

THE ANALYSIS OF TRANSLATION TECHNIQUES OF IRONY ON

“THE SUBTLE ART OF NOT GIVING A F*CK”

THESIS

**This thesis is submitted to fulfil the requirement
for ‘Sarjana’ degree in English Language Education**



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Assalamualaikum Warohmatullahi Wabarokatuh

Semoga bapak selalu dalam kesehatan dan lindungan dari Allah SWT.
dalam setiap urusannya.

Setelah mengadakan pemeriksaan dan juga perbaikan, maka kami berpendapat bahwa skripsi atas nama **Ahmad Annizar (21551003)** sebagai mahasiswa dari program studi Tadris Bahasa Inggris, dengan judul **"The Analysis of Translation Techniques Of Irony of The Subtle Art of Not Giving a F*ck"** sudah dapat diajukan dalam Sidang Munaqasah di Institut Agama Islam Negeri (IAIN) Curup.

Demikian permohonan ini kami ajukan, besar harapan kami agar bapak dapat menyetujui hal ini. Terima kasih.

Wassalamualaikum Warohmatullahi Wabarokatuh

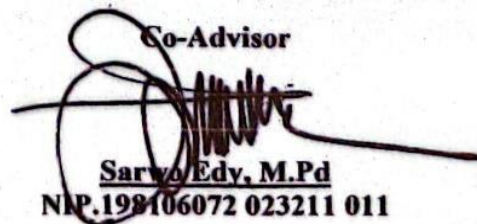
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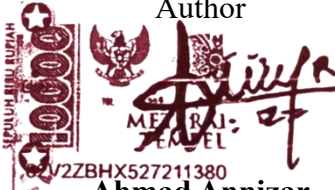
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MOTTO

"Humble yourself with wisdom, while maintaining dignity and self-respect, so you do not fall into the humiliation that degrades you."

"Indeed, with hardship comes ease." (QS. Al-Insyirah: 6)

"Believe the storm will pass."

We must always pray for ease and truth:

وَقُلْ رَبِّ اَدْخِلْنِيْ مُدْخَلَ صِدْقٍ وَّاَخْرِجْنِيْ مُخْرَجَ صِدْقٍ وَجْعَلْ لِّيْ مِنْ لَّدُنْكَ سُلْطٰنًا نَّصِيْرًا

(QS. Al-Isra': 80)

DEDICATION

1. **To my beloved Father Mr Endang Supriatnak**, thank you for your hard work, unwavering resolve, and all the efforts you have dedicated for the future of your child. Your prayers and exemplary actions are the light that guide me through every step of this journey.
2. **To my beloved Mother Ma'am Sumarni**, thank you for your unconditional love, for the embrace that always soothes, and for the prayers that silently protect me. Your patience and affection are the strength that continually empowers me.

Father and Mother,

You are the greatest reasons for me to keep moving forward, to endure, and to complete this journey. This thesis is the result of all your prayers and sacrifices.

Father, with your steadfastness and tireless work, you have taught me the true meaning of selfless sacrifice. Every step you take has inspired me to keep moving forward, no matter how difficult the obstacles may be. Mother, with your boundless love, you are my source of strength. Your prayers are a source of fortitude in every moment of my struggle. In every sigh and fatigue, you are always there with words that calm my heart.

Both of you are the heroes in my life, not only giving me life but also providing encouragement and priceless lessons. Without your prayers and support, I would not have come this far. This work is a small offering from your child, who may

never be able to repay all that you have given, but I hope it brings some relief and pride to both of you.

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PREFACE

All praise is due to Allah SWT, for by His mercy and grace, the researcher has been able to complete this thesis entitled *"The Analysis of Translation Techniques of Irony on "The Subtle Art of Not Giving a F*ck"*

This thesis is submitted in partial fulfillment of the requirements for the Bachelor's Degree (S1) in the English Education Department at the State Islamic Institute (IAIN) Curup. The researcher acknowledges that this thesis is far from perfect; therefore, constructive feedback and suggestions for improvement are sincerely welcomed.

Lastly, the researcher hopes that this thesis will provide meaningful insight for those interested in the field of translation studies, particularly in the analysis and translation of irony.

Curup, May 2025
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ABSTRACT

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This study explores the translation techniques applied to ironic expressions in *The Subtle Art of Not Giving a F*ck* by Mark Manson and its Indonesian translation. Irony, as a subtle and often culturally embedded rhetorical device, presents unique challenges in the process of translation. The objective of this research is to identify the types of irony present in the source text and examine the translation technique used to render these expressions into the target language. This study employs the theoretical framework of D.C. Muecke for the types of irony and adopts the taxonomy of translation techniques proposed by Molina and Albir.

The research utilizes a descriptive qualitative method. Data were collected through document analysis and were validated through Focus Group Discussion (FGD) to ensure the reliability of interpretation. The analysis reveals variations in the types of irony conveyed and a range of translation techniques employed by the translator to maintain the pragmatic meaning and stylistic tone of the original work. The study highlights the importance of contextual awareness and the translator’s sensitivity to rhetorical nuance when dealing with irony in literary texts. These findings contribute to the field of translation studies, particularly in the discussion of pragmatic equivalence and stylistic transfer in translating figurative language.

Keywords: Irony, Translation techniques, *The Subtle Art of Not Giving a F*ck*.

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LIST OF ABBREVIATIONS

Abbreviations	Definition
VI	: Verbal Irony
DI	: Dramatic Irony
SI	: Situational Irony
Ad	: Adaptation
Am	: Amplification
Bo	: Borrowing
Ca	: Calque
Cp	: Compensation
De	: Description
DC	: Discursive Creation
EE	: Establish Equivalent
Ge	: Generization
LA	: Linguistic Amplification
LC	: Linguistic Compression
LT	: Literal Translation
Mo	: Modulation
Pa	: Particularization
Re	: Reduction
Su	: Substitution
Tr	: Transposition
Va	: Variation
SL	: Source Language
TL	: Target Language

CHAPTER I

INTRODUCTION

This chapter will discuss an overview of the topic to be researched and the rationale for conducting this study. The discussion will cover the objectives, significances, delimitation, research questions and definition of key terms.

A. Background of The Research

Irony is a sharp rhetorical weapon thought-provoking, disruptive, and often uncomfortable. But what happens when irony crosses linguistic borders? Does it retain its sting, or does it lose its edge in translation? Irony is not merely a decorative element, it functions as a rhetorical tool that enables writers to convey sarcasm, criticism, tragedy, humour, and mockery and also always related to paradox, contradiction, surprise, and some other subliminal connotations.¹

Irony can be defined as a form of language use in which the intended meaning contrasts with, or even contradicts, the literal expression and expressions of often contain implied meanings, making it difficult for readers to grasp the writer's true intent without understanding the context.² In English as a Foreign Language (EFL) students, comprehending irony is crucial because it supports the development of advanced writing skills, including

¹ Muecke, D. C. *The Compass of Irony*. London: Methuen, 1982.

² Purwanti, E., et al. "Humour in Indonesia EFL Classroom: A Qualitative Study." *TEFL Journal* (2025).

argumentative, reflective, and narrative writing. Through irony, students learn to influence their readers not only with information but also through implied meaning and persuasive nuance.³

Irony is closely related to pragmatics, where meaning is shaped by context, speaker intention, and social relationships.⁴ EFL students who understand pragmatic mechanisms such as background knowledge, cultural context, and communicative purpose are better equipped to recognize and employ irony in their skills. This awareness enhances their ability to write more critically, persuasively, and appropriately for varied audiences and purposes.⁵

In literary works such as novels commonly used as materials in Indonesian writing and translation classes irony frequently appears as a strategy to attract attention and subtly deliver critique. However, many EFL students struggle to understand irony in these texts, especially in translated versions, due to cultural differences, rhetorical conventions, and lack of pragmatic awareness⁶. Translation errors related to irony are frequently observed in writing classes, where students tend to translate literally without considering deeper connotations. As a result, the richness and rhetorical power of the original text are often lost.⁷

³ Mardiningrum, A., et al. "Creative Writing for EFL Classroom." JOLLT Journal (2024).

⁴ Attardo, Salvatore. "Irony as Relevant Inappropriateness." *Journal of Pragmatics* 32, no. 6 (2000): 793–826.

⁵ Purwanti, E., et al. "Humour in Indonesia EFL Classroom: A Qualitative Study." *TEFL Journal* (2025).

⁶ Yuliasri, Issy, and Paul Allen. "Humour Loss in the Indonesian Translation of Harry Potter." [No journal info available], 2019.

⁷ Samardali, [First name], and Ismael. "Challenges Facing Jordanian EFL Translation Students." *WJEL* (2022).

One notable example of popular literature that is rich in irony is *The Subtle Art of Not Giving a F*ck* (2018) by Mark Manson, a well-known blogger from New York. The book became a bestseller and attracted readers from around the world.⁸ It is particularly relevant for academic study because it uses irony as a primary rhetorical tool to deliver unconventional advice and to critique social norms and perspectives commonly found in self-help literature. Manson's writing style incorporates various types of irony that are rarely encountered in other motivational texts.

One of the most striking examples appears at the beginning of the book, where a sentence powerfully illustrates irony by presenting a socially negative figure as the foundation of a motivational message. This clearly represents a form of irony. Another strong example can be seen in the inscription on Bukowski's tombstone, which reads "Don't try," a statement that sharply contrasts with the reality of his life, which was marked by persistent effort. These examples demonstrate that irony in this book serves not merely as a stylistic element but also as a vehicle for conveying social messages and life reflections. For this reason, the researcher selected this book as the object of study in order to explore the complexity of its ironic expressions and the translation techniques used to render them into Indonesian.

Translation techniques analyse and classify how translation works on small units such as words, phrases, clauses or sentences and as ways to transfer

⁸ Zawawi, M., & D. L. Maghfiroh, *Sarcasm and the translation quality in the Subtle Art of Not Giving A F*ck book*. *LiNGUA*, 15(2), (2020). 253-260.

meaning from the source language (SL) to the target language (TL), by examining each small unit, we can understand the overall translation technique used.⁹ These techniques are essential in literary translation, particularly for maintaining the stylistic and rhetorical essence of ironic expressions. From the definition we can conclude translation techniques are very important as they allow communication between different languages and cultures. errors can significantly impede communication and result in incorrect or incomplete understanding particularly in academic settings where precise meaning is essential.¹⁰ Therefore, translators need to have an in-depth knowledge of the language and culture they are working with as well as the ability to use the right techniques for accurate communication.

Empirical evidence shows that students often translate ironic expressions literally, resulting in loss of meaning, misinterpretation, and ineffective communication. Such patterns have been frequently observed in EFL writing and translation classrooms, indicating a gap in students' pragmatic and stylistic competence.¹¹ This highlights the urgency of this research in enhancing pragmatic awareness and EFL writing techniques grounded in stylistic sensitivity

⁹ L Molina & Hurtado Albir. "*Translation Technique Revisited: A Dynamic and Functionalist Approach*". *Meta: Translators' journal*, vol.47, no.4, (2002), p. 498-512.

¹⁰ Yusuf, A. H. S. M. Y., et al. "Investigating Translation Errors in Students' Translation Tasks: A Case Study Approach and Its Pedagogical Implications." *International Journal of Academic Research in Business and Social Sciences* 13, no. 9 (2023): 692–707.

¹¹ Samardali, and Ismael. "Challenges Facing Jordanian EFL Translation Students." *WJEL* (2022).

Based on these phenomena, the specific reason the researcher chose to study irony is that irony is special. When we talk about language, irony is like a puzzle that makes it interesting. Many people find it difficult to grasp irony, so the researcher wants to understand the best ways to translate it without losing its original or complex meaning. Therefore, the researcher is interested in analyzing the translation techniques and irony in Mark Manson's book to see the translation techniques chosen by the translator in irony from English to Indonesian. Thus, this research is expected to contribute to the field of translation studies, particularly in understanding the complexities and challenges of translating irony. This is why the researcher is interested in writing a study titled: **The Analysis of Translation Techniques of Irony in the Book "The Subtle Art of Not Giving a F*ck."**

B. Research Question

Based on the background of study, the research question are formulated as follow:

1. What are the types of irony in the book The Subtle Art of Not Giving a F*ck?
2. What translation techniques are used in the book The Subtle Art of Not Giving a F*ck?

C. Objectives of The Research

Based on the research question above, the objective of the research is:

1. To find out what types of irony are in the book *The Subtle Art of Not Giving a F*ck*
2. To find out what translation techniques are used in the book *The Subtle Art of Not Giving a F*ck*.

D. Delimitation of The Research

This research is delimited to analyzing the translation techniques used in translating the types of irony found in the book *The Subtle Art of Not Giving a F*ck* by Mark Manson and its Indonesian translation. The analysis focuses on two main aspects: first, the identification types of irony based on the classification by D.C. Muecke, which includes verbal irony, situational irony, and dramatic irony; second, the translation techniques applied to these ironic expressions, using the theoretical framework of Molina and Albir, which consists of 18 translation techniques. This study is limited only to the types of irony found in both the English and Indonesian versions of *The Subtle Art of Not Giving a F*ck*.

E. Significances of The Research

This research is expected to provide both theoretical and practical contributions, particularly in the field of English Language Education, with a specific focus on improving students' skills in writing, translation, and pragmatic awareness within EFL (English as a Foreign Language) learning contexts.

1. Theoretical Significance

This study contributes to the development of knowledge in translation studies by providing insights into translation techniques, translation quality, and the categorization of irony. Understanding how irony is translated from English to Indonesian, along with the use of appropriate techniques, enriches the theoretical framework of literary translation and pragmatics. For teacher educators and scholars, the study offers a more objective basis for evaluating translation quality—not merely based on personal interpretation, but grounded in criteria such as accuracy, acceptability, and stylistic equivalence. This helps strengthen the academic foundation in assessing students' written translation, particularly those involving figurative and pragmatic language such as irony.

2. Practical Significance

- a. For EFL students: This research helps students improve their awareness of pragmatic meaning, stylistic variation, and rhetorical nuance in writing and translation. It allows them to understand that translation is not merely about word-for-word equivalence but also involves conveying the author's intention, tone, and cultural context. This awareness can help students become more effective writers and translators in English.
- b. For English Teachers and Lecturers: This research provides insights that can support the teaching of translation, academic writing, and pragmatics. By identifying the challenges students face in translating

irony, educators can give more focused feedback and design more effective learning strategies. It also encourages teachers to integrate stylistic and pragmatic analysis into the classroom to help students develop sensitivity to authorial intent and rhetorical function.

- c. For future researchers: This study can serve as a reference or starting point for further research on figurative language translation, especially in the EFL context. It also offers a framework that can be applied in analyzing other rhetorical features across different genres and language pairs.

F. Definition of Key Term

This section aims to clarify the essential concepts used in this study to establish a consistent theoretical foundation. The two primary terms that require operational definition in the context of this research are translation technique and irony, as both play central roles in analyzing how meaning is transferred particularly rhetorical meaning in translated texts..

1. Translation Technique

Translation techniques are defined as specific procedures applied at the micro-textual level, such as words, phrases, or clauses, to transfer meaning from the source language (SL) to the target language (TL).¹² These techniques are distinct from translation methods (overall approaches to

¹² Nababan, M. R., A. Nuraeni, and Sumardiono. "Pengembangan Model Penilaian Kualitas Terjemahan." *Kajian Linguistik dan Sastra* 29, no. 1 (2017): 39–57.

translating entire texts) and translation strategies (problem-solving plans adopted during the translation process).¹³

This study adopts the taxonomy proposed by Molina and Albir (2002), which identifies 18 translation techniques: Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalence, Generalization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, and Variation³. These techniques enable researchers to categorize how specific units of meaning are transferred from SL to TL.

2. Irony

Irony is a rhetorical and pragmatic device in which the intended meaning differs from or contradicts the literal expression, often used to convey humor, sarcasm, social critique, or unexpected contrasts in situations.¹⁴ The term derives from the Greek word *eironeia*, meaning "dissimulation" or "feigned ignorance", which reflects irony's core nature as a form of indirect communication. This research uses theory by D.C. Muecke, irony is categorized into three major types:

Verbal irony, where a speaker says something but means the opposite or something different from the literal words. Situational irony, which arises when there is a discrepancy between expectations and actual

¹³ Mutmainnah, L., and D. Puspitasari. "A Comparative Analysis of Translation Strategies and Techniques." *Journal of Language and Literature* 22, no. 3 (2022): 204–216.

¹⁴ Muecke, D. C. *The Compass of Irony*. London: Methuen, 1982.

events. Dramatic irony, where the audience or reader knows more about a situation than the characters do, creating a contrast between perception and reality.¹⁵

This study examines all three types of irony, as each presents unique stylistic, pragmatic, and cultural challenges in translation. Their differences influence how ironic meaning is expressed and understood across languages. By analyzing all three, this research aims to provide a comprehensive understanding of how irony functions and how it can be translated effectively.

Because of these characteristics, translating irony whether verbal, situational, or dramatic requires more than lexical equivalence. It calls for a translator's pragmatic sensitivity, cultural insight, and stylistic creativity. This study seeks to explore how translation techniques are used to preserve, shift, or adapt ironic meaning from English into Indonesian, ensuring that the intended rhetorical effect remains accessible to the target audience.

¹⁵ Muecke, D. C. *The Compass of Irony*. London: Methuen, 1982.

CHAPTER II

LITERATURE RIVIEW

In this chapter, the researcher presents relevant literature to support the study. The literature review in this research discusses the concept of irony, its types as classified by D.C. Muecke, and the nature of ironic expression in written texts. It also explores the theory of translation techniques proposed by Molina and Albir, which serves as the primary framework for analyzing the strategies used in translating irony. Additionally, this chapter reviews previous studies related to the translation of figurative language, especially irony, in various literary and non-literary texts. The chapter further outlines the theoretical and conceptual foundations that guide this study in identifying and analyzing ironic expressions and their translations in *The Subtle Art of Not Giving a F*ck* and its Indonesian version.

A. Review of Related Theories

1. Translation

a. Definition of Translation

Translation is one of the actions carried out by various countries to communicate their thoughts and culture. This is realized by different language transformations. Many aspects influence this kind of translation. Here we learn the translation technique.¹⁶ Translation is the

¹⁶ Geng, Xiangyu. "Techniques of the Translation of Culture." *Theory and Practice in Language Studies* 3, no. 6 (2013).

process of conveying the meaning of a text written in one language to another using the same language. Translation is defined in this study as the replacement of written content in one language, or source language (SL), with equivalent textual content in another language, or target language (TL). Being a translator is not easy because the translator must ensure that the meaning of the source language remains accurate and precise in the target language while still considering the social, cultural and historical context of the two languages involved.¹⁷

Translation is the process of transferring ideas and thoughts from one language to another, both in written and spoken forms. It is important in learning English because it helps learners understand the relationship between their native language and English, as well as strengthens their understanding of the structure and concepts of both languages. Translation also raises awareness of cultural differences and ways of expressing ideas in various languages, thus broadening perspectives and cross-cultural communication skills. Additionally, translation hones analytical and problem-solving skills, as learners must find the best way to convey meaning accurately and effectively.¹⁸

Consistent translation practice helps English as a Foreign Language (EFL) learners build confidence, enrich vocabulary, and understand the use of idioms and expressions in various contexts.

¹⁷ Brown, Karen, and Luis Martinez. *The Art of Translation: Principles and Challenges*, 2020.

¹⁸ COOK, Guy. *Translation in language teaching: An argument for reassessment*. Oxford University Press, 2010.

Therefore, translation is an effective learning tool and a valuable skill in an increasingly global and multilingual world.

From all of explanation above that that is reason Becoming a professional translator is not easy. A good translator does not only convert messages from the source language to the target language or convey messages from the source language to the target language without changing the meaning or shifting the word class in the text, but also must adhere to and follow the principles of translation as well as understand the standards of good translation so that the translation is easy for readers to understand, as translation is considered a work consisting of written text or text messages. The criteria for a good translation are identified as follows:

- 1) A Translator must give the words of original
- 2) A Translator must give the ideas of the original
- 3) A Translator should read like an original work
- 4) A Translator read like a translation
- 5) A Translator should reflect the style of the original
- 6) A translator prosses the style of the translation.
- 7) A Translator Should read as a contemporary of the original
- 8) A Translator should read as a contemporary of the translation
- 9) A Translator may add to or omit from the original
- 10) A Translator may never add or omit from the original text
- 11) A Translator of verse should be in verse

12) A Translator of verse should be in prose¹⁹

According to these principles that is why the researcher chose Mark Manson's Book with the subtitle, "The Art of Not Giving a F*ck" which where this book was very popular in its time.

b. Translation Techniques

The choice of Molina and Albir's model is based on its clarity, comprehensiveness, and functionality, especially in analyzing stylistic and figurative language, such as irony. Unlike other models, it allows researchers to precisely track and evaluate micro-level translation operations that affect meaning and tone.²⁰

Other translation theories, such as Christiane Nord's (2005) functionalist model, Andrew Chesterman's (2007) categorization of strategies, and Juliane House's (2015) quality assessment framework, offer valuable perspectives but are less suited to the micro-level objectives of this study:

Nord emphasizes text function and the translator's loyalty to both sender and receiver. While effective for professional communication, her model does not offer a typology of procedures for analyzing specific linguistic shifts at the phrase or clause level.²¹

¹⁹ Rosenberg, Ralph P. "Savory, Theodore. The Art of Translation (Book Review)." *Comparative Literature* 21 (1969): 160.

²⁰ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

²¹ Nord, Christiane. *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Amsterdam: Rodopi, 2005.

