in target language.

4) Great deal

Source text	Target text
He finds a **great deal** of peace there, at the hospital…	Dia menemukan **masalah besar** dari kedamaian di sana, di rumah sakit...

Noun 'deal' collocates with adjective 'great'. Literally, 'deal' means 'masalah' or 'kesepakatan' in Indonesian, and 'great' means 'besar' or 'hebat'. Phrase 'great deal' and 'masalah besar' are equal in formal equivalence but the meaning of sentence will be hard to understand by readers. Because of that, the translator should the dynamic translation and reproduce more effective meaning. The meaning of 'great deal' on the sentence is not 'masalah besar' but 'luar biasa'. So the best translation of the sentence is 'Dia menemukan kedamaian yang luar biasa di sana, di rumah sakit...'.

5) Rough draft

Source text	Target text
I settled into outlining a **rough draft** contentedly,	Aku menguraikan **konsep corat-coret** dengan senang hati,

Noun 'draft' collocates with adjective 'rough'. Phrase 'rough draft' and 'konsep corat-coret' are equal in formal equivalence but the meaning and the context of the text are not match. It means that the translator have to use dynamic translation and find more effective

meaning in target language so that the readers can understand the collocation. Thus, phrase 'aku menguraikan konsep corat-coret' can be replaced with 'aku menguraikan versi singkatnya' that means the subject of the sentence would like to tell or explain something shortly. By replacing and reproducing more effective meaning, the Indonesian translation can be acceptable by the readers.

2. **Noun + noun**

   1) Safety hazards

Source text	Target text
I didn't want to get into the **safety hazards** that dancing presented, so I quickly made new plans.	Aku tak ingin terlibat dalam **bahaya keamanan** karena berdansa, jadi aku langsung menyusun rencana baru.

Noun 'hazards' collocates with noun 'safety'. Literally, 'safety hazards' and 'bahaya keamanan' are equal in formal equivalence. But it can be acceptable by the readers of target language, because the meaning and context of the story does not suitable. The translator have to find an effective meaning, by translating 'safety hazards' into 'bahaya' without 'keamanan', the translation can be acceptable by the readers. It is because reducing the word in translation is one of the methods of translation.

2) Sense of direction

Source text	Target text
My **sense of direction** was hopeless; I could get lost in much less helpful surroundings.	**Perasaan arah**ku sia-sia; aku bisa tersesat di lingkungan yang kurang membantu.

Noun 'direction' collocates with noun 'sense'. Literally, 'direction' is acceptably translated to 'arah' in Indonesian, and 'sense' means 'perasaan'. Phrase 'sense of direction' and 'perasaan arah' are unacceptable, because the readers can not understand the translation. Because of that, the translator have to find the most natural meaning of the collocation. Phrase 'sense of direction' is the ability to know one's location and perform wayfinding. In other words, the person who have sense of direction never get lost in some place. As a result, the translator should replace the translation into 'Aku paling payah kalau soal arah' so that the readers of target language can understand.

3) A round of applause

Source text	Target text
"Would you like **a round of applause**?" I asked sarcastically.	"Kau mau **sebundel tepuk tangan**?" tanyaku sinis.

Noun 'applause' collocates with noun 'a round'. Phrase 'a round of applause' and 'sebundel tepuk tangan' are incorrect and unacceptable in target language. The translator should find an effective meaning and

use dynamic translation to translate the collocation. Therefore, the translator does not need to translate all the word, just translate 'applause' with 'tepukan tangan' that will present the meaning of 'a round of applause'. By reducing the translation, the meaning of original text can be conveyed into the readers of target language.

3. **Verbs and expressions with preposition**

   1) Deal with

Source text	Target text
But I had to **deal with** one more thing in private, before Jasper was back.	Tapi aku harus **berhadapan dengan** satu hal lagi sendirian, sebelum Jasper kembali.

Verb 'deal' collocates with preposition 'with' in English collocation. Literally, verb 'deal' is translated to 'bersepakat' or 'berhadapan' (in this case, 'berhadapan' is more suitable) in Indonesian, and 'with' means 'dengan'. Phrase 'deal with' was translated into 'berhadapan dengan', but it was not a correct translation because it was not suitable with context of the story. Therefore, the translator have to find an effective meaning so that the readers of target language accept the translation. The context of story would like to tell that there is something that the subject has to be done, so phrase 'deal with' should be translated into 'membereskan', not 'berhadapan dengan' so that the original meaning can convey to readers in target language.

2) Work for

Source text	Target text
Renée has always made the choices that **work for** her — she'd want me to do the same.	Renée selalu membuat pilihan yang **bekerja untuk**nya — dia ingin aku melakukan hal yang sama.

Verb 'work' collocates with preposition 'for' in English collocation. Phrase 'work for' was translated into 'bekerja untuk', but this translation is incorrect because the readers can not get the original meaning of source text. Because of that, the translator have to use dynamic translation and find the closest meaning in target language. So, phrase 'work for her' can be replaced with 'menurut dia benar'. By replacing and reproducing an effective translation, the original meaning of source text can be conveyed to target language.

4. **Verbs and adverbs**

1) Come close to

Source text	Target text
Her voice was unsure; as far as I could remember, this was the first time since I was eight that she'd **come close to** trying to sound like a parental authority.	Suaranya terdengar ragu-ragu; sejauh yang bisa kuingat, inilah pertama kalinya sejak aku berusia delapan tahun ia **mendekati** seperti otoritasnya sebagai orangtua.

Verb 'come' collocates with adverb 'close to' in English. Phrase 'come close to' was tranlated to 'mendekati', but that was incorrect. Based on the context of the story, the translation is not suitable. Therefore, the translator have to use dynamic translation and find the closest meaning in target language. The closest meaning is 'nyaris' in Indonesian. Thus, the translation should be replaced so that the original meaning of source text can be conveyed to readers in target language.

2) Feel strongly

Source text	Target text
He must **feel strongly** about whatever people were saying.	Ia pasti **merasa kuat** dengan apapun yang dikatakan orang-orang.

Verb 'feel' collocates with adverb 'strongly' in English collocation. The translator translated 'feel strongly' into 'merasa kuat' in Indonesian. This translation is unacceptable on the readers of target language, because it is not suitable with the context. Therefore, the translator should use dynamic translation and find the closest meaning in target language. Actually, this collocation have an specific meaning in Indonesian, that is 'tidak menyukai'. By replacing and reproducing an effective meaning in target language, the translation product will be better.

3) Make sure

Source text	Target text
"We'll **make sure** she's fine, Bella, don't worry."	"Kami akan **membuat pasti** dia baik-baik saja, Bella, jangan khawatir."

Verb 'make' collocates with adverb 'sure'. Phrase 'make sure' was translated into 'membuat pasti', but it was incorrect and unacceptable on readers of target language. The translator should find the closest meaning in target language and use dynamic translation so that the translation product becomes better. The collocation 'make sure' should be translated into 'memastikan' in Indonesian so that the translation and context of the story are suitable in dynamic equivalence.

5. Adverbs and adjectives

1) Exaclty the same

Source text	Target text
I was sure I looked **exactly the same** as I had in Phoenix.	Aku yakin aku tampak **tepatnya sama** seperti aku di Phoenix.

The collocation 'exactly the same' was translated to 'tepatnya sama' in Indonesian, but it was incorrect and unacceptable by the readers in target language. The translator should use dynamic translation and find the closest meaning in target language so that the

translation can be acceptable by the readers. Furthermore, phrase 'exactly the same' is equal with 'sama persis' in dynamic equivalence. Therefore, the translator should replace 'tepatnya sama' with 'sama persis' so that the original meaning of the source text can be conveyed to target language.

2) Last long

Source text	Target text
I was relieved that I'd never really dated anyone, so that particular conversation couldn't **last long**.	Aku lega karena tak pernah benar-benar berkencan, jadi topik yang satu itu tidak **berakhir lama**.

The collocation 'last long' was translated to 'berakhir lama'. This translation is incorrect and unacceptable by the readers of target languege, because the meaning and the context of the story are unrelated. The translator should find the closest meaning by using dynamic translation until the translation is correct. The original meaning of the source text is 'berlangsung lama' in Indonesian. Therefore, the translator should replace the translation by concerning the context of the story.

3) Pretty good

Source text	Target text
She set the dish in front of me – it looked **pretty good** – and turned quickly to Edward.	Ia menaruh makanan itu di depanku – sepertinya **bagus sekali** – dan langsung berbalik

	menghadap Edward.

Phrase 'pretty good' was translated into 'bagus sekali' in Indonesian is incorrect and the readers of target language can not accept it. That is because the translation does not suitable with the context of the story. The sentence talk about food, so it means that phrase 'pretty good' should relate with taste. For example, delicious or else. Therefore, the translator should find the closest meaning in target language by using dynamic translation. In this case, 'good' should be translated into 'enak' and 'pretty' means 'cukup' or 'lumayan' in Indonesian. Thus, the correct translation of this collocation is 'lumayan enak' because it is suitable with the context of the story.

6. **Verbs + Nouns**

   1) Come to a stop

Source text	Target text
We'd **come to a stop** in front of the last door in the hall.	Kami akan **datang untuk berhenti** di pintu terakhir di lorong itu.

The collocation 'come to a stop' was translated into 'datang untuk berhenti' in Indonesian, this translation is incorrect and the readers of target language can not accept it. It is because the meaning of the translation is not conveyed to readers. That is why the translator have to find an effective meaning in target language so that the

translation will be acceptable. To translate this collocation, the translator should use dynamic translation by reducing the words. From 'datang untuk berhenti' should translate into 'berhenti'. By replacing the translation with 'berhenti', it will be acceptable by the readers because the original meaning is the same as the translation in target language.

2) Come to an end

Source text	Target text
When life offers you a dream so far beyond any of your expectations, it's not reasonable to grieve when it **comes to an end**.	Ketika hidup menawarkan mimpi yang jauh melebihi harapanmu, tidak masuk akal untuk menyesalinya bila impian itu **datang menuju akhir**.

The collocation 'comes to an end' was translated into 'datang menuju akhir' in Indonesian is incorrect and unacceptable by the readers of target language. Therefore, the translator have to find the correct one by using dynamic translation. Phrase 'comes to an end' is can not translated literally. Because of that, the translator should reduce the translation into 'berakhir' so that the readers can gain the original meaning of the source text although the form is changed.