Chesterman focuses on strategies that describe cognitive decisions across syntactic, semantic, and pragmatic domains. However, his model lacks the technical specificity required to classify observable translation techniques for rhetorical devices like irony.²²

House provides a strong framework for translation quality assessment, emphasizing textual equivalence and register. Yet, her model is designed for macro-level evaluation and is not intended for identifying localized translation procedures.²³

By contrast, Molina and Albir offer a practical and detailed toolset that aligns with this study's aim of examining how irony often subtle and context-dependent is translated at the micro level. This analytical focus allows for the precise identification of meaning shifts and stylistic transformations relevant to rhetorical intent.²⁴

Translation techniques are procedures for analyzing and classifying translation equivalents from the source language to the target language and can be used in various language units. Translation techniques are practical methods, skills, or arts used to transfer messages from the source language to the target language, applied at the level of words, phrases, clauses, or sentences.²⁵ Based on the above definition,

²² Chesterman, Andrew. *Memes of Translation: The Spread of Ideas in Translation Theory*. Amsterdam: John Benjamins, 2007.

²³ House, Juliane. *Translation Quality Assessment: Past and Present*. London: Routledge, 2015.

²⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

²⁵ Machali, Rochayah, Johannes Djony Herfan, and Benny H. Hoed. "Pedoman bagi penerjemah." (No Title) (2000)..

we can conclude that translation technique has two main aspects: first, they are practical, meaning they are directly related to solving problems in real situations such as translation. Second, techniques are applied to specific tasks, as in the context of translation. This distinguishes techniques from methods, which tend to be normative or rule-based. Therefore, there are 18 translation techniques, including the following²⁶:

1) Adaptation

To replacement for cultural elements of the source text (ST) into the cultural of the target text (TT).²⁷ In additional Newmark called this technique as Cultural Equivalent, this is “a notion of translation in which cultural words from the source language are replaced with cultural words from the target language”.²⁸ Although experts do not agree on certain terms, all experts emphasize that translating takes cultural aspects into account. For example, “He failed the exam again. What a genius!” (source language) to “Dia gagal ujian lagi. Pintar banget, ya!” (target language)

2) Amplification

The translator need to introduce details that are not formulated in the SL: information, explicative paraphrasing and.²⁹ In Addition

²⁶ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

²⁷ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

²⁸ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988.

²⁹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

stated this technique as paraphraser explicitation and addition, “this is amplification or explanation of the meaning of a segment of the text”.³⁰ even there are difference about the term but this technique emphasized at one point that is adding more detail about the information from SL to TL. e.g., when translating Ramadhan (Arabic) to the Muslim month of fasting (English). In the example above is amplification technique. Amplification is the opposite of reduction. Another example: “He finally got what he deserved.” (Source language) to “Akhirnya dia mendapatkan balasan yang setimpal atas semua perbuatannya.”

3) Borrowing

To take words or expression straight from another language. It can be pure (without being altered).³¹ There are two types of this technique first is Naturalization, this technique to “Adapts the SL word first to the normal pronunciation, then the normal morphology (word forms) of the Tl and the second is borrowing which a word taken directly from another language to introducing an element of local colour is a matter of style and consequently of the message.”³²

From the differences of opinion above, we can conclude that this borrowing technique focuses on translation using the same words

³⁰ Newmark, Peter. A textbook of translation. Vol. 66. New York: Prentice hall, 1988. P.90

³¹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

³² Vinay, Jean-Paul, and Jean Darbelnet. "A methodology for translation." *The translation studies reader* 23.3 (2000): 84-93. P.85

as the source language. Example Naturalized borrowing *Television* (English) to *Televisi* (Indonesian). Example Pure borrowing *reshuffle* (English) to *reshuffle* (Indonesian).

4) Calque

Calque technique is literal translation of foreign word or phrase.³³ Other name from this technique is Through Translation, which is this the literal translation of common collection collocation, names of organizations, the component of compounds and perhaps phrases, is known as calque or loan translation.³⁴

From those definition the researcher can conclude calque technique is translating in phrase and translating lexical word per word. Example primary school (English) to sekolah dasar (Indonesian).

5) Compensation

This technique to introduce a SL element of information or stylistic effect in another place in the TL because it cannot be reflected in the place as in the SL. Example *Man attempts, the will of God prevails* (English) to Manusia berusaha, kehendak tuhan beerkuasa (Indonesian)

³³ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

³⁴ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.56

6) Description

Description is translation technique by replacing a term or expression with a description of its form or/and function by explaining in more detail.³⁵ In addition this technique mention as Notes, which is put additional information in a translation.³⁶ Translators may require additional information in their translated versions, usually cultural (regarding the cultural differences between TL and TL), technical (regarding the topic) or linguistic (regarding explanations of incorrect word usage). This information should be tailored to the needs of the reader, not to the original reader. For example *kades* (Indonesian) to *head of village (someone who leads a village)* (English), *ketupat* (Indonesian) to *Indonesian traditional food eaten at the celebration of Eid al-fitr* (English).

7) Discursive Creation

This technique to establish a temporary equivalence that is totally unpredictable out of context, this technique often found in the translation of title.³⁷ For example: *Stand By Me* (movie title in English) to *Tetaplah Bersama Ku* (Indonesian).

³⁵ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

³⁶ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.91

³⁷ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

8) Establish Equivalent

Establish Equivalent technique to use a term or expression recognized (by dictionaries or language use) as an equivalent in the TL.³⁸ So this technique on translating same as SL or others equivalent but it have been captured in dictionary. Example: *They are as like as two peas* (English) to *Mereka seperti pinang dibelah dua* (Indonesian)

9) Generzation

By means this technique, the translator need to use a more general or neutral term while translated SL.³⁹ In other name this technique is Functional Equivalent this common procedure, applied to cultural word, requires the use of culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word and sometimes and sometimes adding special ones.⁴⁰ Example: *Mansion* (English) to *Rumah besar* (Indonesian)

10) Linguistic Amplification

This technique to add linguistic elements, this often used in consecutive interpreting and dubbing.⁴¹ Amplification is a technique used to paraphrase implicit information from the source

³⁸ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

³⁹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴⁰ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.83

⁴¹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

language into the target language. It provides more detailed information about the source text.⁴²

Based on explanation above we can conclude this technique is to describe whether add or paraphrase the linguistic element to make translation result easy to understand for the readers. Example: *Pecal adalah makanan khas Indonesia*. (Indonesian) to Target text: *Pecal is a traditional food from Indonesia*. (Notes: Pecal is a kind of salad made from vegetables with peanut sauce). Other example: *Shal we?* (English) to *bisa kita berangkat sekarang?* (Indonesian)

11) Linguistic compression

This technique to synthesize linguistic elements in the TL. this is often used in Simultaneous interpreting and sub-titling. Example: *I want you to know* (English) to *ketahuilah* (Indonesian)

12) Literal Translation

This technique to translate a word or an expression word for word. This technique focus to translating SL to TL by word for word.⁴³ Example: *Minister of Finance* (English) to *Menteri Keuangan* (Indonesian).

⁴² Muchtar, M., and F. R. W. Kembaren. Basic Theory of Translation. 2018.P, 71

⁴³ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

13) Modulation

This technique uses the translator to change the point of view, focus or cognitive category in relation to the SL, it can be lexical or structural.⁴⁴ In the other hand Modulation is a change of the meaning that is caused by shift of perspective or point of view.⁴⁵

From definition above we can conclude modulation technique is technique focus on translating with change the point of view without change the meaning of the text. Example: *I broke my leg* (English) to *kaki ku patah* (Indonesian).

14) Particularization

The particularization technique is translation technique that to use a more precise or concrete term. It is in opposition to generalization.⁴⁶ Example: *He gave her a flower* (English) to *Dia memberikannya Bungan mawar merah* (Indonesian).

15) Reduction.

The reduction technique is reducing certain elements of the SL or to suppress a ST information item in the TL.⁴⁷ Example: The month of fasting in opposition to *Ramadhan* when translating into Arabic. *It's a piece of cake* (English) to *itu mudah* (Indonesian).

⁴⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴⁵ Newmark, Peter. *A textbook of translation*. Vol. 66. New York: Prentice hall, 1988. P.88

⁴⁶ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

⁴⁷ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.510

This technique includes implicitation (removing information that is considered already understandable from the context) and deletion/omission (eliminating certain elements that are not too important in the target language).

16) Substitution (Linguistic, Paralinguistic).

This technique to change linguistic elements for paralinguistic elements (Intonation, Gesture) or vice versa.⁴⁸

Example: *I didn't steal the money* (English) to do *shaking his head while raising his hands as a sign of honesty*

In this example, physical movements (paralinguistic), namely shaking the head and raising the hand, are used to replace the words "I didn't steal the money" (linguistic) in the original text to emphasize that the speaker did not steal the money.

17) Transposition

Transposition technique use to change grammatical category.⁴⁹ Transposition is that they illustrate a frequent tension between grammar and stress. Transposition is the only translation technique concered with grammar, and most translator make transposition intuitively. However, it is most likely comparative linguistics research, and analysis of the text corpus and its

⁴⁸ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.511

⁴⁹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.511

translations, will reveal much more service able transposition for us.⁵⁰ Example: *The cat chased the mouse.* (English) to *kucing mengejar tikus* (Indonesian).

In this example, the order of subject (cat) and object (mouse) is reversed in the translated sentence to maintain the original meaning of the source sentence. In English the word order is subject-predicate-object (SVO), while in Indonesian the word order is subject-object-predicate (SOP). Therefore, it is necessary to transpose the word order so that the translated sentence remains meaningful in Indonesian.

18) Variation

This is the last technique in translation, this technique use to change linguistic or paralinguistic variation. Change of textual tone, style, social dialect, geographical dialect.⁵¹ Example to introduce or change dialect indicators for characters when translating for the theatre, change tone when adapting novels for children.

The techniques mentioned above are not intended to confuse translators; rather, they aim to assist them in translating the problem. As mentioned previously, translators play an important role in translating messages from SL to TL. Translators have transfer

⁵⁰ Newmark, Peter. A textbook of translation. Vol. 66. New York: Prentice hall, 1988. P.88

⁵¹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): p.511

competence, namely the ability to choose appropriate translation techniques. With this ability, translators are able to create strategies to solve problems that arise due to differences between the two languages. However, the translator's ability always determines the quality and level of difficulty of the text.

From the explanation we can conclude that the translator's ability combined with the ability to choose translation techniques can improve the quality of the translation results, and can make readers better understand the message conveyed by the source language. because errors in choosing a technique can cause changes, both in the message conveyed, grammar, and the choice of words to convey the message that is less accurate and the reader does not understand the message conveyed. Therefore, the role of the translator and the ability to choose translation techniques is very important in translating the source language into the target language

2. Irony

a. Definition of Irony

Irony is part of figurative language⁵² Irony is a speech pattern where the literal meaning and intended meaning diverge. Irony is a rhetorical concept that describes a situation in which words or actions

⁵² Maulidia, F. N. "An Analysis of Figurative Languages Used in Mark Manson'Book Entitled "the Subtle Art of Not Giving A Fuck": A Counterintuitive Approach to Living A Good Life". *EduLink*, 4(1), (2022). 14-29.

contradict their actual or expected meaning. Such situations often have effects that contradict expectations or literal interpretations. Irony is often used in literature to create suspense, confusion, or even surprise in the reader or listener. Irony can also serve as a powerful rhetorical device, allowing a writer or speaker to convey a complex or controversial message in a subtle or indirect way.⁵³ Irony is often considered a type of verbal artifice and is found in various types of texts, such as poetry, short stories, drama, and prose.

Irony, a concept that goes beyond literal meaning, where an understanding of pragmatics is necessary. In irony, the utterance is often the opposite of what is actually meant. To interpret irony correctly, the listener or reader must understand the context of communication, the cultural background, and the social situation in which the utterance was made. there are several classifications of irony which comprise the main forms that influence the way we understand and interpret literary texts and everyday interactions. the classifications are, verbal irony, dramatic irony and situational irony.⁵⁴

b. Classification of Irony

1) Verbal Irony

Verbal irony is created when the implied meaning of the message expressed is contrasted with terms that do not match the

⁵³ Booth, Wayne C. *The Rhetoric of Irony*. Chicago: University of Chicago Press, 1974.

⁵⁴ Muecke, D. C. *The Compass of Irony*. London: Methuen, 1982.

meaning of the statement and on the other hand completes verbal irony into utterances whose implied meaning is different from what is conveyed.⁵⁵

From definition above, we can conclude When someone says something that is completely contrary to what they actually said or understood, it is called verbal irony. This often occurs with the aim of creating an effect of humor or confusion. An example is when it is raining heavily and someone says, "The weather is beautiful today." This irony relies on the fact that there is a difference between the actual meaning of words and their spoken meaning.

2) Dramatic Irony

Dramatic irony occurs when there is a mismatch between the audience's and the characters' understanding of the events in a drama. Ironically, these characters are unaware of the future fate that the audience knows about.⁵⁶ On the other hand Dramatic irony occurs when the audience or reader knows something that the characters in the story do not yet know. This creates dramatic tension because the audience knows more than the characters do, and often produces tragic or comedic effects.⁵⁷

⁵⁵ Pettineo, Joseph F. *The Ironic Imagination: Redescription and Embedded Irony in Selected Works of Edgar Allan Poe and Herman Melville*. PhD diss., Dallas: ProQuest LLC, 2012. p, 7

⁵⁶ Pettineo, Joseph F. *The Ironic Imagination: Redescription and Embedded Irony in Selected Works of Edgar Allan Poe and Herman Melville*. PhD diss., Dallas: ProQuest LLC, 2012. p, 7

⁵⁷ Aristotle. "Poetics." Translated by Butcher, S. H. Project Gutenberg, 2009.

So basically dramatic irony occurs when the audience knows something that the characters in the story do not know. This creates dramatic tension because the audience knows more than the characters, often to tragic or comic effect. An example is when the audience knows that a character in a drama will face danger, but the character himself is not aware of this. Dramatic irony can be used to increase tension or build surprise in a story

3) Situational Irony

Situational irony results from a character's actions presenting a different outcome than what was expected. Situational irony occurs in the mismatch between three things, namely between appearance and reality, between expectations and fulfillment, between what is and what it seems. Situational irony is the most important type of irony used in fiction. Situational irony can make a story's plot more interesting, draw attention to a reader's unwarranted bias, or show how a character handles an unexpected situation.⁵⁸ Another definition says that situational irony occurs when the outcome of a situation is contrary to what was expected or anticipated. In a literary context, narrative theory emphasizes the importance of narrative construction and situation setting in creating situational irony. This involves understanding how writers use story

⁵⁸ Pettineo, Joseph F. *The Ironic Imagination: Redescription and Embedded Irony in Selected Works of Edgar Allan Poe and Herman Melville*. PhD diss., Dallas: ProQuest LLC, 2012. p. 7

elements such as plot, character, and setting to establish contrast between expectations and reality⁵⁹

From definition above we can conclude, situational irony occurs when the outcome of a situation is different from what was expected. This can be caused by a difference between what is seen and what is actually, between expectations and reality, or between what is actually and what appears. Situational irony is the most important thing in fiction because it can make a story more interesting, highlight biases that readers are unaware of, or illustrate how characters deal with unexpected situations. For example: In a story, there was a man who really liked his car and always looked after it well. Ironically, just days after he declared that his car would never break down and never break down, he was involved in an accident that destroyed it.

c. Function of Irony

Irony has various functions that play a crucial role in communication, both in everyday conversations and in literary works. These functions add multiple dimensions to the messages conveyed, allowing speakers to express more complex nuances of meaning and often delivering messages in a more effective or thought-provoking manner. Here are some functions of irony that include reinforcing,

⁵⁹ Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Ithaca, NY: Cornell University Press, 1978.

complicating, ludic, distancing, self-protective, provisional, oppositional, assailing, and aggregative.⁶⁰

1) Reinforcing

Irony is used to emphasize a point in conversation, enhancing communication accuracy and conveying attitude. However, some people consider it merely as a non-essential embellishment. Hutcheon also notes that there is emotional involvement in the use of this irony.

2) Complicating

Irony can add complexity and ambiguity, which is seen positively in art as it stimulates interpretation. However, it can also cause confusion and lack of clarity in communication.

3) Ludic

Humorous irony is regarded as benevolent teasing, associated with humor and wit. However, it can also be seen as superficial, trivial, and irresponsible.

4) Distancing

Irony can show non-commitment and refusal of involvement. This function can help gain new perspectives or reject explicit judgments, especially when such judgments are undesirable.

⁶⁰ Linda Hutcheon, *Irony's Edge: The Theory and Politics of Irony* (New York: Routledge, 2003),.

5) Self-Protective

Irony acts as a defense mechanism, either in self-deprecation or indirect self-promotion. It allows the speaker to avoid negative judgments.

6) Provisional

Irony often has a conditional element that undermines a firm stance, acknowledging uncertainty and avoiding dogmatic or absolute truths.

7) Oppositional

Irony is used to criticize or oppose dominant ideologies. It can be seen as offensive by those in dominant positions, but subversive by those marginalized.

8) Assailing

Irony as a tool to sharply attack or criticize. This is often a major focus in discussions about irony but can also serve a corrective function in satire.

9) Aggregative

Irony separates and groups individuals, creating exclusive groups. However, it can also create collaborative communities among those who "get" the irony.⁶¹

⁶¹ Fareed H. Al-Hindawi and R. F. Abdulazeez, "A Pragmatic Approach to Irony in American Political Cartoons," *International New Research Journal* 1, no. 1 (2015).

3. “The Subtle Art of Not Giving a F*ck”

The Subtle Art of Not Giving a F*ck A Counterintuitive Approach to Living a Good Life is a 2016 self-help book written by American blogger and author Mark Manson. In its first year, 2,000,000 copies were sold, and over 6,000,000 copies had been sold by July 2019. The book has been translated into 30 languages and made it onto the New York Times Best Seller list, topping the charts and garnering many readers worldwide.⁶²

This book combines elements of psychology, philosophy, and humor to convey a message about how to live a more meaningful and fulfilling life. Every text has its uniqueness and style that must be conveyed to the reader, making it important to pay attention to the author's writing style.⁶³ Mark Manson's work is full of irony, starting with a title that might sound controversial or contrary to expectations. The title "The Subtle Art of Not Giving a F*ck" is usually considered irresponsible or immature, but Manson uses it to grab attention and explore deeper concepts.

The book teaches the importance of wisely choosing what to care about. Manson uses blunt, honest, and sometimes harsh language. Overall, "The Subtle Art of Not Giving a F*ck" is a self-help book that uses irony in its title and teaches the wisdom of choosing what to care about in life, offering valuable insights on how to live a more meaningful, fulfilling, and authentic life. The Indonesian version of this book is titled "Sebuah Seni

⁶² Hendal, Batool A. “Journal of Research in Language & Translation.” Editorial Board 47.

⁶³ Wuryantoro, Aris. Pengantar Penerjemahan. Yogyakarta: Deepublish. (2018). P.12

untuk Bersikap Bodo Amat," and it was published by Gramedia Widiasarana Indonesia in 2018. This book also uses a lot of figurative language, including irony, which is the focus of this research to classify the forms of irony and how the translator employs translation techniques to translate these classifications of irony.⁶⁴

B. Review of Previous Related Study

In relation to this study, researchers refer to previous findings to understand the context and results of previous research not only enriches understanding of the topic under study, but also allows researchers to identify gaps in knowledge that still need to be researched. The first study by Putri Melisa BR Lubis (2023) from English Education Study Program of Universitas Jambi entitled *“Translation Techniques Used In Audio-Visual Translation: Subtitling And Dubbing – Original Soundtrack Movie In Frozen 2: Into The Unknown”*. The aim of this research were to determine the types and the most dominant translation technique used to translate the source language into the target language in subtitling and dubbing in OST Frozen 2: into the unknown. This research uses qualitative research design. The results of this study showed that ten translation technique by Molina and Albir (2002) were found iun the subtitling version are Adaptation (1 data), Amplification/Addition(1 data), Calque (4 data), Compensation (1 data), Established Equivalent (2 data),

⁶⁴ Fauzan Nafi, Nilai-Nilai Pendidikan Karakter dalam Buku Everything Is Fcked: A Book about Hope* Karya Mark Manson dan Relevansinya dengan Pendidikan Islam (Diss., UIN Prof. KH Saifuddin Zuhri, 2022).

Linguistic Amplification (2 data), Literal Translation (7 data), Modulation (2 data), Reduction (9 data), and Transposition (3 data).⁶⁵

The second is Annisa Risma Khairani Lubis et al. (2020) from University of Sumatra Utara, entitled “*Translation technique and Translation Quality of Indonesian Subtitles of Coco Movie: A comparative Of Two Subtitles*” this study identify the type of translation technique, to evaluate the translation quality and to get the effect of translation technique on translation quality used by Pein Akatsuki and Deni Aurora in Indonesian subtitles of Coco movie. The results of this research are that Pein Akatsuki uses 16 translation techniques, with literal translation techniques and loan words as the most frequently used techniques. The analysis results show that the Pein Akatsuki translation has a higher level of accuracy, acceptability and readability compared to the Deni Aurora translation. Translation techniques such as modulation, linguistic compression, reduction, linguistic amplification, amplification, compensation, calculus, and substance seem less accurate and less acceptable, but have high readability. Meanwhile, Deni Aurora applies linguistic compression, established equivalence, and generalization to a high degree of accuracy, acceptability, and readability. Variations fall into the category of accurate, acceptable but with moderate readability.⁶⁶

⁶⁵ Lubis, P. Translation Techniques Used in Audio-Visual Translation: Subtitling and Dubbing—Original Soundtrack Movie in Frozen 2: Into the Unknown. Doctoral (diss, Universitas Jambi, 2023.)

⁶⁶ Lubis, A. R. K., M. Muchtar, and U. Mono. "Translation Techniques and Translation Quality of Indonesian Subtitles of Coco Movie: A Comparative of Two Subtitlers." *Ethical Lingua* 7, no. 2 (2020): 227–235.