3) Make amends

Source text	Target text
So I figure if I endanger his life, then we're even, and he can't keep trying to **make amends**.	Jadi kupikir jika aku membahayakan hidupnya, berarti kami seri, dan dia takkan terus-menerus **membuat perubahan**.

Phrase 'make amends' was translated into 'membuat perubahan' in Indonesian and they are incorrect and unacceptable by the readers of target language. It is because the original meaning of source text and the meaning of translation are different. Based on the context of the story, 'make amends' is doing something that makes a relationship becomes harmonious. Therefore, in Indonesian, it is the same as 'memperbaiki hubungan'. So the translator should replace and reproduce the translation by using dynamic translation so that the readers of target language is able to understand the meaning.

4) Made my bed

Source text	Target text
I dressed slowly in my most comfy sweats and then **made my bed** – something I never did.	Perlahan-lahan aku mengenakan sweterku yang paling nyaman dan lalu **membuat tempat tidurku** – sesuatu yang belum pernah kulakukan.

Collocation 'made my bed' was translated into 'membuat tempat tidurku' in Indonesian. This translation is incorrect and unacceptable by the readers of target language. It is because the original of source text and its meaning of translation are unsuitable. Because of that, the translator have to find the closest meaning in target language and reproduce an effective meaning. Actually, 'made' and 'bed' has been common in Indonesian, they means 'merapikan tempat tidur'. Thus, the translator should replace the translation from 'membuat tempat tidurku' into 'merapikan tempat tidurku'.

C. Discussions

1. Literal translation

From the result of data, the researcher found 47 English collocations that translated literally into Indonesian. Newmark said literal translation is a type of translation that follows the form or grammar of the source language but is is normalized according to the rules of the target language. It is also known as Word for Word translation. The following is some examples of collocation that translated by using literal translation.

Tabel.1

Types of collocation	Source text (English)	Target text (Indonesian)
Adjective + Noun	Right decision	Keputusan yang tepat
	Long story	Cerita panjang
	Big deal	Masalah besar
Noun + Noun	Sense of humor	Selera humor

Verb + expressions with preposition	Stayed at	Tinggal di
	Argue with	Berdebat dengan
Verb + Adverb	Do better	Melakukan lebih baik
	Hope so	Berharap begitu
Adverb + Adjective	Absolutely ridiculous	Benar-benar konyol
	Last long	Berlangsung lama
Verb + Noun	Ask permission	Meminta izin
	Have a right	Mempunyai hak

From examples above, it can be seen that the English collocations are translated literally into Indonesian. By using word for word translation and following the rules of the target language, the Indonesian translation are acceptable in formal equivalence. But Newmark stated the collocation as phrases or words whose meaning sometime can not be elicited from the separate of each word of which they are formed. It means that there are some collocations that can not be translated literally or word for word. They are need to translate dynamically in order to find the most natural equivalence in the target language.

2. **Dynamical translation**

From the result of data, the researcher found there are 53 collocations that translated dynamically into Indonesian in the novel. The most of all collocations in this novel were translated by using dynamic translation. According to Simatupang, dynamic translation is a translation aimed to produce dynamic equivalence in a text. Hatim also stated that dynamic equivalence is a translation which preserves the effect the Source Text had on

its readers which tries to elicit a similar response from the target reader. Essentially, dynamic translation emphasizes the meaning in target language rather than the form as literal translation does. Some examples of collocation that translated dynamically as follows.

Tabel. 2

Types of collocation	Source text (English)	Target text (Indonesian)
Adjectve + Noun	Charlie had really been fairly nice about the **whole thing**. "She said she had a really **good time**," I assured him.	Secara **keseluruhan** Charlie lumayan baik. "Katanya dia benar-benar **menikmatinya**," aku meyakinkannya.
Noun + Noun	My **sense of direction** was hopeless;	Aku paling payah kalau **soal arah**;
Verb + expressions with preposition	"I **apologize for** scaring you," he persisted with a slight smile, Renee has always made the choices that **work for her**	"Aku **minta maaf telah** membuatmu takut," ia tetap bersikeras sambil tersenyum simpul, Renee selalu membuat keputusan yang **menurut dia benar**
Verb + Adverb	He must **feel strongly** about whatever people are saying.	Ia pasti **tidak menyukai** apapun yang dikatakan orang-orang.
Adverb + Adjective	He seemed **totally unaware** of my presence.	Sepertinya ia **sama sekali tak menyadari** kehadiranku.
Verb + Noun	So I figure if I endanger his life, then we're even, and he can't keep trying	Jadi kupikir kalau aku membahayakan hidupnya, berarti kedudukan kami

	to **make amends**.	seri, dan dia tidak perlu terus-menerus **memperbaiki hubungan**.
	I dressed slowly in my most comfy sweats and then **made my bed**	Perlahan-lahan aku berpakaian, menggunakan sweterku yang paling nyaman, lalu **membereskan tempat tidur**

The examples showed the collocation that translated dynamically. The translator focused on the meaning in target language without changing or distracting the message on original text.

In the adjective + noun examples, there are 'whole thing' and 'good time' that translated to 'keseluruhan' and 'menikmatinya'. Although the translator did not translated literally and changed the original form (adjective + noun were translated noun and verb), the message of original text can be understood by the readers in target language. It is because the collocations were translated based on the context of the story and they are equal in dynamic equivalence.

According to Nida, the aim of dynamic equivalence as seeking the 'closest natural equivalent to the source-language message'. "This receptor oriented approach considers adaptations of grammar, of lexicon and of cultural references to be essential in order to achieve naturalness". And McCarthy said that a collocation is a pair of group of words that are often

used together. These combinations sounds natural to native speakers, but students of English have to make a special effort to learn them because they are often difficult to guess. From the theories above, it means that to translate the collocation, the translator needs to consider the grammar, lexicon and cultural between source language and target language. It is because some English collocations are often difficult to translate and they have the different words on target language. Thus, the translator have to find the similar response and the closest natural equivalent in order to reproduce an effective translation by conveying the message of the original text to the target readers.

CHAPTER V

CONCLUSION

In this chapter, the researcher will conclude the result of the study by answering the research problems and giving suggestion. It consists of conclusion and suggestion.

A. Conclusion

Based on the results, to find the equivalence, the translator translated the collocations in the novel by: (1) translating collocation literally, (2) translating collocation dynamically. If the translator found the equivalence of the collocations in Indonesian without changing the meaning of every word the English collocation, the translator used literal translation. The changing of source language form and meaning in translating collocations in this novel was likely to be used to get the nearest equivalence when the source language collocation could not be translated literally in the target language, so the translator used dynamic translation.

After collecting and analyzing the data, the researcher answers the research problems. To translate the English collocations, the translator used two types of translation: literal and dynamic translation. From the total number of English collocations analyzed in the novel, the most of them were translated by dynamic translation. From the result of analyzing data, all of Indonesian translation are equal with the meaning of original text based on context of the

story. For the form of the collocation, there are 47 that equals with the original text. Meanwhile, for the meaning, they are 100 equal based on the context of the story.

However, one of the most important things in translation is to find the nearest and natural equivalent in the target language and convey the meaning of the source language. If the translation did not distract the meaning of the original message, both literal and dynamic translation can be used by the translator to find the closest equivalence in target language. Since no translation can be completely translated literal, so the tranlastor combined both literal and dynamic translation to reproduce the best translation.

B. Suggestion

The function of translation is to bridge two different languages, so it is crucial for the translator to recreate the best and natural translation to be read without misleading the readers by the wrong interpretation of the message of the original text. Wide knowledge and good understanding of both source language and target language may help the translator to produce a good translation product.

In this research, the researcher suggests the readers especially who are interested in translation research in the field of collocations that not only mastering the translation theories but also understanding the form and the meaning of the collocations themselves are necessarily needed. The study of collocations can give a broader understanding on how native speaker use those

combinations of words properly to make their English more natural. A special dictionary of collocation can be an ideal assistance to identify those combinations in a text because sometimes collocations become difficult to recognize.

Finally, the researcher expects this thesis can give positive contribution in translation study, especially for the students of English Tadris Study Program, Education (Tarbiyah) Department, State College for Islamic Studies (STAIN) Curup, as an additional reference in studying collocation translation. As this thesis is still far from perfection, so the researcher hopes the reader's correction and evaluation to make this thesis more perfect.

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APPENDIX

Check-List

No	Theory	Indicators	Yes/No	Kinds of Collocation Words in the Novel	
				English (SL)	**Indonesian (TL)**
1	A collocation is a pair or group of words that are often used together.	a. **Adjectives and nouns** (Notice adjectives that are typically used with particular nouns)	Yes	He was removing a light beige *leather jacket* now;	Ia menanggalkan *jaket kulit* warna krem muda;
				But the *hot water* of the shower couldn't be rushed.	Tapi *air panas* dari pancuran tak bisa mengalir cepat.
				I decided that was the *only answer* I was going to get.	aku memutuskan itu *satu-satunya jawaban* yang bisa kudapat.
				to make the *right decision*.	membuat *keputusan yang tepat*.
				Obviously, there would be no *further discussion*.	Jelas sekali, ia tak ingin *didebat*.
				It was a stupid plan, but I didn't have any *better ideas*.	Rencana bodoh, tapi aku tak punya *ide yang lebih bagus*.
				so I quickly made *new plans*.	jadi aku langsung menyusun *rencana baru*.
				And then the most *important question* of all.	Lalu *pertanyaan* paling *penting* dari semuanya.
				"It's a rather *long story*."	"*Ceritanya* agak *panjang*."
				He began to make *better use* of his time.	Dia mulai *menggunakan* waktunya *sebaik-baiknya*.