The third study by Zulhan Hadi et al (2021) from University of Mataram, Indonesia, with the title “*An Analysis of Translation Techniques Used By Subtitle Writer Of The Angry Birds Movie*”. This research to find out the technique of translation and find out the most dominant type of translation technique used by translator in English-to-Indonesian subtitle of *The Angry Birds Movie*. The study used qualitative method by using purposive sampling technique and used the theory translation technique by Molina Albir. The result of this study there are 9 of 18 techniques of translation used that include: Established Equivalent, Borrowing, Transposition, Calque, Compensation, Literal Translation, Modulation, Discursive Creation, Linguistic Compression. The most dominant technique used in the subtitle that comprises 44.6% of total utterances (104 of 233 utterances).⁶⁷

The fourth Study by Reza Rezita et al (2024) from Universitas Bengkulu. Entitled “*The Analysis Of Translation Technique In Abstracts Of National Accredited Journal*”. The aim of the study is to investigate the technique used by authors in translating abstracts of National Accredited Journal and to find the different between technique that were used by authors in translating abstracts in high (1 or 2 index), medium (3 or 4 index), and low (5 or 6 index) National Accredited Journal. This research used mixed methods research design and the instrument was Document Analysis Table. The research found that in translation technique, translator often used Established Equivalent

⁶⁷ Hadi, Zainul, and Umar Waluyo. "An Analysis of Translation Techniques Used by Subtitle Writer of The Angry Birds Movie." *Journal of English Education Forum (JEEF)* 1, no. 1 (2021): 1–9.

for 29 data (25.2%). This may be because the translator choose to retain terms that are already common and Equivalent in the target language. Also there has been more various in translation technique in abstracts from High-Level and Mid-Level Journal than in Abstracts originating from Low-Level nationally Accredited Journal.⁶⁸

Fifth by Lana Rasita Safa Rizkianty et al (2023) from Mulamarwan University. With the title “*Analisis Of Translation Techniques In The Selected Undergraduated Thesis Abstracts Of Indonesian Literature Students Of Milamarwan University and Its Impact To Translation Quality*”. The research objective was to investigated the translation technique used in Translated four undergraduated thesis abstracts of Indonesian Literature Student at Mulawarman University, as well as to evaluated the quality of the resulting translation. The results showd that there were 10 translation technique found in all abstracts: Amplification, Borrowing, Calque, Compensation, Generalization, Literal Translation, Modulation, Particularization, Reduction and Transposition. Literal Translation is dominant technique used by all of student. There are 22 accurate data, 17 acceptable data, and 39 readable data from all abstracts. However 3 inaccurate, 1 unacceptable and 1 not readable datum were found.⁶⁹

⁶⁸ Rezita, R., I. Maisarah, and I. Sujarwati. "The Analysis of Translation Technique in Abstracts of National Accredited Journals." *Al Qalam* 18, no. 2 (2024): 1206–1216.

⁶⁹ Rizkianty, L. R. S., S. D. Kuncara, and N. M. Valiantien. "Analysis of Translation Techniques in the Selected Undergraduate Thesis Abstracts of Indonesian Literature Students of Mulawarman University and Its Impact to Translation Quality." *Ilmu Budaya: Jurnal Bahasa, Sastra, Seni, dan Budaya* 7, no. 3 (2023): 813–826.

This research focuses on the translation techniques of irony in the book "The Subtle Art of Not Giving a F*ck" by Mark Manson. This distinguishes the study from previous research, which generally examined translation techniques in other contexts such as films, thesis abstracts, and journal articles. This research uses a descriptive qualitative approach, analyzing how irony is translated from the source language to the target language in the context of a self-help book filled with irony.

The advantage of this research compared to five previous studies is that it not only examines translation techniques but also focuses on the translation of irony in a book with different cultural and linguistic contexts. While previous studies focused on film subtitles such as OST Frozen 2 and Coco, as well as thesis and journal abstracts. This research provides a deeper and more relevant analysis for modern literature translation. It pays attention to the unique language and irony aspects in the book "The Subtle Art of Not Giving a F*ck," making a significant contribution to the study of literature translation that has not been widely explored.

CHAPTER III

METHODOLOGY

This chapter discusses the research methodology used in this study. It includes the Research Design, Object of Research, Techniques of Collecting Data, Research Instruments, and Techniques of Data Analysis. This chapter explains the approach taken to analyze the types of irony found in *The Subtle Art of Not Giving a F*ck*, both in the original English version and its Indonesian translation. The methods employed in this research are designed to ensure the validity and accuracy of the collected data, which are systematically analyzed in accordance with the objectives of the study.

A. Kind of The Research

This research uses qualitative methods. Qualitative methods are designed to capture and understand phenomena experienced by research participants such as behavior, perceptions, motivations, and actions in a holistic manner and within their natural context.⁷⁰ This research method aims to obtain information according to what is formulated in the research problems and objectives.⁷¹ The use of this research method is to identify the translation techniques used by the translator to translate the irony present in the book titled "The Subtle Art of Not Giving a F*ck" from the source language to the target language.

⁷⁰ Haradhan Kumar Mohajan, "Qualitative Research Methodology in Social Sciences and Related Subjects," *Journal of Economic Development, Environment and People* 7, no. 1 (2018): 23–48.

⁷¹ Lexy J. Moleong, *Metode Penelitian Kualitatif* (Bandung: PT Remaja Rosdakarya, 2002), p. 6

This research is presented using a descriptive approach. According to Gay and Airasian, descriptive research is "research that determines and describes the state of affairs as they exist, thus the researcher reports the research results as they are, using words rather than numbers."⁷² Additionally, qualitative descriptive research is an approach that aims to describe and understand phenomena in depth, through descriptive and unstructured data analysis. This approach emphasizes contextual understanding, subjective experiences, and the social dynamics underlying the phenomenon being studied.⁷³

In general, the researcher provides a comprehensive overview based on real data and phenomena found, requiring in-depth observation and analysis. This research is presented in a qualitative form with a descriptive design, explaining phenomena as naturally as possible based on field data and presented in words, not numbers. To maintain data authenticity, the researcher will not alter or add to the data. This research will analyze the translation techniques of ironic sentences in the book "The Subtle Art of Not Giving A F*ck" by Mark Manson.

B. Source of The Research

The data source of the research is subject that provides information where data can be found and collected for research purposes. Researcher can

⁷² Gay, L. R., and Peter Airasian. *Educational Research: Competencies for Analysis and Applications*. New York: Pearson, 2018.

⁷³ Creswell, John W., and Cheryl N. Poth. *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*. Thousand Oaks, CA: Sage Publications, 2018.

use books, audio, documents, and other printed material as data source.⁷⁴ The source of this study is the book titled "The Subtle Art of Not Giving a F*ck," both in its original English version and its Indonesian translation. This book consists of 206 pages divided into 9 chapters. The selection of this book was based on purposive sampling technique, where specific individuals or events are intentionally chosen to provide crucial information that cannot be obtained from other sources.⁷⁵

Therefore, the researcher chose this book as the research object because of its unique style and explicit use of irony within the self-help genre, aligning with the research goal to identify and analyze irony. This book also meets the specific criteria established in this study, including explicit use of irony, popularity, and its impact on readers.

C. Object of The Research

In qualitative research, the object of study typically involves a natural setting, hence this method is often referred to as naturalistic. A natural setting refers to objects that exist as they are without manipulation by the researcher. In qualitative research, the researcher acts as a human instrument, requiring a broad theoretical background and deep understanding to effectively question, analyze, record, and construct the research object.⁷⁶

The object of the research is the translation techniques used for irony in the book *The Subtle Art of Not Giving a F*ck*. This study aims to identify and analyze

⁷⁴ Suharsimi Arikunto, *Prosedur Penelitian: Suatu Pendekatan Praktik* (Jakarta: Rineka Cipta, 2010).

⁷⁵ Joseph A. Maxwell, *A Realist Approach for Qualitative Research* (Thousand Oaks, CA: Sage, 2012).

⁷⁶ Sugiyono, *Memahami Penelitian Kualitatif* (Bandung: Alfabeta, 2010).

the techniques employed by translator to render elements of irony from the source language into the target language. Irony as literary device, often carries meaning that are implicit or contrary to the literal expression. This poses a unique challenge for translator, as it requires a deep understanding of cultural context, word choices and nuanced meanings in booth the source and target language so that it remains understandable to readers in the target language without losing its context or emotional impact.

This research employs translation theory of Molina and Albir (2002) and the theory of classification of irony by Muecke, D.C. (1982). This analysis is expected to provide insight into the technique employed to handle irony and contribute to translation studies, especially in the context of English into Indonesian translation. The findings of this research may also assist other translation in addressing similar challenges when working on literary or non-fiction text rich in stylistic element.

D. Technique For Collecting Data

For collecting the data, the researcher used two techniques. They are document analysis to find out translation technique that appear on the book and to confirm the data.

1. Document Analysis

This research employs document analysis technique on the book to gain a deeper understanding of translation techniques used in ironic sentences. Document analysis is a method for making inferences by objectively and systematically identifying characteristics of the specified

message.⁷⁷ It also involves systematically interpreting and evaluating information found within written documents, which can include various types such as books, academic journals, news articles, official reports, and others.⁷⁸

The document in this study is the book "The Subtle Art of Not Giving a F*ck" in both its source language (English) and target language (Indonesian). This document analysis technique is utilized to address research questions 1 and 2. Research question 1 involves an in-depth analysis to classify the types of irony present in the book, while research question 2 examines the translation techniques employed to translate irony from the source language to the target language.

Therefore, document analysis provides a systematic and structured approach for researchers to explore and analyze the relevant content of the book in this study. Researchers read the book chapter by chapter, analyze and distinguish between ironic and non-ironic sentences, create a rough list of these instances in "The Subtle Art of Not Giving a F*ck," and begin examining the techniques used by translators to translate irony from the source language to the target language. This method serves as a tool to gather data, aiding in the collection of translation techniques from "The Subtle Art of Not Giving a F*ck".

⁷⁷ Steve Stemler, *Practical Assessment: Research & Evaluation - Overview of Content Analysis*. (Yale University, 2001), p. 01.

⁷⁸ Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Sourcebook of Methods*. Thousand Oaks, CA: Sage Publications, 1994.

E. Instrument of The Research

Research instruments are tools used to collect data in a study. From the explanation above, it can be concluded that the researcher collects the data and also analyzes it. However, to make the data complete, the researcher also needs a checklist as a research tool/instrument. In this case, the researcher uses two instruments, namely Document Analysis Checklist 1 and Document Analysis Checklist 2. The researcher uses Document Analysis Checklist 1 to answer Research Question number 1, which addresses the classification of irony in the book "The Subtle Art of Not Giving a F*ck". Document Analysis Checklist 2 is used to answer Research Question number 2, which analyzes the translation techniques the researcher uses in translating irony. For more clarity, the instruments Document Analysis 1 and 2 are explained below.

1. Document Analysis Checklist

A document checklist is a tool used to help identify, categorize, and analyze the document data collected. A checklist is a list of items or questions designed to record the presence or absence of data.⁷⁹ The document checklist used in this study consists of a table containing irony classification and translation technique. This document analysis checklist is used to answer Research Question number 1 and number 2 in this study by considering indicators related to irony and translation techniques. The researcher follows these steps in preparing the blueprint table. In this study,

⁷⁹ Peter Birmingham and David Wilkinson, *Using Research Instruments: A Guide for Researchers* (London: Routledge, 2003).

there are two blueprint tables: the irony classification table and the translation techniques table.

- a. Determine the theory of irony, using D.C. Muecke's theory for the classification of irony.
- b. Break down Muecke's theory into different categories of irony, such as dramatic irony, verbal irony, and situational irony.
- c. Develop indicators from the irony classification for each type of irony to be identified in the document analysis.
- d. Create a blueprint table that includes columns for Theory, No, Irony Classification, and Indicators Related to Irony.

Below are the blueprint table of types of irony:

Table 3.1

Types of Irony and The Indicators

No	Theory	Types of Irony	Indicators
1	Muecke, D.C (1982) Irony and the ironic (1 st Ed.) Classify of Irony Into. Verbal Irony, Dramatic Irony, Situational Irony.	a. Verbal irony	1. Says something that is completely to what they actually said or understood.
		b. Dramatic Irony	1. Occurs when the audience knows something that the characters in the story do not know. 2. Can be used to increase tension or build surprise
		c. Situational irony	1. Situational irony occurs in the discrepancy between appearance and reality 2. Situational irony occurs in the mismatch between expectation and fulfillment

			3. Situational irony occurs in the mismatch between what is and what appears.
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The presented table explains the types of irony based on D.C. Muecke's theory as described in his 1982 work "Irony and the Ironic." This classification serves as the basis for analyzing irony in the book "The Subtle Art of Not Giving a F*ck." The table categorizes irony into three main types: Verbal Irony, Dramatic Irony, and Situational Irony. Each type is further elaborated with specific indicators that help in identifying and classifying instances of irony within the text. This classification is essential for answering Research Question 1, which involves identifying and categorizing irony in the book. The table also uses these indicators to systematically evaluate irony, ensuring a comprehensive analysis aligned with Muecke's theoretical framework

Document Analysis Checklist on the table of translation techniques bellow is used to answer Research Question number 2 in this study by focusing on indicators related to translation techniques. The document checklist used in this study consists of a table containing translation techniques and indicators related to these techniques. In preparing the blueprint table for translation techniques, the researcher follows these steps:

- a. Determine the theory of translation techniques. In this case, the researcher uses the theory of Molina and Albir (2002).

- b. Break down the theory into specific translation techniques according to the theory, which includes 18 different translation techniques. Assign a code to each technique, such as Adaptation (A), Amplification (Am), Borrowing (B), Calque (C), and so on.
- c. Develop indicators for each translation technique to be identified in the document analysis.
- d. Create a blueprint table that includes columns for No, Theory, Translation Technique, and Indicators Related to Translation Techniques.

Below is the blueprint table of translation techniques:

Table 3. 2
The Translation Techniques Indicators

No	Theory	Codes Translation Technique	Indicators
1.	Molina, L. & Hurtado Albir, A. (2002). Translation Technique Translation Technique Into Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive, Creation,	a. Adaptation (Ad)	1) translate with cultural aspects in mind.
		b. Amplification (Am)	1) there is the addition of more details about the information from SL to TL 2) translating by amplification or explanation of the meaning of a text segment
		c. Borrowing (Bo)	1) For naturalised borrowings, the word is translated by adjusting the SL word first to the normal pronunciation, then the normal

	Establish, Equivalent, Generization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation (M) Particularization, Reduction, Substitution (Linguistic, Paralinguistic), Transposition, Variation.		morphology (word form) of TL. 2) For pure Borrowing it translated as same as the SL.
		d. Calque (Ca)	1) Translate in phrases 2) Translate lexical word by word
		e. Compensation (Cp)	1) To introduce information elements or stylistic effects of SL elsewhere in the TL
		f. Description (De)	1) Describe the additional information in the translated version as cultural information. 2) Describe the additional information in the translated version as technical (about the topic). 3) Describe the additional information in the translated version as linguistic (about the explanation of the wrong word usage).
		g. Discursive Creation (DC)	1) Making a temporary equivalent that is completely unpredictable out of context. 2) A translation often found in translating the title of a book, film or song.
		h. Establish Equivalent (EE)	1) Translate by using terms or expressions that are already recognised as equivalent in the foreign language. 2) Translate terms that are equivalent to the source language
		i. Generization (Ge)	1) Translating with use more general or neutral term.

	j. Linguistic Amplification (LA)	1) Adding linguistic element 2) often used in consecutive interpreting and dubbing.
	k. Linguistic Compression (LC)	1) Translating synthesize linguistic element in the TL. 2) Often used in simultaneous interpreting and sub-titling.
	l. Literal Translation (LT)	1) Focus to translate SL to TL by word for word.
	m. Modulation (Mo)	1) Translating with change the point of view without change the meaning.
	n. Particularization (Pa)	1) Translating to use a more precise or concrete term.
	o. Reduction (Re)	1) Translate by reducing certain elements of the SL or to suppress ST information items in the TL.
	p. Substitution (Su)	1) Translating by converting linguistic elements into paralinguistic elements (Intonation, Gesture) or vice versa
	q. Transposition (Tr)	1) Changing grammatical categories without change the meaning of text. 2) Perform transposition intuitively
	r. Variation (Va)	1) Change linguistic or paralinguistic variation. (textual tone, style, social dialect, geographical dialect).

These indicators guide the researcher in determining the most appropriate translation technique for each ironic situation encountered. The

researcher uses the following steps to create the document analysis checklist table:

- a. Create a table based on D.C. Muecke's and Molina and Albir's theory
- b. Create a document checklist table for irony and translation techniques that includes columns for No, Source Language of irony, Target Language of irony, Irony Classification, and translation techniques
- c. Within the Irony Classification column, divide it further according to the number of irony classifications, namely verbal irony, situational irony, and dramatic irony.

Below are the document checklist table:

Table 3.3
Checklist For Analysis Translation Technique of Irony

No	Source Language of Irony	Target Language of Irony	Classification of Irony			Translation Techniques
			V I	D I	S I	
1						
2						
3						
4						
5						
6						
7						
8						
9						

The table above is used to identify and categorize irony as well as the translation techniques employed. Here is the explanation of each irony code and translation technique code:

2. Document Analysis Checklist

A document checklist is a tool used to help identify, categorize, and analyze the document data collected. A checklist is a list of items or questions designed to record the presence or absence of data.⁸⁰ In the context of data collection through Focus Group Discussions (FGD), this instrument plays a strategic role in supporting two main functions: analysis and data verification. First, the document analysis checklist is used to analyze relevant documents based on predetermined indicators. This process enables researchers to obtain well-structured, relevant, and in-depth preliminary data as a foundation for further discussion. Second, the data derived from document analysis is subsequently verified through FGD, where participants provide confirmation, clarification, or even evaluation of the findings.

This instrument is used to answer and strengthen research questions number 1 and 2, as well as to verify the data that has been previously collected. The verification process aims to ensure the validity and accuracy of the data, thereby enhancing the reliability of the research findings. Step of collect data by Document Analysis Checklist of FGD, as following:

⁸⁰ Peter Birmingham and David Wilkinson, *Using Research Instruments: A Guide for Researchers* (London: Routledge, 2003), P. 73.

- a. Prepare the Document Checklist, The researcher creates a checklist with clear indicators based on relevant theories to ensure a systematic analysis of documents aligned with the research objectives.
- b. The researcher identifies and gathers documents that are directly related to the research topic, ensuring their authenticity and relevance.
- c. The researcher plans the Focus Group Discussion (FGD) by selecting relevant participants, preparing discussion materials, and developing a guide focused on the document analysis findings.
- d. Conduct FGD for Data Verification, The researcher presents the document analysis findings to FGD participants, encourages discussion, and uses their feedback to verify and refine the data.
- e. The researcher adjusts the findings based on participant feedback, improving the analysis and ensuring its accuracy.
- f. The researcher integrates the verified data into the research framework, summarizing the results for reporting purposes.
- g. The verified and refined data is now ready for use in addressing the research questions and supporting further analysis.

F. Technique For Analysis Data

The data analysis in this research adopts Miles and Huberman's interactive model, consisting of four interrelated stages:⁸¹

⁸¹ Miles, Matthew B., and A. Michael Huberman. *Qualitative Data Analysis: A Sourcebook of Methods*. Thousand Oaks, CA: Sage Publications, 1994.

1. Data Collection

At this stage, the researcher collected data from the original English version and the Indonesian translated version of *The Subtle Art of Not Giving a F*ck* by Mark Manson. The data collection process involved systematically reading both versions of the book to identify ironic expressions. Each identified ironic expression in the source text was matched with its corresponding translation in the target text. The researcher documented the page number, paragraph, and sentence where each ironic expression appeared, creating an initial data inventory that included both the source and target language texts.

2. Data Reduction

In the data reduction stage, the researcher focused on filtering and organizing the raw data of ironic expressions. First, the researcher classified each ironic expression according to D.C. Muecke's typology of irony, categorizing them as verbal irony, situational irony, or dramatic irony. After classifying the types of irony, the researcher analyzed the translation techniques applied to each expression based on Molina and Albir's framework of translation techniques. Each ironic expression was coded by assigning both its type of irony and the translation technique used, allowing for a clear mapping between the source expression, its translation, its ironic type, and the technique employed.

3. Data Display

The data display stage involved presenting the reduced data in an organized and accessible format. The researcher constructed a data table containing the following information for each entry: (1) the ironic expression in the source text, (2) its translation in the target text, (3) the type of irony according to Muecke's classification, (4) the translation technique used according to Molina and Albir, and (5) brief contextual notes. Additionally, the researcher prepared frequency tables and charts to show the distribution of irony types and translation techniques across the analyzed data. Selected examples were highlighted in the table to serve as representative data for further discussion.

4. Conclusion/Verification

In the final stage, the researcher performed an in-depth analysis of the patterns emerging from the data. The dominant types of irony and the most frequently used translation techniques were identified and interpreted within the context of the source and target cultures. The relationship between irony types and the translation techniques applied was examined to explore the translator's strategies in rendering ironic expressions. To verify the accuracy and consistency of the findings, the researcher conducted cross-checking by re-examining the source and target texts and reapplying the coding system to ensure reliability. Finally, conclusions were formulated regarding the prevalent translation techniques used to translate

irony in *The Subtle Art of Not Giving a F*ck*, as well as their implications for the translation of irony in literary texts.

These four stages were conducted iteratively and interactively to ensure a comprehensive, systematic, and rigorous analysis of the translation techniques applied to ironic expressions in the selected book.

G. Validity of The Research

To ensure the credibility and reliability of the research findings, this study employed two validation methods: expert validation and Focus Group Discussion (FGD). Expert validation involved the participation of the academic supervisor and two qualified raters who assessed the accuracy of the classification of irony types and translation techniques. These experts evaluated whether the researcher's interpretations were aligned with the theoretical frameworks used, namely Muecke's (1982) theory of irony and Molina and Albir's (2002) framework of translation techniques. Their feedback helped strengthen the validity of data coding and the logical consistency between the source and target texts.

In addition to expert validation, this study utilized Focus Group Discussion (FGD) as a qualitative data collection method to support the validity and depth of the analysis. FGD is widely used in social research to obtain detailed insights through guided group discussions focused on specific topics

rather than open-ended conversations.⁸² In this study, the FGD involved three key participants: Mr. Sakut Anshori, M.Hum as the academic supervisor, Mr. Zain as the rater, and the researcher. The discussion was conducted to verify the classification of irony types and the translation techniques used in the selected data. It also served to deepen the understanding of how irony is constructed in the source language and how it is transferred into the target language.

During the session, the participants discussed theoretical and practical aspects of irony verbal, situational, and dramatic as well as the translation techniques applied, including adaptation, amplification, and modulation, based on the framework of Molina and Albir.⁸³ The supervisor and rater provided clarification and evaluative feedback to ensure accurate interpretation of meaning, context, and cultural elements. The researcher led the discussion by presenting the preliminary findings, which were then collaboratively examined and refined.

The FGD was conducted through structured discussion without formal interviews. Instead, it involved a collaborative exchange of perspectives guided by research objectives. The insights gained from the FGD were used to confirm the data categorization, support the accuracy of analysis, and contribute to the formulation of practical recommendations for translating irony. Additionally, the FGD enriched the research by revealing translation challenges, typical

⁸² Tobias O. Nyumba et al., "The Use of Focus Group Discussion Methodology: Insights from Two Decades of Application in Conservation," *Methods in Ecology and Evolution* 9, no. 1 (2018): 20–32.

⁸³ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

patterns, and linguistic strategies used to convey ironic meaning. As a result, it helped enhance the credibility and trustworthiness of the findings and provided pedagogical value for EFL learners and future translators dealing with rhetorical complexity in texts.⁸⁴

⁸⁴ Pranee Liamputtong, *Focus Group Methodology: Principle and Practice* (London: SAGE Publications, 2011).

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the findings and discussion of the research, consisting of an analysis of ironic expressions in the book *The Subtle Art of Not Giving a F*ck*. The analysis includes the classification of irony types based on D.C. Muecke's theory and the translation techniques applied, following the theoretical framework of Molina and Albir. In addition, this chapter explores the patterns and characteristics of irony translation found in the text, both in terms of the frequency of techniques used and the context in which they appear. The findings of this study are based on data analysis, which covers the categorization of irony types, the frequency distribution of translation techniques, and contextual interpretation. In the final part, this chapter provides an in-depth discussion of the research results, linking them to relevant theories and previous studies.

A. Research Findings

In this section, the researcher presents all the data that have been found and analyzed. Since there are two main aspects in this study, the data presentation is divided into two parts. First, the types of irony found in the book "*The Subtle Art of Not Giving a F*ck*", which were collected through document analysis based on D.C. Muecke's theory of irony. Second, the translation techniques used to translate irony from the source language into the target language, the data collected through a document analysis checklist based on Molina and Albir's translation techniques theory, and both data were verified

through a Focus Group Discussion (FGD). These two parts aim to provide a comprehensive overview of how irony is translated and the techniques used in the translation process.

1. The Types of Irony Found in “*The Subtle Art of Not Giving a F*ck*”

The types of irony found throughout the entire content of *The Subtle Art of Not Giving a F*ck* are presented in the table below. This table assists provide a clearer picture of which type of irony is most frequently used by author in conveying his ideas and messages.

Table 4.1
Types of Irony Found on The Book

No	Types of Irony
1	Verbal Irony
2	Situational Irony

Table 4.1 presents the classification of the types of irony identified throughout the content of *The Subtle Art of Not Giving a F*ck*. Based on the analysis, two types of irony were found: verbal irony and situational irony. The presence of these types reflects the author’s stylistic preference in expressing ideas, critiques, and reflections in a sharp yet accessible manner. This classification provides an initial overview of how Mark Manson constructs his messages through indirect rhetorical strategies. A more detailed analysis regarding the function and translation of each type of irony is presented in the subsequent discussion section.

Here are types of Irony in “*The Subtle art of Not Giving a F*ck*” to complete types we can see in appendix

Types of Irony Found in the Book *The Subtle Art of Not Giving a F*ck*

a. Verbal Irony

The first example of verbal irony can be found on page 4, where the author states, “*Be perfect and amazing and crap out twelve-karat-gold nuggets before breakfast each morning while kissing your selfie-ready spouse and two and a half kids goodbye.*” This exaggerated statement satirizes the unrealistic promises often found in self-help books. The irony lies in the contradiction between what is expected from such books—quick, magical solutions and what this book actually offers, which is honesty and realism without false hope.

Another instance is seen on page 21: “*This book doesn’t give a fuck about alleviating your problems or your pain. And that is precisely why you will know it’s being honest.*” Here, the author ironically claims that the book doesn’t aim to help, yet paradoxically, that very honesty is what makes it helpful. The irony highlights the book’s contrast with traditional self-help literature that pretends to offer easy solutions.

On page 115, the author uses another ironic expression: “When I was a little boy, I used to think ‘mediocre’ was a kind of vegetable that I didn’t want to eat.” This humorous line criticizes society’s negative perception of being average. The irony stems from the absurd comparison between a word and a disliked vegetable, underscoring how deeply ingrained the fear of mediocrity is in modern culture.

b. Situational Irony

Situational irony appears early in the book on page 3, *“It is then strange that on Bukowski’s tombstone, the epitaph reads: ‘Don’t try’”* This is ironic because Bukowski became successful after years of hard work, yet the epitaph suggests giving up. The contradiction between the effort required for success and the message on his grave illustrates a deeper commentary on authenticity and societal pressure.

Still on page 3, another example is found in the line: *“Our culture today is obsessively focused on unrealistically positive expectations: Be happier. Be healthier. Be the best, better than the rest. Be smarter, faster, richer, sexier, more popular, more productive, more envied, and more admired”*. This sentence reflects an irony within modern culture that promotes unrealistically positive expectations, which, in turn, lead to negative consequences for individuals. These expectations contradict psychological reality, wherein the obsession with perfection ultimately results in increased suffering, social pressure, and anxiety.

On page 9, the statement *“Wanting positive experience is a negative experience; accepting negative experience is a positive experience”* The desire to always have positive experiences actually leads to dissatisfaction and anxiety, whereas accepting negative experiences brings peace and true happiness.

Similarly, on page 11, the sentence “*The avoidance of suffering is a form of suffering*” This contradicts the expectation that avoiding suffering will lead to happiness. In reality, the more someone tries to avoid suffering, the more they suffer from their own fears and anxieties.

On page 194, “*It’s a tumultuous place, a place full of storms and treacherous waters. A place that’s seen centuries of trade and commerce and human endeavor. A place, ironically, of lost hopes.*” The sea is regarded as a symbol of progress and success; however, there exists a contradiction between the historical perception of the sea as a representation of hope and advancement, and the tragic reality that it has also become a place where hopes are lost and human endeavors end in ruin.

Finally, on page 203, Manson writes: “*The more I peer into the darkness, the brighter life gets, the quieter the world becomes, and the less unconscious resistance I feel to, well, anything*” This sentence is ironic because it contrasts the common belief that darkness is negative. Instead, by confronting discomfort and emotional pain, the narrator finds clarity and calm. The irony emphasizes how facing what we fear can, in fact, lead to inner peace and light.

There are two types of irony that appear frequently, Verbal Irony and Situational irony. Verbal Irony occurs when statements in the book convey a meaning opposite to the literal words used, often to mock unrealistic expectations, such as societal standards of perfection or other

self-help books. On the other hand, Situational Irony happens when the actual situation contradicts expectation, like how avoiding suffering can actually cause more pain. Through these two types of irony, Manson delivers a more realistic message that challenges the myths of success that are hard achieve.

2. Translation Technique of Irony Found on “*The Subtle Art of Not Giving a F*ck*”

The table below presents the total data of translation techniques used in rendering irony found in *The Subtle Art of Not Giving a F*ck*. This classification allows for a deeper understanding of how the translator conveyed the ironic expressions into the target language and which technique were most frequently applied.

Table 4.2
Translation Technique of Irony found in “The Subtle Art of Not Giving a F*ck”

No	Translation Technique
1	Adaptation
2	Amplification
3	Borrowing
4	Compensation
5	Description
6	Discursive Creation
7	Established Equivalent
8	Linguistic Amplification
9	Linguistic Compression
10	Literal Translation
11	Modulation
12	Particularization
13	Reduction
14	Transposition

Table 4.3 shows the types of translation techniques used to translate ironic expressions in *The Subtle Art of Not Giving a F*ck*. These techniques are based on the framework of Molina and Albir (2002) and include: adaptation, amplification, borrowing, compensation, description, discursive creation, established equivalent, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, and transposition. This table helps to explain how the translator dealt with irony in the text by choosing different techniques depending on the meaning, style, and cultural aspects. Rather than focusing on how often each technique was used, the purpose here is to show the variety of approaches taken to transfer irony into the target language. Through this classification, readers can better understand the complexity of translating irony and how different strategies can affect the meaning and tone of the original message in translation.

In translating ironic expressions found in *The Subtle Art of Not Giving a F*ck*, various translation techniques were applied to preserve meaning, tone, and stylistic effect. Each example below demonstrates how the translator rendered irony from English into Indonesian, using appropriate techniques to deal with cultural, linguistic, and pragmatic challenges.

- a. The first technique identified is Adaptation, as seen in the sentence:

Source Language (SL): “The key to a good life is not giving a fuck about

more; it's giving a fuck about less, giving a fuck about only what is true and immediate and important.” (page 5)

Target Language (TL): “Kunci untuk kehidupan yang baik bukan tentang memedulikan lebih banyak hal; tapi tentang memedulikan hal yang sederhana saja, hanya peduli tentang apa yang benar dan mendesak dan penting.” (hal. 6).

This is classified as adaptation because the translator shifts the expression to make it more culturally natural for the target audience. The informal tone and idiomatic phrase “not giving a fuck” are adapted into a form that still conveys the intended emphasis, but in a way that suits Indonesian norms and expectations.

b. The second technique is Amplification, used in:

SL: “And while there’s nothing wrong with good business, the problem is that giving too many fucks is bad for your mental health.” (page 5)

TL: “Dan walau memang tidak ada yang salah dari sisi bisnis, masalahnya justru: memedulikan terlalu banyak hal akan berakibat buruk untuk kesehatan mental anda.” (hal. 6)

Amplification is present here because the translator adds explanatory language (“memedulikan terlalu banyak hal”) that is not stated explicitly in the source but is necessary for full comprehension in the target language.

c. The Borrowing technique appears in:

SL: "Happiness is not a solvable equation. Dissatisfaction and unease are inherent parts of human nature and, as we'll see, necessary components to creating consistent happiness." (page 26)

TL: "Kebahagiaan bukanlah suatu persamaan yang dapat dipecahkan. Ketidakpuasan dan kegelisahan merupakan bagian yang inheren dari sifat manusia dan seperti yang akan kita lihat bersama, komponen yang penting untuk menciptakan kebahagiaan yang konsisten." (hal. 30)

This example uses borrowing for terms like "inheren" and "komponen," which are directly taken from English into Indonesian due to their frequent use in academic and psychological discourse.

d. Compensation is applied in:

SL: "It is then strange that on Bukowski's tombstone, the epitaph reads: 'Don't try.'" (page 3)

TL: "Tapi, semua narasi itu terdengar janggal, karena di atas batu nisan Bukowski tertulis: 'Jangan berusaha.'" (hal. 3)

Compensation is used when the translator shifts emphasis by reordering or rephrasing elements to maintain the original effect, such as turning the concise original phrase into a more contextualized Indonesian version without losing the irony.

e. Description appears in:

SL: "When you're sleeping on a smelly futon and have to count coins to figure out whether you can afford McDonald's this week and you've

sent out twenty résumés without hearing a single word back, then starting a blog and a stupid Internet business doesn't sound like such a scary idea.” (page 142)

TL: “Ketika anda tidur di futon (tikar Jepang) yang bau dan harus menghitung berapa koin yang anda punya sambil berharap-harap cemas apakah bisa membeli sesuatu di McDonald minggu ini, dan anda telah mengirim 20 pucuk lamaran kerja tanpa mendapat satu balasan pun, maka memulai sebuah blog bisnis Internet bodoh tidak lagi terdengar seperti sebuah ide yang menyeramkan.” (hal. 172)

Here, “futon” is explained as “tikar Jepang,” which is a form of description to help readers understand cultural references unfamiliar in the Indonesian context.

f. Discursive Creation is used in:

SL: “The U.S. military, in conjunction with the Japanese government, dropped thousands of leaflets throughout the Pacific region, announcing that the war was over and it was time for everyone to go home. Onoda and his men decided that they were fake, a trap set by the American forces.” (page 64)

TL: “Militer AS selaras dengan pemerintah Jepang menjatuhkan ribuan selebaran di seluruh wilayah Pasifik, mengumumkan bahwa perang sudah berakhir dan sudah saatnya semua kembali ke rumah. Onoda dan orang-orangnya, seperti banyak lainnya, mendapatkan dan membaca selebaran tersebut tapi tidak seperti kebanyakan orang, mereka

berpendapat bahwa selebaran itu palsu, sebuah perangkat yang dibuat oleh tentara Amerika agar pejuang gerilya keluar dari sarangnya.” (hal. 76)

This is classified as discursive creation because the phrase “a trap set by the American forces” is recreated into a more elaborate and figurative expression, maintaining the tone and implications of the original.

g. Established Equivalent is found in:

SL: “You can’t be an important and life-changing presence for some people without also being a joke and an embarrassment to others.” (page 17)

TL: “Anda tidak akan bisa menjadi sosok yang penting dan mengubah hidup beberapa orang, tanpa menjadi bahan candaan dan tertawaan bagi orang lain terlebih dahulu.” (hal. 19)

This translation uses common and accepted equivalents in Indonesian that maintain the stylistic and rhetorical effect of the original phrase.

h. Linguistic Amplification occurs in:

SL: “He was seen more as a showpiece than as a serious cultural thinker—a Japanese man who had emerged from a time capsule for all to marvel at, like a relic in a museum.” (page 69)

TL: “Dia lebih dipandang sebagai sebuah objek pameran ketimbang seorang budayawan yang mumpuni—seorang pria Jepang yang baru

saja keluar dari sebuah kapsul waktu yang membuat semua orang tercengang, seperti sebuah pusaka di dalam museum.” (hal. 81)

The translator adds detail and structure to ensure clarity, making the ironic comparison more vivid and understandable in the target culture.

i. Linguistic Compression is seen in:

SL: “When we feel that we’re choosing our problems, we feel empowered. When we feel that our problems are being forced upon us, we feel victimized and miserable.” (page 91)

TL: “Saat kita merasa memilih sendiri masalah yang kita hadapi, kita merasa lebih berkuasa. Ketika kita merasa bahwa suatu masalah datang karena dipaksakan bertentangan dengan kehendak kita, kita merasa menjadi korban dan menjadi sedih.” (hal. 108)

Here, long source sentences are compacted into shorter expressions without losing the intended meaning, reflecting linguistic compression.

j. Literal Translation is applied in:

SL: “The Japan he had lived and fought for no longer existed. And the weight of this realization pierced him in a way that no bullet ever had.” (page 69)

TL: “Jepang yang telah ia hidupi dan ia perjuangkan selama itu tidak lagi ada. Dan beban dari kenyataan ini telah menembus tubuh yang tidak pernah tersentuh peluru satupun itu.” (hal. 82)

This translation remains close to the form and structure of the original, preserving both literal and figurative meaning.

k. Modulation is used in:

SL: “The more you desperately want to be rich, the more poor and unworthy you feel, regardless of how much money you actually make.”
(page 9)

TL: “Semakin mati-matian anda berusaha ingin kaya, anda akan merasa semakin miskin dan tidak berharga, terlepas dari seberapa besar penghasilan anda sebelumnya.” (hal. 11)

Modulation appears here through a change in perspective and expression, reformulating the idea while maintaining the same implication and emotional impact.

l. Particularization occurs in:

SL: “Charles Bukowski was an alcoholic, a womanizer, a chronic gambler, a lout, a cheapskate, a deadbeat, and on his worst days, a poet. He’s probably the last person on earth you would ever look to for life advice or expect to see in any sort of self-help book. Which is why he’s the perfect place to start.” (page 1)

TL: “Charles Bukowski dulunya adalah seorang pecandu alkohol, senang bermain perempuan, pejudi kronis, kasar, kikir, tukang utang dan, dalam hari-hari terburuknya, seorang penyair. Dia barangkali adalah manusia terakhir di muka bumi yang bakal anda mintai nasehat tentang kehidupan, atau nama terakhir yang ingin anda lihat dalam deretan buku motivasi jenis apa pun. Justru fakta itulah yang menjadikan sosoknya sempurna untuk memulai buku ini.” (hal. 1)

The translator adds cultural specificity and rhetorical emphasis, making the target version more explicit and grounded.

m. Reduction is seen in:

SL: “He’d make our lives better despite making us feel worse.” (page 27)

TL: “Dia akan membuat kita lebih baik meskipun membuat kita merasa lebih buruk.” (hal. 32)

This uses reduction by simplifying the structure and omitting unnecessary elaboration, while still conveying the irony and contrast present in the original.

n. Lastly, Transposition appears again in the same Bukowski quote.

SL: Charles Bukowski was an alcoholic, a womanizer, a chronic gambler, a lout, a cheapskate, a deadbeat, and on his worst days, a poet. He’s probably the last person on earth you would ever look to for life advice or expect to see in any sort of self-help book. Which is why he’s the perfect

TL: Charles Bukowski dulunya adalah seorang pecandu alkohol, senang bermain perempuan, pejudi kronis, kasar, kikir, tukang utang dan, dalam hari-hari terburuknya, seorang penyair. Dia barangkali adalah manusia terakhir di muka bumi yang bakal anda mintai nasehat tentang kehidupan, atau nama terakhir yang ingin anda

In this example, the transposition technique is applied because several nouns in the source text such as “*a womanizer,*” “*a lout,*” and

“*a cheapskate*” are translated into verb phrases or adjectives in the target language, like “*senang bermain perempuan*,” “*kasar*,” and “*kikir*.” This shift from noun to verb/adjective shows a change in grammatical category, which is a key feature of transposition. The change helps the sentence sound more natural and fluent in Indonesian while still maintaining the original meaning and tone.

These diverse strategies show that translating irony requires sensitivity not only to language structure, but also to cultural, pragmatic, and stylistic elements in both source and target texts.

B. Discussion

This section aims to answer the research questions by analysing the findings presented earlier. Specifically, this section will discuss two main aspects: First, the types of irony found in *The Subtle Art of Not Giving a F*ck* and how they are used to convey critical messages about modern self-improvement culture and happiness (Answering RQ1). Secondly, the translation techniques used to translate irony from the source language into the target language, and how these techniques affect the meaning and effect of irony in the translated text (Answering RQ2). In addition, this discussion connects the findings to the findings to the theories presented in the chapter II and compares them with the previous studies. This assist to show whether the result of this research support, expand, or differ from earlier studies in the field of translation, especially those related to translating ironic language

1. Types of Irony In “*The Subtle Art of Not Giving a F*ck*”

The analysis of irony types in Mark Manson’s *The Subtle Art of Not Giving a F*ck*, type of irony found in *The Subtle Art of Not Giving a F*ck* is situational irony and verbal irony. Situational irony refers to the discrepancy between what is expected to happen and what actually occurs, often creating a sense of contradiction or rhetorical surprise.⁸⁵ In this book, Mark Manson frequently uses this type of irony to challenge mainstream norms, particularly those related to personal growth and self-help ideologies. One clear example is the phrase “*Don’t try*,” which appears on the cover and is expanded upon in the opening chapter. This ironic message contradicts the typical motivational tone of self-help books and instead argues that constant striving for positivity is, paradoxically, the root of personal dissatisfaction. Such expression reflects D.C Muecke’s definition of situational irony as an incongruity between expectations and reality that results in a reversed or paradoxical outcome.

This dominance of situational irony is consistent with findings from previous studies. For instance, Yuliana, in her semantic analysis of ironic expressions on Twitter, found that situational irony was the most frequently used type, comprising 60% of her data. She concluded that this form of irony is often employed to implicitly critique unexpected or irrational events in a socially acceptable way.⁸⁶ Similarly, Puteri and Kristiana observed that

⁸⁵ Muecke, D. C. *The Compass of Irony*. London: Methuen, 1982.

⁸⁶ Dina Yuliana, *An Analysis of the Types and Functions of Irony Expressions in Twitter: Semantic Approach* (Diss., Prodi Sastra Inggris, 2018).

situational irony played a major role in shaping character interactions in the *Wednesday Addams* series, emphasizing how irony can enhance a character's sarcastic or critical persona.⁸⁷

Moreover, situational irony in Manson's book functions not merely as stylistic ornamentation, but as a rhetorical tool for undermining overly optimistic cultural narratives. Rather than promoting traditional self-help ideals, Manson uses irony to prompt deeper reflection and challenge readers to reassess their values. This aligns with the findings of Maulidia, who analyzed the figurative language in the same book and found that irony—while not the most frequent figurative device—held significant power in conveying the author's core message.⁸⁸ Therefore, situational irony in this context is not only a stylistic device but also a philosophical stance that supports the book's contrarian tone.

Although less frequently found, verbal irony also appears in *The Subtle Art of Not Giving a F*ck*, with a total of 5 instances identified in the data. verbal irony in *The Subtle Art of Not Giving a F*ck* does not merely function as a tool for sarcasm but also serves as a persuasive strategy that enhances emotional engagement with the reader. Manson's casual and often explicit style of writing provides a natural platform for verbal irony to emerge effectively. Statements such as "Be perfect and amazing and crap

⁸⁷ Amalia, P., and Kristiana Vera. "An Analysis of Irony Used in Wednesday Addams Series." *Journal of English Language and Literature* 3, no. 2 (2023).