				"You're going the *wrong way*."	"Kau berjalan ke *arah yang salah*."
				Charlie had really been fairly nice about the *whole thing*.	Secara *keseluruhan* Charlie lumayan baik.
				Not a *big deal* when you're seven and with your dad.	Bukan *masalah besar* ketika kau berumur tujuh tahun dan sedang bersama ayahmu.
				"I thought Newton was dragging your *dead body* off to bury it in the woods."	"Kupikir Newton sedang menyeret *mayat*mu untuk dikubur di hutan."
				He still lived in the small, two-bedroom house that he'd bought with my mother in the *early days* of their marriage.	Ia masih tinggal di rumah kecil dengan dua kamar tidur, yang dibelinya bersama ibuku pada *awal* pernikahan mereka.
				I managed to wedge Jess in between Mike and me in the *front seat* of the Suburban.	Aku berhasil menyelipkan Jessica di antara Mike dan aku, duduk di *kursi depan* Suburban.
				He wished me *good luck* at school.	Ia mendoakan supaya aku *berhasil* di sekolah.
				"She said she had a really *good time*," I assured him.	"Katanya dia benar-benar *menikmatinya*," aku meyakinkannya.
				He finds a *great deal* of peace there, at the hospital…	Dia menemukan kedamaian yang *luar biasa* di sana, di rumah sakit...

					I couldn't escape the debt of so much *human life* taken, no matter how justified.	Aku tak dapat melarikan diri dari begitu banyak *kehidupan manusia* yang telah kuambil, tak peduli apa pun alasannya.
					We stared at each other for a very *long time*.	*Lama* sekali kami bertatapan.
					We hit the *main road*,	Kami tiba di *jalan utama*,
					Sometimes they live separately from us, as a *married couple*.	Kadang-kadang mereka tinggal terpisah dari kami, sebagai *suami-istri*.
					It was clearly a *rhetorical question*.	Jelas itu *pertanyaan retoris*.
					I settled into outlining a *rough draft* contentedly,	Aku menguraikan *versi singkatnya* dengan senang hati,
					That's a *good question*, and you are not the first one to ask it.	Itu *pertanyaan bagus*, dan kau bukan yang pertama menanyakannya.
					Just then the *front door* banged loudly, and I jumped at the sound.	Saat itu juga *pintu depan* terbanting keras, dan aku kaget mendengarnya.
					I just wondered… if you could warn me beforehand the *next time* you decide to ignore me for my own good.	"Aku hanya bertanya-tanya... kalau-kalau *lain kali* kau mau mengingatkanku sebelum memutuskan mengabaikanku, demi kebaikanku sendiri.

				My homework was done — the product of a slow *social life* — but there were a few Trig problems I wasn't sure I had right.	PR-ku sudah selesai—hasil *kehidupan sosial* yang menyedihkan—tapi ada beberapa soal Trigono yang jawabannya masih meragukan.
	b.	**Noun + noun** (There are a lot of collocations with the pattern *a ... of...*)	Yes	I didn't want to get into the *safety hazards* that dancing presented,	Aku tak ingin mengatakan *bahaya yang bakal muncul* bila aku berdansa,
				My *sense of direction* was hopeless;	Aku paling payah kalau soal *arah*;
				It looked like clouds and a *sense of humor* didn't mix.	Kelihatannya awan dan *selera humor* tidak pernah selaras.
				"Would you like *a round of applause*?" I asked sarcastically.	"Kau mau *tepukan tangan*?" tanyaku sinis.
				My purse was on a *shoulder strap* and I had it slung across my body,	Tas kecilku ku*selempangkan* di tubuh,
	c.	**Verbs and expressions with prepositions** (Some verbs collocate with particular prepositional expressions)	Yes	I was afraid he would turn on me with disgust and *accuse me of my fraud*,	Aku khawatir ia akhirnya merasa jijik dan *menuduhku bersandiwara*,
				"And you *accused me of dazzling people* — poor Jacob Black."	"Dan kau *menuduhku membuat orang terpesona*—Jacob Black yang malang."
				I *walked into* the gym, lightheaded and wobbly.	Aku *berjalan memasuki* gimnasium, nyaris melayang-layang dan

					sempoyongan.
				I imagined that I had *stayed at* the airport to meet Edward.	Aku membayangkan tetap *tinggal di* bandara untuk bertemu Edward.
				He was anxious to get me out of his car, probably hoping I wouldn't *ask for* my change.	Ia ingin sekali mengeluarkanku dari mobilnya, barangkali berharap aku takkan *meminta* kembalian.
				I wondered if he would *approve of* my plan to ride to Seattle with Edward Cullen.	Aku membayangkan apakah ia akan *menyetujui* rencanaku pergi ke Seattle bersama Edward Cullen.
				It was very hard, in the morning, to *argue with* the part of me that was sure last night was a dream.	Keesokan paginya, sulit *berdebat dengan* bagian diriku yang yakin bahwa semalam adalah mimpi.
				"I *apologize for* scaring you," he persisted with a slight smile, but then all evidence of teasing disappeared.	"Aku *minta maaf telah* membuatmu takut," ia tetap bersikeras sambil tersenyum simpul, tapi kemudian semua gurauan ini lenyap.
				The other dancers pressed to the sides of the room to give them space — no one wanted to stand in *contrast with* such radiance.	Pasangan-pasangan lain merapat di pinggir lantai untuk memberi mereka ruang—tak ada yang ingin tampak *kontras di dekat* kedua pasangan yang memukau itu.
				But I had to *deal with* one more thing in private, before Jasper	Tapi aku harus *membereskan* satu hal lagi sendirian, sebelum