⁸⁸ Fajriah Nurul Maulidia, "An Analysis of Figurative Languages Used in Mark Manson's Book Entitled *The Subtle Art of Not Giving a Fuck: A Counterintuitive Approach to Living a Good Life*," *Education and Linguistics Knowledge Journal* 4, no. 1 (2022): 14–29.

out twelve-karat-gold nuggets before breakfast each morning while kissing your selfie-ready spouse and two and a half kids goodbye.” may appear philosophical at first glance, but this sentence satirizes self-help books that typically offer instant solutions. The irony lies in the contradiction that this book claims it won’t help, yet it is considered more honest because it doesn’t provide false hope and instead helps through realism. The true meaning of such statements often lies in their contrast to literal interpretation, making verbal irony in this text a form of complex but accessible communication.

This strategic use of verbal irony aligns with findings by Puteri and Kristiana, who argue that verbal irony is not only an aesthetic device but also plays a pragmatic role in shaping social identity, particularly in dialogue-driven content like the *Wednesday Addams* series.⁸⁹ Similarly, Yuliana, noted that verbal irony on Twitter frequently serves as a form of self-protection and identity construction, allowing users to critique social issues indirectly while avoiding confrontation.⁹⁰ These findings reinforce the idea that, although less frequent in number, verbal irony in Manson’s book is highly significant because it connects the author’s personal tone with the reader’s emotional and intellectual response.

Moreover, the presence of verbal irony in a nonfictional context demonstrates the rhetorical flexibility of figurative language beyond narrative or dramatic texts. As Chakhachiro emphasizes, irony as a

⁸⁹ Amalia, P., and Kristiana Vera. “An Analysis of Irony Used in Wednesday Addams Series.” *Journal of English Language and Literature* 3, no. 2 (2023).

⁹⁰ Dina Yuliana, *An Analysis of the Types and Functions of Irony Expressions in Twitter: Semantic Approach* (Diss., Prodi Sastra Inggris, 2018).

rhetorical device heavily depends on the reader's linguistic and cultural sensitivity, since interpreting ironic statements requires activating both their literal and implied meanings.⁹¹ This makes translating verbal irony especially challenging, as it demands not only linguistic accuracy but also a deep understanding of contextual and communicative intent. In this sense, verbal irony in Manson's book not only adds nuance to his arguments but also preserves the sharp and reflective tone that defines his writing style.

Interestingly, the analysis found no instances of dramatic irony within *The Subtle Art of Not Giving a F*ck*. Dramatic irony typically occurs in literary or performative texts where the audience possesses knowledge that the characters do not, creating a tension between awareness and ignorance. This type of irony relies heavily on narrative structure, character development, and temporal unfolding of events—elements commonly found in fictional genres such as drama, films, or novels. Manson's book, however, is a non-fictional self-help text written in an expository style. It does not feature characters with hidden motives or unfolding plots that lead to audience awareness beyond the narrators. Rather, the author addresses readers directly, often breaking the fourth wall in a conversational tone that precludes the use of dramatic irony.

This absence is not only expected but also theoretically justified. As emphasized by Perrine and restated in Puteri and Kristiana's findings, dramatic irony is structurally dependent on fictional dialogue and staged

⁹¹ Chakhachiro, Raymond. "Analysing Irony for Translation." *Meta* 54, no. 1 (2009): 32–48.

events, which are largely absent in nonfiction or essay-based writing.⁹² Similarly, in Asthereni's analysis of irony in *The Rainmaker*, dramatic irony emerges specifically through character interactions and concealed truths that unfold throughout the plot.⁹³ Such conditions are not present in Manson's book, where the primary focus lies in philosophical exposition and argumentation rather than narrative development.

The lack of dramatic irony also underscores the importance of context in determining which types of irony are most applicable and effective. As supported by the theoretical framework of Muecke, the deployment of irony is inherently genre-sensitive, adapting its form based on the communicative goals of the text. In this case, Manson opts for situational and verbal irony, which are more appropriate for provoking critical thought and humor in a reader centered discourse. Rather than relying on dramatic structure, the book's ironic tone functions as a rhetorical mechanism one that reflects the author's worldview and challenges the reader's expectations in a direct, personal, and intellectually engaging manner.

In conclusion, the most frequently found type of irony in *The Subtle Art of Not Giving a F*ck* is situational irony. This type of irony is used to highlight outcomes that are different from what readers might expect, especially to criticize overly positive ways of thinking. Its dominance aligns

⁹² Amalia, P., and Kristiana Vera. "An Analysis of Irony Used in Wednesday Addams Series." *Journal of English Language and Literature* 3, no. 2 (2023).

⁹³ Patricia Vania Septhine Yulia Asthereni, *An Analysis of Irony in John Grisham's The Rainmaker* (Undergraduate thesis, Sanata Dharma University, Yogyakarta, 2016).

with previous studies that show situational irony is commonly used in both literary and digital contexts as a form of philosophical expression and social critique. Verbal irony also appears, although less frequently, but it is still important as it reflects Mark Manson's casual, honest, and often sarcastic writing style. It helps readers feel more engaged and personally connected. Meanwhile, dramatic irony is not found in the book, as it is not a fictional story and does not involve characters or plot developments like a novel. Overall, the use of irony in this book fits the author's purpose to encourage readers to think critically and see life from a different perspective.

2. Translation Technique of Irony In “*The Subtle Art of Not Giving a F*ck*”

Translating irony is not an easy task because ironic expressions often carry hidden or opposite meanings from what the words literally say. Irony depends heavily on context and culture, so the translator must understand not just the language but also the writer's intention and tone. In *The Subtle Art of Not Giving a F*ck*, Mark Manson frequently uses irony especially situational and verbal irony to criticize overly positive thinking and unrealistic life advice. Because of this, the translator needs to make sure that the ironic effect remains clear and meaningful in the Indonesian version. This study uses Molina and Albir's theory to analyze the translation techniques used to deliver these ironic expressions into the target language.

The analysis identified 316 ironic expressions in the book. The most commonly used translation technique was Established Equivalent (116 instances), followed by Modulation (59), and Amplification (53). These

techniques helped the translator maintain both the meaning and tone of the irony when moving from English to Indonesian. Other techniques such as Transposition, Adaptation, Reduction, and Literal Translation were also found but used less frequently. Each technique was chosen based on the kind of irony and the context of the sentence. For example, when irony appeared in a common phrase, the translator used a familiar equivalent in Indonesian. When the irony involved a shift in point of view or sentence structure, modulation was more appropriate. These findings show that translating irony requires a deep understanding of both language and culture.

Based on the data analysis in this study, the most frequently used translation technique for rendering irony in *The Subtle Art of Not Giving a F*ck* is Established Equivalent, which appears 116 times out of 316 total instances. This technique relies on using standard, widely accepted expressions in the target language.⁹⁴ Its frequent use indicates that many ironic expressions in the source text could be translated directly without losing their rhetorical or semantic impact.

A clear example can be found in the sentence “*You will never live if you are looking for the meaning of life*”, which was translated into Indonesian as “*Anda tidak akan pernah hidup jika terus mencari arti kehidupan.*” This version preserves the situational irony highlighting the

⁹⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

contradiction between the pursuit of meaning and the act of truly living—without requiring any structural or cultural alteration.

These findings are consistent with the results of Desi Wahana's study on expressive speech acts in the Webtoon *Flawless*, where 66% of translation techniques applied were *established equivalents*, considered the most effective for accurately and appropriately conveying emotional and rhetorical meaning in the target language.⁹⁵ Similar support is found in Sakut Anshori's thesis on the translation of *Economic Concepts of Ibn Taimiyah*, where *established equivalents* were used 29 times (40.28%), especially for handling abstract and culturally embedded concepts.⁹⁶

In the context of irony, this technique enables the translator to retain the author's critical tone and subtle humor without altering the sentence structure significantly. This makes *established equivalent* a safe yet effective choice, ensuring a balance between accuracy and readability in the translation of a culturally resonant non-fiction text.

In addition to *established equivalent*, two other major techniques that significantly contribute to preserving irony in translation are modulation and amplification. In this study, modulation was found in 59 instances, and amplification in 53 cases. These two techniques are often applied when

⁹⁵ Nababan, M. R., and R. Santosa. "Translation Techniques of Expressive Speech Acts on Anger Speech Events in *Flawless*." 2019.

⁹⁶ Anshori, S. Teknik, Metode Dan Ideologi Penerjemahan Buku *Economic Concepts of Ibn Taimiyah Ke Dalam Bahasa Indonesia Dan Dampaknya Pada Kualitas Terjemahan*. Doctoral dissertation, Universitas Sebelas Maret, 2010.

direct equivalents are insufficient to convey the embedded ironic meaning shaped by the source culture and stylistic choices.

Modulation allows translators to alter the perspective, focus, or semantic category of a message from the source language to produce a target-language expression that sounds more natural and culturally acceptable. This technique is particularly vital for translating irony, which is frequently implied through informal or idiomatic language that may not have a direct equivalent in Indonesian.⁹⁷ For example, the sentence “*It’s okay for things to suck sometimes*” is translated into “*kadang-kadang ada hal yang tidak menyenangkan dalam hidup ini.*” Here, the colloquial expression “*suck*” is modulated into a more neutral and polite form, aligning with Indonesian cultural norms while retaining the author’s reflective and ironic tone.

This effectiveness of modulation is reinforced by Antonius Ferdian Nugraha’s study on *The Climbers*, where modulation emerged as the dominant technique due to its adaptability in conveying emotion and cultural nuance without sacrificing clarity or naturalness.⁹⁸ Similarly, Agnes Arnez’s research on the subtitle translation of *Tenggelamnya Kapal Van Der Wijck* places modulation among the essential strategies to manage cultural and idiomatic expressions effectively.⁹⁹ Even in the realm of song lyrics,

⁹⁷ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

⁹⁸ Nugraha, A. F. "Analisis Teknik Terjemahan Subtitle Film *The Climbers* Karya Daniel Lee." *Dialektika: Jurnal Pendidikan Bahasa Indonesia* 1, no. 2 (2022): 1–15.

⁹⁹ Agnes Arnez, "Analysis of Translation Techniques and Accuracy on Cultural Terms in the Subtitle of Film *Tenggelamnya Kapal Van Der Wijck*," *ISoBispro* 2, no. 2 (2023): 177–187.

Mukminin demonstrates the use of modulation to express sentiments such as hesitation or emotional tension indirectly, while preserving poetic subtleties.¹⁰⁰

Meanwhile, amplification is employed when the ironic message in the source text is too implicit or brief to be clearly understood in the target language.¹⁰¹ This technique involves the addition of linguistic elements adverbs, clauses, or contextual phrases to clarify the message and ensure the irony is preserved. In *The Subtle Art of Not Giving a F*ck*, Mark Manson frequently uses concise rhetorical statements that carry layered meanings. As such, amplification becomes an essential strategy to bring those meanings to the surface in Indonesian.

For example, in the phrase “*The joy is in the climb itself*”, the addition of “*justru*” in the translation “*kegembiraannya justru terletak pada pendakian itu sendiri*” is a subtle yet powerful tool that enhances the ironic reversal. This technique aligns with Kurnia Aruning Nugrahani’s findings in her analysis of *Enola Holmes*, where amplification enabled the audience to grasp implicit content and cultural nuance more easily.¹⁰² Similarly, Desi Wahana’s study on emotional expressions in Webtoon reveals that amplification complements *established equivalent* when

¹⁰⁰ Mukminin, Muhammad S. "Teknik Penerjemahan, Metode, dan Ideologi Lirik Lagu Tiara Andini dan Arsy Widiyanto 'Cintanya Aku' Karya Emma Heesters." *Juliet: Jurnal Bahasa dan Sastra Inggris* 1, no. 2 (2024): 60–71.

¹⁰¹ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

¹⁰² Nugrahani, K. A. "An Analysis of the Translation Technique in Dialogues in the Movie *Enola Holmes*." *Dharmas Education Journal (DE_Journal)* 2, no. 2 (2021): 349–356.

additional explanation is required to retain the emotional and rhetorical impact.¹⁰³

Additional techniques such as adaptation, transposition, and reduction play an important role in addressing specific cases of irony that require greater flexibility in translation. These techniques appear less frequently but are strategically applied, particularly when translators encounter cultural, structural, or textual constraints in the source material.

Adaptation is defined as a technique used when a cultural reference in the source language has no direct equivalent in the target culture, prompting the translator to replace it with a similar or more culturally acceptable reference. Molina and Albir describe adaptation as a procedure applied “when something specific to the source language culture is replaced by something similar in the target culture”.¹⁰⁴ In this study, adaptation was found in 10 instances, for example, in the translation of “Disappointment Panda” into “Panda Ninja”. This substitution preserves the original’s ironic absurdity while adjusting to local cultural imagination. A similar application is documented in Putri Handayani’s research on the series *Cigarette Girl*, where adaptation helped bridge cultural differences in translating audiovisual content.¹⁰⁵

¹⁰³ Nababan, M. R., and R. Santosa. "Translation Techniques of Expressive Speech Acts on Anger Speech Events in Flawless." 2019.

¹⁰⁴ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

¹⁰⁵ Damarratri, Hesti Susanti, and Muhammad Afifulloh. "Translation Techniques Used for Translating Cultural Aspects in the Television Series 'Cigarette Girl'." *Loquēla: Journal of Linguistics, Literature, and Education* 2, no. 2 (2024): 85–98.

Transposition, on the other hand, involves a shift in grammatical category such as changing a verb into a noun phrase without altering the intended meaning. It facilitates syntactic naturalness in the target language when direct transfer sounds awkward or unidiomatic. Molina and Albir define transposition as “a change of grammatical category from one language to another”.¹⁰⁶ In this research, 11 examples of transposition were found. For instance, the expression “to not give a f*ck is rendered as “bersikap masa bodoh”, a structural adjustment that preserves the intended irony while adapting it into a smoother form for Indonesian readers. Agnes Arnez also highlighted transposition in her study as an important complementary strategy for translating cultural terms, often combined with modulation and reduction to ensure natural flow in subtitles.¹⁰⁷

Reduction refers to the deliberate omission of certain elements in the source text that are considered redundant or culturally irrelevant in the target context. When used carefully, reduction allows translators to maintain the core meaning while trimming elements that may be inappropriate or overly explicit. In the context of irony, this technique was applied 9 times in this study, mostly to tone down vulgar language without erasing the ironic tone. For example, “no f*cks given” is translated simply as “masa bodoh”, omitting the expletive but preserving the core message. In Antonius Ferdian’s analysis of *The Climbers*, reduction is used to simplify culture-

¹⁰⁶ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512. p. 499.

¹⁰⁷ Agnes Arnez, “Analysis of Translation Techniques and Accuracy on Cultural Terms in the Subtitle of Film *Tenggelamnya Kapal Van Der Wijck*,” *ISoBispro* 2, no. 2 (2023): 177–187. p.47

specific information while maintaining clarity.¹⁰⁸ Likewise, Agnes Arnez observed that reduction was useful in subtitling to manage space constraints and align with local audience expectations.¹⁰⁹

While various techniques such as established equivalent, modulation, amplification, adaptation, transposition, and reduction were employed to preserve irony in the target text, not all instances successfully retained the rhetorical impact of the source. Several expressions experienced a shift in meaning, a loss of subtlety, or a dilution of tone due to linguistic limitations or cultural considerations. This indicates that translating irony is not merely a technical process, but also a deeply interpretive and contextual challenge.

Chakhachiro emphasizes that irony is among the most difficult rhetorical devices to translate, as it heavily depends on shared knowledge, contextual incongruity, and cultural familiarity between author and reader.¹¹⁰ When these elements cannot be fully transferred into the target culture, translators are faced with difficult decisions whether to remain faithful to the original or to adapt the expression for clarity and readability. This dilemma is evident in several examples in this study where the sarcastic or darkly humorous tone of Manson's writing is diminished in the Indonesian translation due to cultural sensitivity or idiomatic limitations.

¹⁰⁸ Nugraha, A. F. "Analisis Teknik Terjemahan Subtitle Film The Climbers Karya Daniel Lee." *Dialektika: Jurnal Pendidikan Bahasa Indonesia* 1, no. 2 (2022): 1–15.

¹⁰⁹ Agnes Arnez, "Analysis of Translation Techniques and Accuracy on Cultural Terms in the Subtitle of Film *Tenggelamnya Kapal Van Der Wijck*," *ISoBispro* 2, no. 2 (2023): 177–187. p.47

¹¹⁰ Chakhachiro, Raymond. "Analysing Irony for Translation." *Meta* 54, no. 1 (2009): 32–48.

In such cases, reduction and modulation often serve as compromise strategies. However, these techniques occasionally obscure the implicit message, softening the ironic edge. Nugrahani found similar results in the translation of *Enola Holmes*, where techniques like amplification and literal translation were sometimes insufficient to convey irony unless paired with strong pragmatic awareness and stylistic adaptation.¹¹¹ Similarly, Nababan underlines the importance of the translator's pragmatic competence in decoding the speaker's intended meaning especially in expressive speech acts that are context-dependent and layered with affect.¹¹²

Another notable challenge lies in translating vulgar, sarcastic, or culturally-bound expressions. For instance, "I don't give a f*ck" is often translated into "I don't care" or "masa bodoh", which, while contextually appropriate, fail to retain the original intensity or emotional weight. Such cases reveal the classic tension between faithfulness to the source text and acceptability in the target culture a common balancing act in translation studies.

Nonetheless, when used strategically, these techniques can significantly minimize semantic loss. Amplification, for example, can reconstruct lost ironies by emphasizing contrast or highlighting paradoxes. Meanwhile, modulation and transposition offer structural flexibility, allowing the message to be conveyed more naturally in the target language.

¹¹¹ Nugrahani, K. A. "An Analysis of the Translation Technique in Dialogues in the Movie *Enola Holmes*." *Dharmas Education Journal (DE_Journal)* 2, no. 2 (2021): 349–356. p.354

¹¹² Nababan, M. R., and R. Santosa. "Translation Techniques of Expressive Speech Acts on Anger Speech Events in *Flawless*." 2019.

This is consistent with Molina and Albir's argument that translation success does not rely on a single technique but rather on selecting context-sensitive strategies that align with communicative goals and textual characteristics.¹¹³

Although not used as frequently as major techniques like established equivalent, modulation, or amplification, the strategic use of adaptation, transposition, and reduction reflects the translator's sensitivity to social, cultural, and structural aspects in rendering irony. These supporting techniques serve as context-dependent solutions that balance meaning accuracy, readability, and cultural appropriateness in the target language.

Thus, it can be concluded that the findings of this study indicate that established equivalent, modulation, and amplification are the most effective techniques for translating irony in *The Subtle Art of Not Giving a F*ck*. These three techniques are able to preserve the meaning, tone, and ironic effect in the target language while also considering cultural context and readability. Other techniques such as adaptation, transposition, and reduction were used in specific situations, particularly when cultural differences or structural shifts were present. These findings support Molina and Albir's theory that the choice of translation technique must align with the communicative context and purpose. This study also highlights that translating irony requires sensitivity to language, culture, and the implicit meaning within the text.

¹¹³ Molina, Lucía, and Amparo Hurtado Albir. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta: Translators' Journal* 47, no. 4 (2002): 498–512.

CHAPTER V

CONCLUSION AND UGGESTION

This chapter serves as the final part of the study and contains two main sections: conclusions and suggestions. The conclusions are drawn based on the data analysis and findings presented in the previous chapters, aiming to summarize the core of the research comprehensively. Meanwhile, the suggestions section is intended as the researcher's contribution to the development of future studies and as practical recommendations for relevant parties, particularly in the context of English language learning in speaking classes.

A. Conclusion

This study aimed to analyze the translation techniques used to convey ironic expressions from English into Indonesian in Mark Manson's *The Subtle Art of Not Giving a F*ck*. Focusing on the effectiveness of irony translation, the research identified the techniques most capable of preserving the original meaning, tone, and rhetorical style of the source text in the target language. The findings reveal that situational irony and verbal irony are the most dominant types found in the text. These expressions are frequently used to critique excessive positive thinking and unrealistic life advice, requiring the translator to deeply understand the author's communicative intent and the broader context. Meanwhile, dramatic irony was not found in the data due to the non-fictional nature of the book, which does not rely on narrative tension or hidden

knowledge typical of dramatic irony. The types of irony observed demand interpretive sensitivity and contextual awareness to be rendered effectively.

The study found that the most frequently used technique was Established Equivalent, followed by Modulation and Amplification. These three techniques played a central role in ensuring that the ironic effect remained clear and accessible to the target audience, effectively bridging the semantic and cultural gap between the source and target texts. Additionally, other techniques such as Adaptation, Transposition, and Reduction were used selectively in specific contexts for instance, to localize cultural references, simplify sentence structure, or reduce vulgar expressions that may be inappropriate in the target language. These findings suggest that translating irony is not merely a linguistic task, but also a pragmatic and cultural one, requiring high sensitivity to implied meanings and social context. The translator's ability to choose the appropriate strategy is essential for conveying the author's intent in a way that resonates with the target audience.

Overall, this research contributes meaningfully to the field of translation studies, particularly in understanding the complexity and challenges involved in translating irony in non-fiction texts. The results can serve as practical guidance for translators and scholars interested in developing more context-sensitive and adaptive strategies for conveying subtle and layered meanings across languages.

B. Suggestion

1. For Further Researchers

This study opens the door for further research on the translation of irony in other genres, such as fiction, political discourse, or audiovisual media. Future researchers are encouraged to explore different types of irony and evaluate the effectiveness of additional or alternative translation techniques not discussed in this study. Comparative studies across languages and cultures may also provide deeper insights into how irony is perceived and transferred. Moreover, integrating reception studies or reader-response analysis can add new dimensions to understanding the impact of translated irony on target audiences.

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Appendix 1

Validation Data From Raters

Correction Feedback:

1. Consistency in Classifying Types of Irony and Translation Techniques

Some data regarding the types of irony and translation techniques need to be re-evaluated to ensure that the classifications truly align with the categories established by D.C. Muecke and Molina & Albir.

Suggestion: Revalidate each data point to avoid misclassification.

2. Accuracy in Applying Translation Techniques to Irony

The identified translation techniques are generally appropriate, but there are some inconsistencies in their application to ironic contexts. It is essential to ensure that each technique used is suitable for the function and context of the ironic statement being analyzed.

Suggestion: Clarify the justification for each technique used, and revise any misaligned classifications.

3. Data Validation and Analytical Consistency

Some ironic expressions and their corresponding translation techniques require further validation, especially those with layered meanings or that may be better categorized under different techniques.

Suggestion: Conduct a thorough review of all data to ensure alignment with the theoretical framework used.

General Conclusion and Recommendations:

- ✓ Types of irony and translation techniques must be accurately classified according to their function and context to ensure clarity and consistency in the analysis.
- ✓ The use of translation techniques such as *modulation*, *amplification*, and *established equivalence* must consider the irony context and communicative intent in both source and target texts.
- ✓ Comprehensive data validation is crucial to enhance the accuracy and consistency of the research findings and to ensure that each translation technique effectively conveys the original ironic meaning in the target language.

The raw data has been reviewed and corrected by a rater to ensure the accuracy and consistency of the classification of irony and translation techniques. The feedback provided focuses on refining the categorization of irony types based on D.C. Muecke's theory and the application of translation techniques according to Molina and Albir's framework. The aim is to improve the accuracy of both irony

identification and technique selection in the translation of *The Subtle Art of Not Giving a F*ck*. At this stage, the analysis has not yet been revised based on the rater's corrections; it remains in its initial validated form. Further refinements and realignment with the research objectives are required before final validation and conclusion can be made.

VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled **"The Analysis of Translation Techniques of Irony in the Book "The Subtle Art of Not Giving a F*ck."** arranged by :

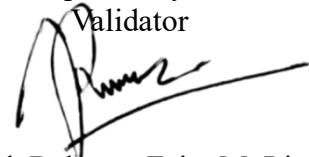
Name : Ahmad Annizar
NIM : 21551003
Study Program : English Study Program (TBI)
Faculty : Tarbiyah

With my undersigned :

Name : Abd. Rahman Zain, M. Li.
Position : Researcher in Linguistics and Translation

Confirmed that the classification of irony based on D.C. Muecke's theory and the translation techniques based on Molina and Albir's framework are correctly used to analyze the data, and the findings regarding the types of irony and the techniques used in the translation of *The Subtle Art of Not Giving a F*ck* can be reliably accounted for.

Curup, May 2025
Validator



Abd. Rahman Zain, M. Li.

BIODATA VALIDATOR

1. Personal Information

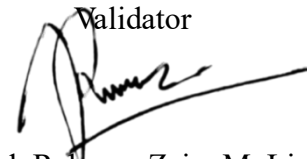
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2. Educational Background

Level of Education : Master's Degree
University : Universitas Sebelas Maret Surakarta
Year of Graduation : 2021
Major : Linguistics and Translation Studies

Curup, May 2025

Validator



Abd. Rahman Zain, M. Li.

Correction Feedback:

1. Consistency in Classifying Types of Irony and Translation Techniques

Several identified ironic expressions and the translation techniques used require re-examination to ensure that their classifications are consistent with the theoretical frameworks applied. The types of irony (verbal, situational, and dramatic) must be clearly distinguished according to the context of each expression. Likewise, the use of Molina and Albir's 18 translation techniques needs to be applied consistently and precisely.

Suggestion: Reassess the classification of each ironic expression and the translation technique applied to ensure accurate categorization based on D.C. Muecke's and Molina-Albir's frameworks.

2. Accuracy in Applying Irony Typology and Translation Techniques

Although the identification of irony and the corresponding translation techniques has generally been well-conducted, there are instances where technique application seems ambiguous or inconsistent with the meaning and function in context. Ensure that each technique—such as modulation, established equivalence, amplification, and so forth—is contextually justified.

Suggestion: Provide a clearer rationale for the use of specific techniques in relation to the ironic intent and revise any misclassified instances to align with theoretical definitions.

3. Validation and Consistency of Irony and Translation Technique Data

Some data points, particularly in the situational irony category, require further validation to confirm that the irony is not merely a literal contradiction but qualifies based on cognitive or contextual cues. In addition, consistency in coding translation techniques across similar data sets needs refinement.

Suggestion: Conduct a careful revalidation of all ironic expressions and translation techniques to enhance the accuracy and uniformity of the analysis.

General Conclusion and Recommendations:

- ✓ The classification of irony types and translation techniques must be based on a firm understanding of context and theoretical definitions to ensure clarity and consistency.
- ✓ Application of Molina and Albir's translation techniques should align with the intended meaning of each ironic expression as defined by Muecke's framework.
- ✓ A final round of validation and refinement is recommended to ensure that the data are thoroughly aligned with the research objectives and theoretical framework.

The raw data has been reviewed and validated by the rater to check for classification accuracy and coherence. The feedback is aimed at improving the accuracy of irony classification, refinement of technique application, and strengthening the overall consistency of the research. The analysis has not yet been revised based on these notes; it remains in its initially validated form and is expected to be finalized after rechecking and realignment with the research aims.

VALIDATION LETTER

After verifying the documents' analysis that will be used in the research entitled "**The Analysis of Translation Techniques of Irony in the Book "The Subtle Art of Not Giving a F*ck."**" arranged by :

Name : Ahmad Annizar
NIM : 21551003
Study Program : English Study Program (TBI)
Faculty : Tarbiyah

With my undersigned :

Name : Rizki Indra Guci, M.Pd
Position : Lecturer at IAIN Curup

Confirmed that the classification of irony based on D.C. Muecke's theory and the translation techniques based on Molina and Albir's framework are correctly used to analyze the data, and the findings regarding the types of irony and the techniques used in the translation of *The Subtle Art of Not Giving a F*ck* can be reliably accounted for.

Curup, Mei 2025

Validator



Rizki Indra Guci, M.Pd.

BIODATA VALIDATOR

1. Informasi Pribadi

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Tahun Lulus : 2021
Jurusan : Pendidikan Bahasa Inggris

Curup, Mei 2025
Validator



Rizki Indra Guci, M.Pd

The Data of Translation Technique of Irony in All Chapter of The Book

No	Source Language of Irony	Target Language of Irony	Type of Irony			Translation Techniques
			VI	DI	SI	
001.C1	Charles Bukowski was an alcoholic, a womanizer, a chronic gambler, a lout, a cheapskate, a deadbeat, and on his worst days, a poet. He's probably the last person on earth you would ever look to for life advice or expect to see in any sort of self-help book. Which is why he's the perfect place to start. (page 1)	Charles Bukowski dulunya adalah seorang pecandu alkohol, senang bermain perempuan, pejudi kronis, kasar, kikir, tukang utang dan, dalam hari-hari terburuknya, seorang penyair. Dia barangkali adalah manusia terakhir di muka bumi yang bakal anda mintai nasehat tentang kehidupan, atau nama terakhir yang ingin anda lihat dalam deretan buku motivasi jenis apapun. Justru fakta itulah yang mennjadikan sosoknya sempurna untuk memulai buku ini (Page 1)			√	Establish Equivalence, Transposition, Particularization, Modulation, Amplification, Amplification-Eksplisitasi,
002.C1	It is then strange that on Bukowski's tombstone, the epitaph reads: 'Don't try. (page 3)	Tapi, semua narasi itu terdengar janggal, karena di atas batu nisan Bukowski tertulis: "Jangan berusaha". (Page 3)			√	Amplifikasi, Eksplisitasi, Compensation, Establish Equivalence,
003.C1	Despite the book sales and the fame, Bukowski was a loser. He knew it. And his success	Meski nyatanya bukunya laris manis dan sosoknya terkenal, Bukowski dulunya adalah seorang pecundang.			√	Establish equivalence,

	stemmed not from some determination to be a winner, but from the fact that he knew he was a loser, accepted it, and then wrote honestly about it. (page 3)	Ia tahu benar itu. Dan keberhasilannya bukan hasil kegigihannya untuk menjadi seorang pemenang, namun dari kenyataan bahwa ia tahu kalau dirinya seorang pecundang, menerimanya, dan kemudian menulis secara jujur tentangnya. (Page 3)				Amplification- Eksplisitasi, Modulasi
004.C1	Self-improvement and success often occur together. But that doesn't necessarily mean they're the same thing. (page 3)	Perbaikan diri dan kesuksesan kadang terjadi Bersama. Namun itu tidak lantas berarti keduanya adalah Page yang sama (Page 4)			√	Establish Equivalence, Transposition Modulasi Amplification- Eksplisitasi
005.C1	Our culture today is obsessively focused on unrealistically positive expectations: Be happier. Be healthier. Be the best, better than the rest. Be smarter, faster, richer, sexier, more popular, more productive, more envied, and more admired. (page 3)	Budaya kita hari ini terobsesi untuk mewujudkan harapan-harapan positif yang mustahil di wujudkan: menjadi lebih Bahagia. Menjadi lebih sehat. Menjadi paling baik, lebih dari pada lainnya. Menjadi lebih pintar. Lebih cepat. Lebih kaya, lebih seksi, lebih populer, lebih produktif, lebih diinginkan, dan lebih di kagumi. (Page 4)			√	Modulasi, Establish Equivalence Transposition
006.C1	Be perfect and amazing and crap out twelve-karat-gold nuggets before breakfast each morning while kissing your selfie-ready	Menjadi sempurna dan memukau, setiap hari anda meninggalkan segepok emas 24 karat, usai sarapan dan mencium istri anda yang bahenol	√			Establish Equivalence, Amplifikasi,

	spouse and two and a Pagef kids goodbye. (page 4)	dan siap melakukan selfie, lalu berpamitan pada anak anak anda yang manis dan gendut. (Page 4)				Adaptation, Literal Translation
007.C1	Ironically, this fixation on the positive—on what’s better, what’s superior—only serves to remind us over and over again of what we are not, of what we lack. (page 4)	Ironisnya, pengarahannya pemikiran Page-Page positif ini tentang apa yang lebih baik, apa yang lebih unggul-hanya akan mengingatkan diri kita lagi dan lagi tentang kegagalan kita, kekurangan kita, apa yang seharusnya kita lakukan namun gagal kita wujudkan. (Page 5)			√	Amplification, Establish Equivalence, Amplification-Ekplisitation, Transposition
008.C1	The key to a good life is not giving a fuck about more; it’s giving a fuck about less, giving a fuck about only what is true and immediate and important (page 5)	Kunci untuk kehidupan yang baik bukan tentang memedulikan lebih banyak Page; tapi tentang memedulikan Page yang sederhana saja, hanya peduli tentang apa yang benar dan mendesak dan penting (Page 6)			√	Establish Equivalence, Adaptation Established Equivalent.
009.C1	And while there’s nothing wrong with good business, the problem is that giving too many fucks is bad for your mental health. (page 5)	Dan walau memang tidak ada yang salah dari sisi bisnis, masalahnya justru:memedulikan terlalu banyak Page akan berakibat buruk untuk Kesehatan mental anda (Page 6)			√	Modulation, Amplifikasi, Establish Equivalence
010.C1	We joke online about ‘first-world problems,’ but we really have become victims of our own success. (page 8)	Kita sering bercanda di dunia maya tentang “masalah-masalah di negara maju,” namun kita sesungguhnya			√	Establish Equivalence, Amplification

		telah menjadi korban da kesuksesan kita sendiri (Page 9)				
011.C1	We have so much fucking stuff and so many opportunities that we don't even know what to give a fuck about anymore. (page 8)	Kita punya begitu banyak barang dan peluang, sampai-sampai kita tidak tahu apa lagi yang bis akita kerjakan saat ini (Page 10)			√	Reduction, Modulation, Establish Equivalence
012.C1	The desire for more positive experience is itself a negative experience. (Page 9)	Hasrat untuk mengejar semakin banyak pengalaman positif sesungguhnya adalah sebuah pengalaman negative (Page 10)			√	Linguistic Compression, Amplifikasi Ekslicitation
013.C1	Wanting positive experience is a negative experience; accepting negative experience is a positive experience. (page 9)	Menginginkan pengalaman positif adalah sebuah pengalaman negative; menerima pengalaman negative adalah sebuah pengalaman positif (Page 10)			√	Established Equivalent
014.C1	The more you desperately want to be rich, the more poor and unworthy you feel, regardless of how much money you actually make. (page 9)	Semakin mati-matian anda berusaha ingin kaya, anda akan merasa semakin miskin dan tidak berharga, terlepas dari seberapa besar penghasilan anda sebelumnya (Page 11)			√	Modulation, Establish Equivalence Amplification- Ekspicitation
015.C1	You will never be happy if you continue to search for what happiness consists of. You will never live if you are looking for the meaning of life. (page 10)	Anda tidak akan pernah Bahagia jika anda terus mencari apa yang terkandung dalam kebahagiaan. Anda tidak akan pernah hidup jika terus mencari arti kehidupan (Page 11)			√	Establish Equivalence

016.C1	Ever notice that sometimes when you care less about something, you do better at it? (page 10)	Pernah kan anda memperhatikan bahwa kadang Ketika anda kurang memedulikan sesuatu, anda justru mengerjakan Page itu dengan baik? (Page 12)			√	Establish Equivalence Amplification explicitation
017.C1	It's like this one time I tripped on acid and it felt like the more I walked toward a house, the farther away the house got from me. (Page 10)	kurang lebih, ini menyerupai pengalaman saya saat menjajal LSD (semacam narkoba - red); semakin saya melangkah mendekati rumah saya rumah itu justru semakin menjauh dari saya (Page 11)			√	Adaptation, Established Equivalent., Amplification
018.C1	The avoidance of suffering is a form of suffering. (Page 11)	upaya untuk menghindari penderitaan adalah bentuk penderitaan (Page 13)			√	Amplification explicitation Establish Equivalence,
019.C1	The denial of failure is a failure. (Page 11)	pengingkaran terhadap kegagalan adalah kegagalan (Page 13)			√	Establish Equivalence
020.C1	These moments of non-fuckery are the moments that most define our lives. (Page 12)	momen-momen masa bodoh ini merupakan kesempatan yang paling menentukan kehidupan kita. (Page 14)			√	Established Equivalent, Modulation
021.C1	When most people envision giving no fucks whatsoever, they imagine a kind of serene indifference to everything a calm that weathers all storms. (Page 14)	saat kebanyakan orang membayangkan mental masa bodoh ini, mereka membayangkan sejenis kekaleman yang tidak terpengaruh apapun ketenangan yang mampu melewati sebuah semua badai. (Page 16)			√	Establish Equivalence, Adaptation, Amplification

022.C1	Because here's a sneaky truth about life. There's no such thing as not giving a fuck. You must give a fuck about something. It's part of our biology to always care about something and therefore to always give a fuck. (Page 10)	karena inilah fakta tentang kehidupan tidak pernah ada yang namanya masa bodoh. Anda pasti memedulikan sesuatu. sisi biologis kita selalu peduli akan sesuatu dan karena itu kita akan selalu memedulikan sesuatu. (Page 17)			√	Establish Equivalence, Modulation, Adaptation, Amplification
023.C1	You can't be an important and life-changing presence for some people without also being a joke and an embarrassment to others. (Page 17)	Anda tidak akan bisa menjadi sosok yang penting dan mengubah - hidup beberapa orang, tanpa menjadi bahan candaan dan tertawaan bagi orang lain terlebih dahulu. (Page 19)			√	Establish Equivalence, Amplification, Modulation
024.C1	I believe that today we're facing a psychological epidemic, one in which people no longer realize it's okay for things to suck sometimes. (page 20)	Saya yakin bahwa sekarang ini kita menghadapi suatu wabah psikologi, yaitu ketika orang-orang tidak lagi menerima dengan tenang bahwa kadang-kadang ada Page yang tidak menyenangkan dalam hidup ini. (Page 23)			√	Establish Equivalence, Amplification
025.C1	This book doesn't give a fuck about alleviating your problems or your pain. And that is precisely why you will know it's being honest. (Page 21)	buku ini tidak berbicara bagaimana cara meringankan masalah atau rasa sakit anda. (Page 24)	√			Modulation, Reduction (Deletion)
026.C1	This book will not teach you how to gain or achieve, but	buku ini tidak akan mengajarkan Anda bagaimana cara mendapat atau mencapai sesuatu, namun lebih pada			√	Establish Equivalence, Modulation,

	rather how to lose and let go. (Page 22)	bagaimana cara berlapang dada dan membiarkan sesuatu pergi. (Page 24)				Amplification
027.C2	The king built high walls around the palace that prevented the prince from knowing the outside world. He spoiled the child, lavishing him with food and gifts, surrounding him with servants who catered to his every whim. And just as planned, the child grew up ignorant of the routine cruelties of human existence. (page 23)	Raja mendirikan dinding yang tinggi mengelilingi istana untuk mencegah pangeran mengetahui dunia luar. Ia memanjakan anaknya, melimpahnya dengan makanan dan hadiah, mengelilinginya dengan para pelayan yang melayani setiap regekannya. Dan seperti yang direncanakan, anak tersebut tumbuh tanpa mengenal kejamnya kehidupan manusia. (Page 27)			√	Establish Equivalence
028.C2	No matter what his father gave him, it never seemed enough, never meant anything. (page 24)	Masalahnya adalah, apapun yang diberikan sang ayah, tampak tidak pernah cukup, tidak pernah berarti apapun. (Page 27)			√	Amplification Pharafration, Linguistic Compression, Establish Equivalence
029.C2	The prince began to notice that this life of suffering wasn't all that it was cracked up to be. It wasn't bringing him the insight he had desired. (page 25)	sang pangeran mulai menyadari kalau hidup yang penuh penderitaan ini tidak seperti yang diharapkannya. Ini tidak memberi pencerahan yang dimaui. (Page 29)			√	Establish Equivalence
030.C2	The rich suffer because of their riches. The poor suffer because of their poverty. (page 25)	orang kaya menderita karena kekayaannya. orang miskin			√	Established Equivalence,

		menderita karena kemiskinannya. (Page 29)				
031.C2	<i>People without a family suffer because they have no family. People with a family suffer because of their family.</i> (page 25)	orang yang tidak punya keluarga menderita karena mereka tak punya keluarga. (Page 30)			√	Establish Equivalence, Reduction Deletion
032.C2	<i>Happiness is not a solvable equation. Dissatisfaction and unease are inherent parts of human nature and, as we'll see, necessary components to creating consistent happiness.</i> (page 26)	kebahagiaan bukanlah suatu persamaan yang dapat dipecahkan. ketidakpuasan dan kegelisahan merupakan bagian yang inheren dari sifat manusia dan seperti yang akan kita lihat bersama komponen yang penting untuk menciptakan kebahagiaan yang konsisten (Page 30)			√	Establish Equivalence Borrowing
033.C2	<i>If I could invent a superhero, I would invent one called Disappointment Panda. He'd wear a cheesy eye mask and a shirt that was way too small for his big panda belly.</i> (page 26)	jika saya dapat menciptakan satu pahlawan super saya akan menciptakan pahlawan yang disebut panda Ninja dia akan memakai sebuah topeng mata murahan dengan kaos (dengan huruf kapital T di atasnya) yang terlalu kecil untuk perut pandanya yang besar, (Page 31)			√	Establish Equivalence, Modulation, Amplification, Adaptation Description
034.C2	<i>After all, the greatest truths in life are usually the most unpleasant to hear.</i> (page 27)	Lagi pula, kebenaran yang paling Agung dalam kehidupan biasanya kebenaran yang paling tidak enak didengar. (Page 31)			√	Modulation.