				was back.	Jasper kembali.
				As long as the "we" part was in, I didn't *care about* anything else.	Selama kata "kita" dilibatkan, aku tak *peduli* yang lainnya.
				I'd made a little catalogue in my mind as I'd read and carefully *compared* it *with* each myth.	Aku telah membuat katalog kecil dalam benakku ketika membaca dan *membandingkan*nya *dengan* masing-masing mitos.
				I couldn't *concentrate on* the movie — I didn't even know what subject it was on.	Aku tak bisa *berkonsentrasi pada* filmnya—aku bahkan tidak tahu filmnya tentang apa.
				"Oh no," I moaned, *covering* my face *with* my hands.	"Oh tidak," erangku, *menutupi* wajahku *dengan* tangan.
				I was in disbelief that I'd just *explained* my dreary life *to* this bizarre, beautiful boy who may or may not despise me.	Aku tak percaya telah *menceritakan* kehidupanku yang membosankan *pada* cowok aneh namun tampan ini, yang mungkin membenciku atau tidak.
				But I couldn't *get rid of* the nagging suspicion that I was the reason he wasn't there.	Tapi aku tak bisa *mengenyahkan* kecurigaan bahwa akulah alasan ketidakhadirannya.
				Renée has always made the choices that *work for her* — she'd	Renee selalu membuat keputusan yang *menurut dia benar*—dia ingin aku

				want me to do the same.	melakukan yang sama.
				In Gym, the kids on my team learned not to pass me the ball and to step quickly in front of me if the other team tried to *take advantage of* my weakness.	Di gimnasium anak-anak di timku sudah paham untuk tidak mengoper bola padaku dan tidak buruburu melangkah di depanku kalau tim lain mencoba *memanfaatkan* kelemahanku.
				I don't think I could have *stopped* myself *from* exposing us for what we are.	kurasa aku takkan bisa *menghentikan* diriku *dari* mengungkapkan siapa diri kami sebenarnya.
				I wasn't so lost to the soreness or the fog of medication that I didn't *respond to* his touch.	Aku tidak terlaju tenggelam dalam rasa sakit atau pengaruh obat hingga tak *bereaksi terhadap* sentuhannya.
	d. **Verbs and adverbs** (Some verbs have particular adverbs which regularly collocate with them)	Yes		she'd *come close to* trying to sound like a parental authority.	. ia *nyaris* menunjukkan otoritasnya sebagai orang tua.
				I could find just one thing you didn't *do better*	aku bisa menemukan satu saja hal yang kau *lakukan* tak *lebih baik*
				He must *feel strongly* about whatever people were saying.	Ia pasti *tidak menyukai* apa pun yang dikatakan orang-orang.
				It didn't *go smoothly*.	Keadaan tidak *berjalan lancar*.
				"They don't understand why I can't *leave you alone*."	"Mereka tidak mengerti kenapa aku tak bisa *meninggalkanmu*."

				I know you *know better*.	Aku tahu kau *tahu lebih baik* darinya.
				"I *hope so*."	"Ku*harap begitu*."
				It didn't *take long*.	Hanya *sebentar*.
				"But it wouldn't be helpful for me to *turn around* and hunt down those…"	"Tapi tidak akan lebih baik bagiku bila aku *berbalik* dan memburu..."
				"We'll *make sure* she's fine, Bella, don't worry."	"Kami akan *memastikan* dia baik-baik saja. Bella, jangan khawatir."
				"Yes, stay very still, *keep quiet*, and don't move from my side, please."	"Ya, kumohon diamlah, *jangan bersuara*, jangan bergerak dari sisiku."
				as Edward swung me into the room and *placed me gently* on the crackly paper that covered the brown vinyl mattress on the one cot.	ketika Edward membawaku ke dalam ruangan dan *meletakkanku hati-hati* di atas kertas berkeresak yang menutupi kasur tipis dari vinil cokelat.
		e.	**Adverbs and adjectives** (Adjectives often have particular adverbs which regularly collocate with them)	Yes	*It was absolutely ridiculous* that I should feel dizzy.	*Benar-benar konyol* kalau aku sampai pening.
				This decision was *ridiculously easy* to live with.	*Anehnya* keputusan ini *mudah* dijalani.
				Today, his eyes were a *completely different* color:	Hari ini, warna matanya *benar-benar berbeda*:

				I was sure I looked *exactly the same* as I had in Phoenix.	Aku yakin aku tampak *sama persis* seperti ketika di Phoenix.
				so that particular conversation couldn't *last long*.	jadi topik yang satu itu tidak *berlangsung lama*.
				I wasn't *quite sure* we had stopped until he reached back and touched my hair.	Aku tidak *begitu yakin* apakah kami sudah berhenti hingga tangannya meraih ke belakang dan menyentuh rambutku.
				She set the dish in front of me — it looked *pretty good* — and turned quickly to Edward.	Ia menaruh makanan itu di depanku—sepertinya *lumayan enak*—dan langsung berbalik menghadap Edward.
				I was *well aware* that my league and his league were spheres that did not touch.	Aku *sangat sadar* kelompokku dan kelompoknya sama sekali tidak cocok.
				as if my dull life's story was somehow *vitally important*.	seolah kisah hidupku yang membosankan entah mengapa *sangat penting*.
				It's a good thing he's *happily married*.	Untunglah *pernikahannya bahagia*.
				only *vaguely aware* that there were other people surrounding me.	hanya *samar-samar menyadari* kehadiran orang-orang di sekitarku.
				he seemed *totally unaware* of my presence.	sepertinya ia *sama sekali tak menyadari* kehadiranku.

		f. Verbs and nouns (Notice how nouns and verbs often go together)	Yes	After ten *incredibly long* seconds, he walked back, slowly for him. "You're the first one to *ask permission*." "You said it might *cause trouble* for you… I decided to *change the subject*. We'd *come to a stop* in front of the last door in the hall. it's not reasonable to grieve when it *comes to an end*. I hoped I'd *get a chance* to warn Alice before he caught up with her. Only you could *get into trouble* in a town this small. I think I *have a right* to know. "Do you *have room* for a few more players?"	Setelah sepuluh detik yang terasa *sangat lama*, ia berjalan kembali ke arahku, pelan untuk ukurannya. "Kau yang pertama *meminta izin*." "Katamu kau bisa *mendapat masalah*... Kuputuskan untuk *mengubah topik*. Kami *berhenti* di depan pintu terakhir di lorong itu. tidak masuk akal untuk menyesalinya bila impian itu *berakhir*. Kuharap aku *punya kesempatan* untuk mengingatkan Alice sebelum Edward menemuinya. Hanya kau yang bisa *mendapat masalah* di kota sekecil ini. Kurasa aku *punya hak* untuk mengetahuinya. "*Ada ruang* untuk beberapa pemain lagi?"

					he can't keep trying to *make amends*.	dia tidak perlu terus-menerus *memperbaiki hubungan*.
					Why, oh why, did this have to be his night to *pay attention*?	Mengapa, oh, mengapa ia harus begitu *perhatian* malam ini?
					I wasn't ready to *say goodbye* to him.	Aku belum siap *berpisah* dengannya.
					These days I had rules that hadn't existed before: curfews… *visiting hours*.	Belakangan ini aku memberlakukan beberapa peraturan yang tak pernah diterapkan sebelumnya: jam malam... *jam berkunjung*.
					I dressed slowly in my most comfy sweats and then *made my bed* — something I never did.	Perlahan-lahan aku berpakaian, mengenakan sweterku yang paling nyaman, lalu *membereskan tempat tidur*— sesuatu yang tak pernah kulakukan.
					and someone to call when she *got lost*, but still…	dan ada orang yang bisa diteleponnya bila ia *tersesat*, tapi tetap saja...
					I can't *take care of* them forever.	Aku tak bisa *menjaga* mereka selamanya.
					I didn't even *have time* to close my eyes.	Aku bahkan tak *sempat* memejamkan mata.
					But come back if you feel dizzy or *have trouble* with your eyesight at all.	Tapi kembalilah kalau kau merasa pusing atau *mengalami masalah* sekecil apa pun dengan penglihatanmu.

				"I'd like to speak with you alone, if you *don't mind*," I pressed.	"Aku ingin bicara berdua saja denganmu, kalau kau *tidak keberatan*," desakku.
				But if it was a reflex to *save lives*, how bad could he be? I retorted.	Tapi kalau *menyelamatkan nyawa* adalah tindakan spontan baginya, seberapa jahatkah ia? tukasku marah.
				But Jessica and Angela knew it well, so they didn't plan to *waste time* on the picturesque boardwalk by the bay.	Tapi Jessica dan Angela sudah sangat mengenalnya, jadi mereka tidak berencana *menghabiskan waktu* untuk jalan-jalan di semenanjung, mengagumi keindahan kota.
				'It *doesn't matter*'!" he quoted, gritting his teeth together.	'Itu *tidak penting*!'" ia mengutip kata-kataku, sambil mengatupkan rahangnya erat-erat.

KEPUTUSAN
KETUA SEKOLAH TINGGI AGAMA ISLAM NEGERI (STAIN) CURUP
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Tentang
PENUNJUKAN PEMBIMBING 1 DAN 2 DALAM PENULISAN SKRIPSI
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Menimbang :
a. Bahwa untuk kelancaran penulisan skripsi mahasiswa, perlu ditunjuk dosen Pembimbing I dan II yang bertanggung jawab dalam penyelesaian penulisan yang dimaksud
b. Bahwa saudara yang namanya tercantum dalam Surat Keputusan ini dipandang cakap dan mampu serta memenuhi syarat untuk diserahi tugas sebagai pembimbing I dan II

Mengingat :
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   Keputusan Menteri Agama RI Nomor 406 Tahun 2000 tentang Pembukaan Jurusan Program Studi Baru Pada Perguruan Tinggi di Lingkungan Departemen Agama RI
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MEMUTUSKAN :

Menetapkan : Saudara :

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Dosen Sekolah Tinggi Agama Islam Negeri (STAIN) Curup masing-masing sebagai Pembimbing I dan II dalam penulisan skripsi mahasiswa :

N A M A   : **Trianto Syaputra**
N I M   : **13551129**
JUDUL SKRIPSI   : *An Analysis on Indonesian Translated Collocations of Stephenie Meyer's Novel "TWILIGHT"*

Kedua : Proses bimbingan dilakukan sebanyak 8 kali pembimbing I dan 8 kali pembimbing II dibuktikan dengan kartu bimbingan skripsi ;

Tiga : Pembimbing I bertugas membimbing dan mengarahkan hal-hal yang berkaitan dengan substansi dan konten skripsi. Untuk pembimbing II bertugas dan mengarahkan dalam penggunaan bahasa dan metodologi penulisan ;

Empat : Kepada masing-masing pembimbing diberi honorarium sesuai dengan peraturan yang berlaku ;

Lima : Surat Keputusan ini disampaikan kepada yang bersangkutan untuk diketahui dan dilaksanakan sebagaimana mestinya ;

Enam : Keputusan ini berlaku sejak ditetapkan dan berakhir setelah skripsi tersebut dinyatakan sah oleh STAIN Curup atau masa bimbingan telah mencapai 1 tahun sejak SK ini ditetapkan.