035.C2	Disappointment Panda would be the hero that none of us would want but all of us would need. (page 27)	panda nyinyir akan menjadi pahlawan yang tidak diinginkan seorang pun namun diperlukan siapapun. (Page 31)			√	Discursive creation Establish Equivalence, Transposition,
036.C2	He'd make our lives better despite making us feel worse. (Page 27)	Dia akan membuat kita lebih baik meskipun membuat kita merasa lebih buruk. (Page 32)			√	Establish Equivalence, Reduction.
037.C2	We are wired to become dissatisfied with whatever we have and satisfied by only what we do not have. (page 28)	Kita merasa tidak puas dengan apa yang kita miliki dan merasa puas hanya dengan sesuatu yang tidak kita miliki. (Page 32)			√	Establish Equivalence, Reduction.
038.C2	Just because something feels good doesn't mean it is good. Just because something feels bad doesn't mean it is bad. (Page 34).	Hanya karena sesuatu terasa enak, tidak berarti itu baik. Hanya karena sesuatu terasa tidak enak bukan berarti itu buruk. (Page 40)			√	Establish Equivalence,
039.C2	Remember, nobody who is actually happy has to stand in front of a mirror and tell himself that he's happy. (Page 33)	Ingat, tidak seorang pun yang mengklaim dirinya bahagia, masih perlu berdiri di depan cermin dan berulang-ulang berkata pada dirinya sendiri kalau dia Bahagia. (Page 38)			√	Establish Equivalence, Amplification, Modulation
040.C2	Happiness requires struggle. It grows from problems. (Page 37)	Kebahagiaan membutuhkan perjuangan. Kebahagiaan tumbuh dari masalah. (Page 43)			√	Establish Equivalence,
041.C2	What determines your success isn't, 'What do you want to enjoy?' The relevant question is,	Apa yang menentukan kesuksesan anda bukanlah, "Apa yang anda nikmati?" Pertanyaan yang relevan			√	

	'What pain do you want to sustain?' (Page 38)	adalah,"Rasa saki tanpa yang anda tahan?" (Page 44).				Establish Equivalence, Modulation.
042.C2	The joy is in the climb itself. (Page 40)	Kegembiraannya justru terletak pada pendaakian itu sendiri. (Page 47)			√	Amplification eksplisit
043.C3	Kids were given inane homework assignments, like writing down all the reasons why they thought they were special, or the five things they liked most about themselves. (page 43)	Anak-anak diberi pekerjaan rumah yang konyol seperti menuliskan semua alasan mengapa mereka adalah pribadi yang istimewa atau 5 Page yang paling mereka sukai tentang diri mereka sendiri. (Page 51)			√	Modulation, Linguistic compression Establish Equivalence
044.C3	But it's a generation later and the data is in: we're not all exceptional (page 43)	Namun bergantilah generasi berikutnya dan terbacalah sebuah data yang berkata: tidak ada dari kita yang istimewa. (Page 52)			√	Amplification-addition, Transposition
045.C3	It turns out that teaching people to believe they're exceptional and to feel good about themselves no matter what doesn't lead to a population full of Bill Gateses and Martin Luther Kings. It leads to a population full of Jimmys. (page 44)	Faktanya, mengajar orang untuk meyakini bahwa mereka istimewa dan merasa baik tentang diri mereka sendiri dengan alasan apapun tidak lantas menjadikan mereka suatu populasi yang penuh dengan Bill Gates dan Martin Luther king. Ini justru menciptakan satu populasi penuh dengan pria seperti Jimmy. (Page 52)			√	Establish Equivalence, Amplification-eksplisit
046.C3	Jimmy, the type of guy who yelled at his business partner for	Jimmy tipe pria yang meneriaki rekan kerjanya dengan alasan			√	

	being 'immature,' and then maxed out the company credit card at Le Bernardin trying to impress some Russian model. (page 44)	“kurang dewasa” dan kemudian menggunakan kartu kredit perusahaan hingga batas maksimal di Le Benardin demi membuat beberapa model Rusia terkesan. (Page 52)				Establish Equivalence Amplification Modulation
047.C3	People like Jimmy become so fixated on feeling good about themselves that they manage to delude themselves into believing that they are accomplishing great things even when they're not. (page 45)	Orang-orang seperti Jimmy begitu terpaku pada perasaan nyaman karena keberhasilan mengelabui diri mereka sendiri hingga yakin bahwa mereka sedang menyelesaikan Page-Page yang besar bahkan ketika mereka tidak melakukannya. (Page 53)			√	Reduction Implication, Modulation
048.C3	It's strange that in an age when we are more connected than ever, entitlement seems to be at an all-time high. (page 57)	Anah bahwa pada usia di mana Kita seharusnya lebih terikat satu sama lain, keistimewaan selalu tampak berada di atas segalanya. (Page 66)			√	Modulation, Amplification, Reduction, Adaptation
049.C3	The more exposed we are to opposing viewpoints, the more we seem to get upset that those other viewpoints exist. (page 57)	Semakin kita dihadapkan pada sudut pandang yang berlawanan semakin kita naik pitam atas keberadaan sudut pandang tersebut. (Page 67)			√	Modulation, Establish Equivalence,
050.C3	Technology has solved old economic problems by giving us new psychological problems (page 60)	Teknologi telah menyelesaikan masalah ekonomi di masa lalu dengan memberi kita masalah psikologis baru. (Page 70)			√	Establish Equivalence
051.C3	It has become an accepted part of our culture today to believe	Keyakinan bahwa kita semua ditakdirkan untuk menjadi suatu				

	that we are all destined to do something truly extraordinary. (page 60)	yang sungguh luar biasa telah menjadi bagian dari budaya yang kita anut sekarang ini. (Page 70)			√	Amplification Pharaprasing
052.C3	If everyone were extraordinary, then by definition no one would be extraordinary-is missed by most people. (page 60)	Jika <i>setiap orang</i> luar biasa, artinya <i>tidak ada seorang pun</i> yang luar biasa- luput dari perhatian sebagian besar orang. (Page 71)			√	Establish Equivalence
053.C3	The rare people who do become truly exceptional at something do so not because they believe they're exceptional. On the contrary, they become amazing because they're obsessed with improvement. (page 61)	Segelintir orang yang berhasil menjadi unggul di suatu bidang meraih posisi tersebut bukan karena mereka meyakini diri mereka istimewa sebaliknya mereka menjadi luar biasa karena mereka terobsesi dengan perbaikan.			√	Modulation, Establish Equivalence
054.C3	Once you accept the premise that a life is worthwhile only if it is truly notable and great, then you basically accept the fact that most of the human population (including yourself) sucks and is worthless. (page 61)	Begitu Anda menerima premis bahwa suatu kehidupan akan berharga hanya jika benar-benar penting dan besar maka pada dasarnya Anda menerima fakta bahwa sebagian besar populasi manusia termasuk Anda payah dan tidak berharga. (Page 71)			√	Literal Translation, Adaptation,
055.C3	All of this 'every person can be extraordinary and achieve greatness' stuff is basically just jerking off your ego. (page 61)	Segala nasehat tentang setiap orang bisa menjadi luar biasa dan meraih kesuksesan besar pada dasarnya hanyalah menyenangkan nyenangkan ego anda (Page 72)			√	Establish Equivalence, Amplification- eksplification, Modulation

056.C3	Sounds boring, doesn't it? That's because these things are ordinary. (page 62)	Terdengar membosankan, bukan? Mungkin karena Page-Page semacam ini biasa saja. (Page 73)	√			Establish Equivalence, Modulation
057.C4	His orders were to slow the United States' progress as much as possible, to stand and fight at all costs, and to never surrender. Both he and his commander knew it was essentially a suicide mission. (page 63)	Dia diperintahkan untuk sedapat mungkin memperlambat gerak Amerika Serikat, untuk bangkit dan melawan apa pun taruhannya, dan untuk tidak pernah menyerah. Baik dia dan komandannya tahu bahwa pada intinya ini adalah sebuah misi bunuh diri. (Page 75)			√	Amplification Establish Equivalence, , Modulation,
058.C4	Their economy was floundering, their military overstretched across Pagef of Asia, and the territories they had won throughout the Pacific were now toppling like dominoes to U.S. forces. Defeat seemed inevitable. (page 63)	perekonomian mereka sekarat, militer mereka tercerai berai hampir di separuh Asia, dan wilayah pendudukan yang telah mereka menangkan di seluruh Pasifik sekarang bertumbangan seperti domino di bawah kaki AS. kekalahan sepertinya tidak terelakkan lagi (Page 75)			√	Establish Equivalence, Modulation
059.C4	The U.S. military, in conjunction with the Japanese government, dropped thousands of leaflets throughout the Pacific region, announcing that the war was over and it was time for everyone to go home. Onoda and his men decided that they were	militer AS selaras dengan pemerintah Jepang menjatuhkan ribuan selebaran di seluruh wilayah Pasifik, mengumumkan bahwa perang sudah berakhir dan sudah saatnya semua kembali ke rumah. onoda dan orang-orangnya, seperti banyak lainnya, mendapatkan dan membaca			√	Established Equivalence, Discursive Creation

	fake, a trap set by the American forces. (page 64)	selebaran tersebut tapi tidak seperti kebanyakan orang anda berpendapat bahwa selebaran itu palsu sebuah perangkat yang dibuat oleh tentara Amerika agar pejuang gerilya keluar dari sarangnya. (Page 76)				
060.C4	The leaflets had stopped, and most of the American forces had long since gone home. The local population on Lubang attempted to return to their normal lives of farming and fishing. (page 64)	selebaran sudah lama dihentikan, dan sebagian besar tentara Amerika telah lama pulang. penduduk asli Pulau lubang berusaha kembali menjalani aktivitas normal mereka, seperti bertani dan melaut. (Page 76)			√	Established Equivalence, Modulation
061.C4	Yet there were Hiroo Onoda and his merry men, still shooting at the farmers, burning their crops, stealing their livestock, and murdering locals who wandered too far into the jungle. (page 64)	namun Hero onoda dan pengikut setianya, masih menempati petani membakar tanaman Mereka, mencuri ternak mereka, dan membunuh penduduk lokal yang mengembara terlalu jauh ke dalam belantara. (Page 77)			√	Established Equivalence, Discursive Creation
062.C4	Come out, they said. The war is over. You lost. (page 65)	keluarlah, kata mereka perang sudah berakhir. kamu kalah. (Page 77)			√	Established Equivalence,
063.C4	The two men had been brought together under the most curious of circumstances: two well-intentioned adventurers chasing false visions of glory, like a real-life Japanese Don Quixote and Sancho Panza, stuck together in	dua pria telah dipertemukan dalam situasi yang paling ganjil: dua petualang yang bertekad baja mengejar visi kemenangan palsu seperti Don sueksote dan sanca versi Jepang di kehidupan nyata terjebak bersama dirimba Filipina yang			√	Linguistic Amplification, Borrowing, Adaptation

	the damp recesses of a Philippine jungle, both imagining themselves heroes, despite both being alone with nothing, doing nothing. (page 67)	lembab keduanya membayangkan diri mereka sebagai pahlawan, meskipun keduanya menyendiri tanpa melakukan apapun. (Page 80)				
064.C4	Hiroo Onoda chose to suffer for loyalty to a dead empire. Suzuki chose to suffer for adventure, no matter how ill-advised. (page 68)	Hero onoda memilih untuk menderita demi kesetiaannya terhadap kekaisaran yang sudah musnah. Suzuki memilih untuk menderita demi sebuah pertualangan meski penuh risiko. (Page 81)			√	Established Equivalence, Modulation
065.C4	But what he found when he returned to Japan horrified him: a consumerist, capitalist, superficial culture that had lost all of the traditions of honor and sacrifice upon which his generation had been raised. (page 69)	namun apa yang ditemuinya saat kembali ke Jepang membuatnya bergidik: sebuah budaya konsumtif, kapitalis dan dangkal yang telah kehilangan semua tradisi kehormatan dan pengorbanan yang telah membesarkan generasinya. (Page 81)			√	Established Equivalence, Modulation
066.C4	At least in the jungle his life had stood for something; it had meant something. That had made his suffering endurable, indeed even a little bit desirable. (page 69)	setidaknya, selama di hutan hidupnya dibaktikan untuk sesuatu; bermakna sesuatu. itu membuatnya mampu menanggung penderitaan, bahkan semacam menginginkannya. (Page 82)			√	Established Equivalence, Linguistic Amplification, Compensation
067.C4	He was seen more as a showpiece than as a serious	dia lebih dipandang sebagai sebuah objek pameran ketimbang seorang				

	cultural thinker—a Japanese man who had emerged from a time capsule for all to marvel at, like a relic in a museum. (page 69)	budayawan yang mumpuni-seorang pria Jepang yang baru saja keluar dari sebuah kapsul waktu yang membuat semua orang tercengang, seperti sebuah pusaka di dalam museum (Page 81)			√	Established Equivalence, Linguistic Amplification, Adaptation
068.C4	And in the irony of ironies, Onoda became far more depressed than he'd ever been in the jungle for all those years. At least in the jungle his life had stood for something; it had meant something. (page 69)	dan yang menjadi ironi di atas semua ironi adalah, kini onoda menjadi jauh lebih tertekan ketimbang saat masih berada di hutan selama bertahun-tahun setidaknya, selama di hutan hidupnya dibaktikan untuk sesuatu; bermakna sesuatu. (Page 82)			√	Established Equivalence,
069.C4	The Japan he had lived and fought for no longer existed. And the weight of this realization pierced him in a way that no bullet ever had. (page 69)	Jepang yang telah ia hidupi dan iya perjuangkan selama itu tidak lagi ada. dan beban dari kenyataan ini telah menembus tubuh yang tidak pernah tersentuh peluru satupun itu. (Page 82)			√	Literal Translation, Amplification eksplicitation
070.C5	Imagine that somebody puts a gun to your head and tells you that you have to run 26.2 miles in under five hours, or else he'll kill you and your entire family. That would suck. Now imagine that you bought nice shoes and running gear, trained religiously for months, and completed your	bayangkan seseorang meletakkan ujung pistol di kepala anda dan menyuruh Anda lari sejauh 26,2 mil dalam waktu kurang dari 5 jam atau dia akan membunuh anda dan seluruh keluarga anda. rasanya sungguh keparat. sekarang bayangkan Anda membeli sepasang sepatu yang bagus dan perlengkapan			√	Established Equivalence,

	first marathon with all of your closest family and friends cheering you on at the finish line. (Page 90)	lari, berlatih dengan tekun selama berbulan-bulan lalu menyelesaikan maraton pertama anda, disambut sorak sorai seluruh keluarga dan teman terdekat anda saat mencapai garis finish				
071.C5	"When we feel that we're choosing our problems, we feel empowered. When we feel that our problems are being forced upon us, we feel victimized and miserable. (Page 91)	saat kita merasa memilih sendiri masalah yang kita hadapi kita merasa lebih berkuasa. ketika kita merasa bahwa suatu masalah datang karena dipaksakan bertentangan dengan kehendak kita kita merasa menjadi korban dan menjadi sedih. (Page 108)			√	Linguistic Compression, Modulation, Established Equivalence, Amplification- explicitation, Transposition
072.C5	"William James had problems. Really bad problems. Although born into a wealthy and prominent family from birth James suffered life-threatening health issues: (Page 91)	William James punya masalah. masalah yang amat buruk. meskipun lahir di sebuah keluarga yang kaya dan terpandang, sejak lahir James menderita masalah kesehatan yang mengancam hidupnya: Pageaman 108			√	Established Equivalence.
073.C5	"By this point the young man wasn't so young anymore—nearly thirty years old, still unemployed, a failure at everything he had attempted, with a body that routinely	Kini, anak muda aitu tidak lagi muda-hampor 30 tahun, masih belum punya pekerjaan, selalu gagal di setiap usahanya, dengan sakit yang terus-terusan merongrong tubuhnya,			√	Established Equivalence, Trnsposition Modulation.

	betrayed him and wasn't likely to ever get better. (Page 93)	dan sepertinya, dan sepertinya tidak akan pernah membaik. (Page 110)				
074.C5	If you get robbed, say, you're obviously not at fault for being robbed. No one would ever choose to go through that. But as with the baby on your doorstep, you are immediately thrust into responsibility for a life-and-death situation. (Page 102)	jika anda, katakan saja, baru saja dirampok jelas kesalahan tidak terletak pada anda. tidak ada orang yang memilih untuk mengalaminya. namun, Sama Pagenya dengan bayi yang terbaring di depan pintu rumah anda, Anda dipaksa untuk mengambil tanggung jawab dalam situasi hidup-mati seperti itu. Pageaman 121			√	Amplification- Pharaprasing, Amplification- eksplcitation Established Equivalence,
075.C5	"Malala went into a coma and almost died. The Taliban stated publicly that if she somehow survived the attempt, they would kill both her and her father. Today, Malala is still alive. (Page 103)	malala koma dan hampir meninggal dunia. Taliban mengancam di depan publik bahwa walaupun dia selamat, mereka akan membunuhnya dan ayahnya. hingga hari ini, Malala masih hidup. (Pageaman 122)			√	Linguistic Compression Modulation Established Equivalence,
076.C5	"A lot of people treat being born with a disadvantage, whether OCD or small stature or something very different, as though they were screwed out of something highly valuable. (Page 108)	banyak orang terlahir dengan kekurangan entah OCD atau bertumbuh kecil atau sesuatu yang sangat berbeda, seakan-akan mereka menyimpang dari sesuatu yang sangat bernilai. (Pageaman 126)			√	Established Equivalence,
077.C5	"The beauty of poker is that while luck is always involved,	Keindahan permainan poker ada pada bahwa sekalipun bersandar			√	Amplification- Addition,

	luck doesn't dictate the long-term results of the game. (Page 108)	pada keberuntungan, keberuntungan itu tidak menentukan hasil akhir pertandingan (Page 127)				Established Equivalence
078.C5	"Some people get saddled with worse problems than others. But as much as this may upset us or disturb us, it ultimately changes nothing about the responsibility equation of our individual situation. (Page 110)	beberapa orang terbebani dengan masalah yang lebih parah ketimbang orang lain. dan beberapa orang ditimpa aneka bencana secara mengerikan. namun meskipun sedikit banyak ini mungkin buat kita jengkel atau terganggu, pada akhirnya ini tidak mengubah apapun mengenai tanggung jawab yang melekat pada situasi pribadi kita. (Page 129)			√	Established Equivalence, Amplification-Addition, Amplification-pharaprasing
079.C5	"The responsibility/fault fallacy allows people to pass off the responsibility for solving their problems to others. (Page 110)	salah kaprah tentang tanggung jawab/rasa salah membuat orang-orang melemparkan tanggung jawab untuk menyelesaikan masalah mereka kepada orang lain. (Page 129)			√	Established Equivalence,, Modulation
080.C5	"People get addicted to feeling offended all the time because it gives them a high; being self-righteous and morally superior feels good. (Page 112)	orang-orang pun menjadi kecanduan; merasa dirinya tak henti-hentinya diserang karena ini memberi mereka kenikmatan; menjadi pihak yang dibenarkan, dan secara moral menjadi superior itu terasa enak. (Page 131)			√	Established Equivalence, Linguistic Amplification, Modulation
081.C5	"Outrage is like a lot of other things that feel good but over	"luapkan kemarahan seperti banyak Page lainnya terasa enak tapi setelah			√	

	time devour us from the inside out. (Page 112)	beberapa lama itu akan menelan kita dari dalam. (Page 131)				Established Equivalence,
082.C5	"It's simple but really, really hard. (Page 113)	ini sederhana namun sungguh, sungguh berat. (Page 132)			√	Established Equivalence
083.C5	"You will feel like a failure. You've spent Pagef your life measuring yourself by that old value, so when you change your prioritirs, change your metrics, and stop behaving in the same way. (Page 113)	Anda akan merasa telah gagal. Anda telah menghabiskan separuh hidup anda mengukur diri anda menggunakan nilai yang lama tersebut, jadi Ketika anda mengganti prioritas, mengubah ukuran anda, dan berhenti melakukan perilaku yang sama. (Page 133)			√	Established Equivalent
084.C5	"These are necessary, though painful, side effects of choosing to place your fucks elsewhere. (Page 114)	Ini penting, meskipun menyakitkan, efek samping dari membuat pilihan untuk memindahkan kepedulian anda ke tempat lain. (Page 133)			√	Established Equivalence, Modulation
085.C6	Doctors believed that slicing a person's arm open (or causing bleeding anywhere) could cure disease. (Page 115)	Para doktor meyakini bahwa dengan menyayat lengan seseorang (atau di bagian tubuh mana pun yang mengakibatkan pendarahan) dapat menyembuhkan penyakit. (Page 135)			√	Established Equivalence, Amplification Eksplitation
086.C6	When I was a little boy, I used to think 'mediocre' was a kind of vegetable that I didn't want to eat. (Page 115)	Ketika saya masih seorang bocah, saya pikir "mediocre" adalah sejenis sayuran yang tidak saya sukai. (Page 135)	√			Borrowing, Established Equivalence, Modulation
087.C6	Scientists believed that fire was made out of something called phlogiston. (Page 115)	Para peneliti yakin bahwa api terbuat dari sesuatu yang disebut phlogiston. (Page 135)			√	Borrowing, Established Equivalence,