Tujuh : Apabila terdapat kekeliruan dalam surat keputusan ini, akan diperbaiki sebagaimana mestinya sesuai peraturan yang berlaku ;

Ditetapkan di Curup,
Pada tanggal , 02 Maret 2017
a.n. Ketua STAIN Curup
Wakil Ketua I,

Hendra Harmi, M.Pd.
NIP. 19751108 200312 1 001

Tembusan :
1. Pembimbing I dan II;
2. Bendahara STAIN Curup;
3. Kasubbag AK;
4. Kepala Perpustakaan STAIN;

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Saya yang bertanda tangan ini Kepala Sekolah Dasar Unggulan 'Aisyiyah (SDUA) Taman Harapan Curup :

Nama   : Mardiono, S.H., M.M

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Dengan ini menerangkan bahwa:

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telah melaksanakan penelitian di SDUA Taman Harapan Curup sejak tanggal 06 Juli s.d 06 September untuk menyusun skripsi dengan judul "Upaya Meningkatkan Kognitif Peserta Didik Dengan Menggunakan Model Pembelajaran Sains Teknologi Masyarakat (STM) Pada Matapelajaran Ilmu Pengetahuan Alam (IPA)di kelas IV SD Unggulan 'Aisyiyah Taman Harapan Curup".

Demikian surat keterangan ini dibuat dengan sebenar-benarnya agar dapat dipergunakan sebagaimana mestinya.

Curup, 29 Juli 2017

Kepala SDUA
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KARTU KONSULTASI PEMBIMBING SKRIPSI

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PEMBIMBING II : Sarwo Edi, M.Pd

JUDUL SKRIPSI : An Analysis on Indonesian Translated Collocations of Stephenie Meyer's Novel "Twilight"

....

....

* Kartu konsultasi ini harap dibawa pada setiap konsultasi dengan pembimbing 1 atau pembimbing 2;

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Kami berpendapat bahwa skripsi ini sudah dapat diajukan untuk ujian skripsi STAIN Curup.

Pembimbing I,

Sakut Anshori, S.Pd.I, M.Hum
NIP. 198 1/02 02006 04 1002

Pembimbing II,

Sarwo Edy, M.Pd
NIP.

Table 1 (Pembimbing II)

No.	TANGGAL	Hal-hal yang Dibicarakan	Paraf Pembimbing II	Paraf Mahasiswa
1.	19/4 2014	Membahas Background di bab 1		
2.	18/5 2014	Merevisi Bab 1 dan Teori di bab 2		
3.	19/6 2014	Membahas Metode Penelitian dan Instrumen di bab 3		
4.	21/9 2014	Membahas Hasil Data di bab 4		
5.	13/1 2014	Mirevisi bab 4		
6.	14/9 2014	Membahas Hasil Data (discussion)		
7.	10/9 2014	Membahas bab 4		
8.	21/12 2014	Menyelesaikan bab 5		

Table 2 (Pembimbing I)

No.	TANGGAL	Hal-hal yang Dibicarakan	Paraf Pembimbing I	Paraf Mahasiswa
1.	11/3 2014	Membahas Judul Skripsi dan teori di bab 1		
2.	9/6 2014	Membahas Research Questions di bab 1		
3.	23/8 2014	Membahas Teori di bab 2		
4.	14/9 2014	Membahas Instrumen apa di bab 3		
5.	25/9 2014	Membahas Contoh di bab 4		
6.	18/9 2014	Menyelesaikan Hasil data		
7.	8/10 2014	Mirevisi bab 4		
8.	21/12 2014	Menyelesaikan perbaikan bab 4 dan bab 5		

BIOGRPHY

TRIANTO SYAPUTRA, was born in Kepahiang Regency exactly in Pungguk Meranti Village, Ujan Mas Sub-district on January 6th 1995. The Third son of three brothers from Hardi Ependi and Wahiya. The researcher graduated from Kindergaten School in TK Radhatul Athfal in 2000. Then, continued his study to Elementary School in SDN 45 Ujan Mas and graduated in 2006. At that year the researcher continued his study to SMP N 5 Curup and graduated in 2009. And also that year the researcher continued to MAN 1 Kepahiang and graduated in 2012. After finished Accomplishment of 9 – Year Compulsory Education, the researcher continued his study to UNIB in MIPA Faculty exactly in Physics Study Program but failed until third semesters. Then he moved to STAIN Curup, took Tarbiyah Department exactly English Study Program for S1 and now in progressing his thesis entitle An Analysis on Indonesian Translated Collocations of Stephenie Meyer's Novel "Twilight".