088.C6	Every step of the way I was wrong. About everything. (Page 116)	Setiap langkah dalam perjalanan hidup saya ternyata keliru. Tentang setiap Page. (Page 136)			√	Amplification-Eksplicitation
089.C6	Many people become so obsessed with being 'right' about their life that they never end up actually living it. (Page 118)	Banyak orang teramat terobsesi untuk dapat memiliki hidup yang "benar", sampai-sampai mereka sesungguhnya tidak benar-benar menjalani hidup itu sendiri. (Page 138)			√	Established Equivalence, Amplification-Eksplicitation
090.C6	Just as we look back in horror at the lives of people five hundred years ago, I imagine people five hundred years from now will laugh at us and our certainties today. (Page 120)	Sebagaimana kita melihat dengan perasaan ngeri kehidupan manusia 500 tahun lalu, saya membayangkan orang-orang yang hidup 500 tahun dari sekarang akan menertawakan kita dan keyakinan yang kita cari sekarang ini. (Page 140)			√	Established Equivalence, Amplification-Eksplicitation
091.C6	The more you embrace being uncertain and not knowing, the more comfortable you will feel in knowing what you don't know. (Page 128)	Semakin anda menerima sepenuhnya ketidakpastian dan ketidaktahuan akan aneka Page, anda akan semakin merasa nyaman karena tahu persis apa yang tidak anda ketahui. (Page 157)			√	Established Equivalence,
092.C6	The only way to solve our problems is to first admit that our actions and beliefs up to this point have been wrong and are not working. (Page 129)	Satu-satunya cara untuk memecahkan masalah tersebut adalah pertama-tama dengan mengakui bahwa hingga saat ini, seluruh tindakan dan keyakinan kita			√	Amplification-Pharaprased

		telah terbukti salah dan tidak berfungsi. (Page 159)				
093.C6	If it feels like it's you versus the world, chances are it's really just you versus yourself. (Page 140)	Jika rasanya seakan-akan anda sedang melawan dunia, kemungkinannya adalah bahwa anda sedang melawan diri anda sendiri. (Page 170)			√	Established Equivalence, Amplification, Eksplicitation
094.C7	I graduated college in 2007, just in time for the financial collapse and Great Recession, and attempted to enter the worst job market in more than eighty years. (Page 141)	Saya lulus perguruan tinggi pada 2007 bersama dengan jatuhnya keuangan Amerika dan resesi besar, dan berusaha masuk ke dalam bursa kerja yang paling mengerikan selama 80 tahun terakhir. (Page 171)			√	Established Equivalence,
095.C7	I say I was fortunate because I entered the adult world already a failure. I started out at rock bottom. (Page 141)	Saya bilang saya beruntung karena saya masuk ke dalam dunia kerja orang dewasa sebagai orang yang gagal. Saya benar-benar mulai dari nol. (Page 171)			√	Established Equivalence, Modulation,
096.C7	When you're sleeping on a smelly futon and have to count coins to figure out whether you can afford McDonald's this week and you've sent out twenty résumés without hearing a single word back, then starting a blog and a stupid Internet business doesn't sound like such a scary idea. (Page 142)	Ketika anda tidur di futon (tikar Jepang) yang bau dan harus menghitung berapa koin yang anda punya sambil berharap-harap cemas apakah bisa membeli sesuatu di mcdonald minggu ini, dan anda telah mengirim 20 pucuk lamaran kerja tanpa mendapat satu balasan pun, mdan aka memulai sebuah blog bisnis Internet bodoh tidak lagi			√	Literal Translation, Borrowing, Modulation, Amplification, Description

		terdengar seperti sebuah ide yang menyeramkan. (Page 172)				
097.C7	If every project I started failed, if every post I wrote went unread, I'd only be back exactly where I started. So why not try? (Page 142)	Jika setiap proyek yang saya mulai gagal, jika setiap lamaran yang saya kirim tidak pernah dibaca, Saya hanya bisa berpulang ke titik awal di mana saya memulai. Jadi mengapa tidak sekalian mencoba?. (Page 172)			√	Established Equivalence, Amplification-Eksplicitation
098.C7	I then asked myself, "If I try this thing and fail in a few years and have to go get a job anyway, will I have really lost anything?" The answer was no. Instead of a broke and unemployed twenty-two-year-old with no experience, I'd be a broke and unemployed twenty-five-year-old with no experience, Who cares? (Page 143)	Kemudian saya bertanya pada diri saya, "jika saya mencoba Page ini dan gagal dalam beberapa tahun dan harus mencari kerja yang lain, akankah saya menyerah?" Jawabannya tidak. Ketimbang menjadi pemuda pengangguran berusia 22 tahun yang bokek dan tidak punya pengalaman kerja, saya lebih memilih menjadi pemuda pengangguran berusia 25 tahun yang bokek dan tidak punya pengalaman kerja. Peduli setan?. (Page 173)			√	Established Equivalence, Transposition Modulation
099.C7	No, ma'am," Picasso said. "It took me over sixty years to draw this. (Page 144)	"Tidak Nyonya," balas Picasso. "saya perlu lebih dari 600 tahun menggambar ini." (Page 174)	√			Established Equivalence,
100.C7	Improvement at anything is based on thousands of tiny failures, and the magnitude of	Perbaikan dalam segala bidang, dilatarbelakangi oleh ribuan kesalahan kecil, dan besarnya			√	Established Equivalence,

	your success is based on how many times you've failed at something. (Page 144)	kesuksesan Anda berdasar pada berapa kali anda gagal melakukan sesuatu. (Page 174)				Modulation.
101.C7	Avoiding failure is something we learn at some later point in life. I'm sure a lot of it comes from our education system, which judges rigorously based on performance and punishes those who don't do well. (Page 144)	Menghindari kegagalan adalah suatu yang kita pelajari nantinya dalam kehidupan kita. Saya yakin itu banyak disumbang oleh sistem pendidikan kita, yang menilai dengan ketat berdasarkan kinerja dan menghukum mereka yang tidak menunjukkan performa yang baik. (Page 175)			√	Established Equivalence, Modulation, Amplification, Modulation.
102.C7	At some point, most of us reach a place where we're afraid to fail, where we instinctively avoid failure and stick only to what is placed in front of us or only what we're already good at. This confines us and stifles us. We can be truly successful only at something we're willing to fail at. (Page 145)	Pada titik tertentu sebagian besar dari kita berhasil meraih suatu posisi yang mengkondisikan kita untuk takut gagal, untuk menghindari kegagalan secara naluriah dan hanya terpaku pada apa yang ada di depan kita atau hanya pada bidang yang sudah kita kuasai. Ini membatasi dan menghambat kita kita hanya bisa benar-benar sukses kalau kita ada suatu bidang yang memungkinkan kita untuk rela gagal. (Page 175)			√	Amplification-Addition, Established Equivalence,
103.C7	Our most radical changes in perspective often happen at the tail end of our worst moments. (Page 148)	Perubahan perspektif kita yang paling radikal kadang terjadi pada "ekor" suatu momen yang paling buruk. (Page 179)			√	Modulation, Established Equivalence,

104.C7	VCR questions are funny because the answer appears difficult to anyone who has them and appears easy to anyone who does not. (Page 150)	Pertanyaan VCR ini lucu karena jawabannya terlihat sulit bagi siapa pun yang mengalaminya, dan tampak mudah bagi siapa pun yang tidak mengalaminya. (Page 182)			√	, Modulation, Established Equivalence,
105.C7	Many people, when they feel some form of pain or anger or sadness, drop everything and attend to numbing out whatever they're feeling. Their goal is to get back to 'feeling good' again as quickly as possible. (Page 152)	Banyak orang, ketika mereka merasakan suatu bentuk rasa sakit atau amarah atau kesedihan, mengabaikan semuanya dan mulai merasa kebal atas semua perasaan yang menghingapi. Sasaran mereka adalah untuk secepat mungkin "merasa baik" kembali (Page 183)			√	Established Equivalence, Modulation.
106.C7	I quickly learned that forcing myself to do something, even the most menial of tasks, quickly made the larger tasks seem much easier. (Page 156)	Saya cepat belajar bahwa memaksa diri saya untuk melakukan sesuatu, bahkan pekerjaan yang paling rendah, dengan cepat membuat pekerjaan yang lebih besar terlihat lebih mudah. (Page 187)			√	Established Equivalence, Modulation,
107.C7	If I had to redesign an entire website, I'd force myself to sit down and would say, 'Okay, I'll just design the header right now.' But after the header was done, I'd find myself moving on to other parts of the site. And before I knew it, I'd be	Jika saya harus mendesain ulang seluruh situs web, saya akan memaksa diri saya untuk duduk, dan berkata, "oke, saya hanya akan mendesain <i>header</i> -nya sekarang". Namun setelah <i>header</i> selesai; saya mendapati diri saya beranjak ke bagian situs yang lain. Dan sebelum			√	Established Equivalence, Borrowing

	energized and engaged in the project. (Page 156)	saya menyadarinya, saya akan merasa berenergi dan terlibat dalam proyek tersebut. (Page 187)				
108.C7	If we follow the 'do something' principle, failure feels unimportant. When the standard of success becomes merely acting—when any result is regarded as progress and important, when inspiration is seen as a reward rather than a prerequisite—we propel ourselves ahead (Page 156)	Jika kita mengikuti prinsip “lakukan sesuatu” kegagalan <i>terasa</i> tidak penting. Ketika standar kesuksesannya hanya “melakukan sesuatu” - ketika <i>setiap</i> hasil dianggap sebagai sebuah kemajuan dan penting, inspirasi dilihat sebagai sebuah imbalan ketimbang suatu prasyarat - kita mendorong diri kita lebih maju kita merasa bebas untuk gagal, dan kegagalan itulah yang menggerakkan kita ke depan. (Page 188)			√	Established Equivalence, Amplification- Addition
109.C8	But as sexy and heroic as my plan sounded, not all of the values driving me to this nomadic lifestyle were healthy ones. (Page 158)	Namun meski rencana saya kedengarannya seksi dan heroik tidak semua nilai yang mendorong saya ke kehidupan yang nomaden ini merupakan nilai-nilai yang sehat (Page 191)			√	Established Equivalence,
110.C8	Absolute freedom, by itself, means nothing. (Page 160)	Kebebasan mutlak, pada dasarnya tidak ada artinya. (Page 193)			√	Established Equivalence, Modulation

111.C8	You have to drown yourself in them to realize that they don't make you happy. (Page 160)	Anda harus menenggelamkan diri Anda ke dalamnya untuk menyadari bahwa Page-Page tersebut tidak membuat anda bahagia. (Page 193)			√	Established Equivalence,
112.C8	In 2011, I traveled to Saint Petersburg, Russia. The food sucked. The weather sucked. (Snow in May? Are you fucking kidding me?) My apartment sucked. Nothing worked. Everything was overpriced. The people were rude and smelled funny. Nobody smiled and everyone drank too much. Yet, I loved it. It was one of my favorite trips. (Page 160)	Pada 2011, saya pergi ke Saint Petersburg, Rusia. Makanannya parah. cuacanya menyebalkan (salju di bulan Mei? kamu bercanda dengan saya, ya?) Apartemen saya mengenaskan. Tidak ada yang beres. Semuanya terlampau mahal. Orang-orangnya kasar dan mereka punya aroma yang ganjil tidak seorang pun tersenyum dan semua doyan mabuk tapi saya menyukainya. Itu adalah salah satu perjalanan favorit saya. (Page 194)			√	Established Equivalence,
113.C8	The desire to avoid rejection at all costs, to avoid confrontation and conflict, the desire to attempt to accept everything equally and to make everything cohere and harmonize, is a deep and subtle form of entitlement. (Page 165)	Keinginan untuk menghindari penolakan dengan cara apa pun untuk menghindari konfrontasi dan konflik keinginan untuk berusaha menerima apa pun secara seimbang dan untuk membuat semua Page berpadu dan harmonis, merupakan bentuk keegoisan yang dalam dan Pageus. (Page 199)			√	Established Equivalence, Modulation.
114.C8	Entitled people, because they feel as though they deserve to	Orang-orang seperti ini, karena mereka merasa berhak selalu merasa				

	feel great all the time, avoid rejecting anything because doing so might make them or someone else feel bad. And because they refuse to reject anything, they live a valueless, pleasure-driven, and self-absorbed life. (Page 165)	baik, menghindari untuk menolak apa pun karena jika mereka melakukannya, mereka membuat diri mereka sendiri atau orang lain merasa buruk. Dan karena mereka tidak mau menolak apa pun, mereka hidup dalam hidup yang tanpa nilai, disetir kenikmatan dan mematkan diri mereka sendiri. (Page 199)			√	Modulation Established Equivalence, Transposition
115.C8	Rejection is an important and crucial life skill. (Page 165)	Penolakan adalah keahlian hidup yang penting dan krusial. (Page 199)			√	Established Equivalence,
116.C8	The victim creates more and more problems to solve—not because additional real problems exist, but because it gets her the attention and affection she craves. (Page 173)	Sang korban menciptakan banyak dan makin banyak masalah untuk diselesaikan - bukan karena adanya tambahan masalah yang nyata-nyata muncul, tetapi karena ini memberinya perhatian dan kasih sayang yang dicarinya. (Page 207)			√	Established Equivalence, Modulation,
117.C8	The victim, if he really loved the saver, would say, 'Look, this is my problem; you don't have to fix it for me. Just support me while I fix it myself.' That would actually be a demonstration of love. (Page 173)	Si korban jika dia sungguh mencintai sang penyelamat, akan berkata, "coba lihat, ini adalah masalahku; kamu tidak perlu memperbaikinya untuk aku. Cukup dukung aku saat aku memperbaikinya sendiri" itulah contoh dari cinta yang sebenarnya: bertanggung jawab atas masalah anda sendiri. (Page 208)			√	Establish Equivalence, Amplification-Adisi, Modulation

118.C8	Ironically, when presented with emotionally healthy people to date, they usually feel bored or lack 'chemistry' with them. (Page 173)	Ironisnya, Ketika berkencang dengan orang yang sehat, secara emosional, mereka biasanya merasa bosan atau kurang merasakan “greget”. (Page 208)			√	Established Equivalence, Modulation
119.C8	If My partner refused something I wanted, how would the relationship change? (Page 174)	“Jika pasangan saya menolak sesuatu yang saya ingini, seperti apakah perubahan yang terjadi dalam hubungan kami ?. (Page 209)			√	Establish Equivalence, Amplification- Eksplisitasi
120.C8	People with weak boundaries are terrified of those things and will constantly mold their own behavior to fit the highs and lows of their relational emotional roller coaster. (Page 175)	Orang-orang dengan batasan yang lemah ketakutan terhadap Page-Page tersebut dan akan secara konstan mencetak perilaku mereka sendiri agar bisa pas dengan naik turunnya gelombang emosi hubungan mereka. (Page 210)			√	Establish Equivalence,
121.C8	People with strong boundaries understand that a healthy relationship is not about controlling one another's emotions, but rather about each partner supporting the other in their individual growth and in solving their own problems. (Page 175)	Orang-orang dengan batasan yang kuat paham bahwa sebuah hubungan yang sehat bukan tentang saling mengendalikan emosi, tetapi lebih pada saling mendukung dalam pertumbuhan individual masing-masing dan memecahkan masalah mereka sendiri. (Page 210)			√	Establish Equivalence,

122.C8	It's not about giving a fuck about everything your partner gives a fuck about; it's about giving a fuck about your partner regardless of the fucks he or she gives. That's unconditional love, baby. (Page 175)	Ini bukan tentang peduli tentang apa pun yang dipedulikan pasangan anda; ini tentang memedulikan pasangan Anda tanpa peduli yang diberikannya. Itulah cinta yang tanpa syarat, sayang. (Page 210)			√	Establish Equivalence,
123.C8	Without conflict, there can be no trust. Conflict exists to show us who is there for us unconditionally and who is just there for the benefits. (Page 176)	Tanpa konflik, tidak akan ada kepercayaan. Konflik muncul untuk menunjukkan kepada kita siapa yang ada untuk kita tanpa syarat dan siapa yang hanya ada untuk mendapatkan keuntungan. (Page 211)			√	Establish Equivalence, Transposition
124.C8	But more is not always better. In fact, the opposite is true. We are actually often happier with less. (Page 180)	Tetapi lebih banyak tidak selalu lebih baik. Faktanya, justru kebalikannya yang benar. Sesungguhnya kita sering merasa lebih bahagia dalam situasi berkekurangan. (Page 216)			√	Establish Equivalence, Modulation, Amplification-Eksplification
125.C8	When you've been to twenty countries, the twenty-first adds little. And when you've been to fifty, the fifty-first adds even less. (Page 181)	Ketika anda telah bepergian ke-20 negara negara kedua 21 akan terasa kurang berkesan. Dan ketika anda telah berkunjung ke negara ke 50, yang ke-5 akan terasa semakin kurang berkesan. (Page 217)			√	Amplification-eksplification
126.C8	And what I've discovered is something entirely counterintuitive: that there is a	Dan apa yang telah saya temukan adalah sesuatu yang sungguh berlawanan dengan intuisi: bahwa			√	

	freedom and liberation in commitment. (Page 182)	ada kemerdekaan dan kebebasan dalam komitmen. (Page 218)				, Establish Equivalence, Modulation
127.C9	Oddly, it was someone else's death that gave me permission to finally live. (Page 189)	Anehnya, kematian seseoranglah yang pada akhirnya memberi saya alasan untuk hidup. (Page 226)			√	Compensation
128.C9	And perhaps the worst moment of my life was also the most transformational. (Page 189)	Dan mungkin momen terburuk dalam hidup saya adalah juga momen yang paling mengubah hidup saya. (Page 226)			√	Establish Equivalence, Modulation,
129.C9	The problem was that Becker's boss was a psychiatrist. So it was kind of like walking into your first job and proudly comparing your boss to Hitler. (Page 189)	Masalahnya, bos Becker adalah seorang psikiatris. Jadi ini semacam menjalani pekerjaan pertama anda sekaligus dengan bangga membanding-bandingkan bos anda dengan Hitler. (Page 227)			√	Establish Equivalence, Borrowing
130.C9	People's immortality projects were actually the problem, not the solution. (Page 193)	Proyek keabadian orang-orang sesungguhnya adalah masalah, bukan solusi. (Page 231)			√	Establish Equivalence,
131.C9	It's a tumultuous place, a place full of storms and treacherous waters. A place that's seen centuries of trade and commerce and human endeavor. A place, ironically, of lost hopes. (Page 194)	Ini adalah tempat yang begitu bergemuruh tempatnya badai dan laut yang mengamuk suatu tempat yang selama berabad-abad dipandang sebagai pencapaian perdagangan dan umat manusia. Sebuah tempat, yang			√	Modulation, , Amplification-eksplisitaion, Transposition

		ironisnya, menghilangkan harapan. (Page 233)				
132.C9	Nothing makes you present and mindful like being mere inches away from your own death. (Page 197)	Tidak ada yang membuat anda bisa menyadari diri sepenuhnya selain berada beberapa sentimeter saja dari kematian anda sendiri (Page 236)			√	Modulation Reduction
133.C9	Without acknowledging the ever-present gaze of death, the superficial will appear important, and the important will appear superficial. (Page 200)	Tanpa pernah mengakui tatapan kematian di hadapan kita, nilai yang sifatnya dangkal akan tampil sebagai sesuatu yang penting dan nilai yang sifatnya penting akan muncul sebagai nilai yang dangkal. (Page 238)			√	Modulation, Amplification- eksplicitaton
134.C9	You too are going to die, and that's because you too were fortunate enough to have lived. (Page 202)	Anda terlalu mudah untuk mati, dan itu karena anda juga cukup beruntung bisa hidup hingga sekarang ini. (Page 241)			√	Discursive Creation, Amplification Ekplicitation
135.C9	The more I peer into the darkness, the brighter life gets, the quieter the world becomes, and the less unconscious resistance I feel to, well, anything. (Page 203)	Semakin saya berkawan dengan kegelapan, hidup akan semakin bercahaya, dunia semakin sunyi, dan perlawanan bawah sadar terhadap apa pun terasa semakin beredar. (Page 242)			√	Establish Equivalence, Modulation, Amplification- pharaprasing

Appendix 2

Biography of The Author's Book

BIOGRAPHY OF THE AUTHOR OF “*THE SUBTLE ART OF NOT GIVING A F*CK*”

Mark Manson is an American self-help author and blogger, well-known for his bold and insightful writing about modern life. Born on March 9, 1984, in Austin, Texas, he graduated from St. Andrew's Episcopal School and Boston



University in 2007. He rose to international fame with his bestselling book *The Subtle Art of Not Giving a F*ck*, which reached sixth place on *The New York Times* Best Seller list in 2019. His books have sold nearly 20 million copies, been translated into more than 65 languages, and topped bestseller lists in over a dozen countries.

His work has appeared in major media outlets such as *New York Magazine*, *GQ*, *The Guardian*, *BBC*, *Time Magazine*, and *The New York Times*. Manson also runs a personal blog at <http://markmanson.net>, where he shares his ideas on self-development. He has been married to Fernanda Neute, a Brazilian wellness influencer. They currently live in New York City. Through his honest writing, personal insights, and unique perspective, Mark Manson has become one of today's leading voices in self-help and motivational literature.

Appendix 3

Documentation of The Book

DOCUMENTATION OF THE BOOK

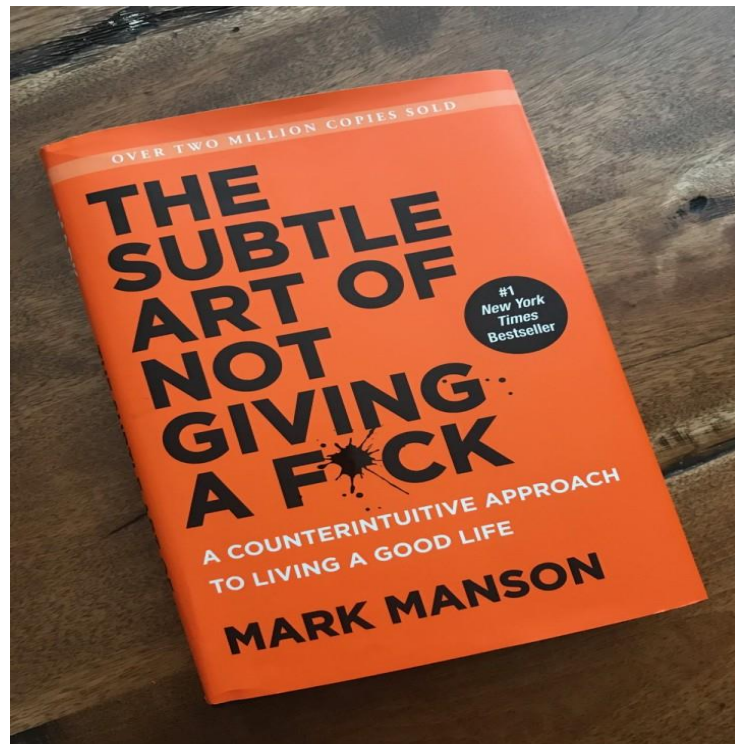


Figure 1.1: The book in the source language



Figure 1.2: The book in the target language

BIOGRAPHY



Ahmad Annizar was born in Tambang Sawah on September 22, 2003. He is the son of Endang Supriatnak and Sumarni. He currently resides in Tambang Sawah Village, Pinang Belapis Subdistrict, Lebong Regency, Bengkulu Province.

He began his primary education at SDN 08 Lebong, continued to MTsN 02 Lebong, and completed his vocational high school at SMKN 02 Lebong. In 2021, he pursued higher education at Institute College For Islamic Studies (IAIN) Curup, majoring in English Tadris Study Program Tarbiyah Faculty.

During his time in college, the author was actively involved in various student organizations. He served as the Head of the English Education Student Association (HMPS TBI) in 2023 and was appointed as Chairman of Commission II of the Senat Mahasiswa at IAIN Curup 2024. These organizational experiences helped shape his leadership skills and strengthened his commitment to academic development.

He has a strong interest in linguistics and foreign language translation, and he possesses good public speaking skills. He is known as a responsible individual who is dedicated to any task entrusted to him and upholds the principle of working smart and hard, which he summarizes in the phrase: *“Learn smarter, not harder.”*

In life, he adheres to the principle: *“Humble yourself, but never let yourself be humiliated,”* and firmly *“believes The storm will pass.”*