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ENGLISH DEPARTMENT
FACULTY OF LETTERS AND CULTURE
IN COLLABORATION WITH
POST GRADUATE STUDY PROGRAM UDAYANA UNIVERSITY

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THE TRANSLATION OF ENGLISH CLEFT SENTENCES INTO INDONESIAN (A CASE STUDY OF STUDENTS’ ASSIGNMENTS)

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Abstract
The translations of English cleft sentences into Indonesian made by the students of the English Department, Faculty of Letters, Udayana University is the topic of this study. It becomes interesting to be conducted due to a cleft sentence is not always translated into a complex sentence in Indonesian and sometimes the translations become awkward. The purposes of this study are to find out the translation of English cleft sentences into Indonesian made by the students and to analyse the naturalness of the translation in the receptor language. The translations of English cleft sentences into Indonesian made by the students in two classes are taken as the data source. They were collected through note taking technique, and then analysed qualitatively by using the theories of Quirk (1986) regarding cleft sentences, and Newmark (1988) related to the levels of translation. The results show that the English cleft sentences were translated into both simple and complex sentences. Some of the translations do not sound natural because the students did not use the normal language forms of the receptor language, and the meanings of the translation in Indonesian are hard to be understood.

Keywords: cleft sentences, complex sentences, translation, students’ assignments

1 INTRODUCTION
Transferring messages from one language into another language is one activity called translating. According to Larson (1998:4), translation consists of studying the lexicon, grammatical structure, communication situation and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing the same meaning using the lexicon and grammatical structure which are appropriate in receptor language and its cultural context. In order to translate texts from the source language (SL) into the target language (TL), the translator must have good abilities and knowledge in terms of the language and the culture of both SL and TL.

In order to be able to know the translation theories and also to have the ability of translating texts from the source language into the target language, the students in the English Department, Faculty of Letters, Udayana University get the translation course in which they are expected to be able to translate various types of texts either from English to Indonesian or vice versa.

Translation course can be divided into four parts that are learned by students in two semesters. In the fourth (even) semester, the students get Practice of English-
Indonesian Translation (EIT) and Practice of Indonesian-English Translation (IET). Then, in the fifth (odd) semester, students get the Theory of EIT and the Theory of IET. The students learn to translate the phrases, simple and complex sentences in the Practice of EIT and IET courses, meanwhile, they learn more about the application of translation theories in the Theory of EIT and IET. Based on the students’ experiences, translating from English into Indonesian is easier to do since Indonesian is their mother tongue. However, they still have some difficulties in translating cultural terms, idioms, metaphors, and also complex sentence structures.

One of the difficult sentence structures to be translated is the clefts. A cleft sentence is made in order to focus on or emphasize one of the parts in a sentence. It is usually in the form of a complex sentence. As mentioned by Sevastopoulos (2015), different from a basic sentence, in which there is not particular emphasis is expressed, clefting (splitting) a clause is a means of repackaging information so that emphasis can be placed elsewhere in the clause. Translating cleft sentences from English into Indonesian is not an easy task to do especially for the students because they are not commonly used in Indonesian. Therefore, the translation of English cleft sentences into Indonesian becomes interesting to be analysed.

The translations of English cleft sentences into Indonesian made by the students of the English Department, Faculty of Letters, Udayana University is the topic of this study. It becomes interesting to be conducted due to a cleft sentence is not always translated into a complex sentence in Indonesian and sometimes the translations become awkward. The purposes of this study are to find out the translation of English cleft sentences into Indonesian made by the students and to analyse the naturalness of the translation in the receptor language.

2 METHODS

2.1 Data Source

One of the fourth semester student’s assignments that is the translations of English cleft sentences into Indonesian were taken as the data source. There are two classes, one of them is the morning class (26 students) and the other is the afternoon class (27 students) chosen to get the data. They were chosen because they have taken the Practice of EIT subject. The students did the assignment in groups, in which, each group consists of two students, so that they can share ideas. There are ten cleft sentences to be translated by the students into Indonesian. From the whole assignments made by the students in two classes, there are ten assignments taken randomly to be analysed. Before they translated them, they have learned about the structure of cleft sentences. Their translations were collected and analysed based on the purposes of this study.

2.2 Data Collection and Analysis

This study was a library research. The qualitative-descriptive method was used in conducting this research. The data were collected through note taking technique, in order to determine whether the cleft sentences were translated into the simple or complex sentences. Cleft sentences are formed in order to emphasize one of the information, and usually in complex sentences. The explanation of cleft sentences is as follows.

Cleft-Sentences

Cleft sentences are the complex sentences that aimed at emphasizing certain information. According to Quirk (1986), the flexibility of the cleft sentences can be seen
in the case in which different parts can be highlighted. For example, from the basic sentence “John wore a white suit at the dance last night”, four cleft sentences can be derived:

(1) Subject as focus
   “It was JOHN who wore a white suit at the dance last night.”
(2) Direct object as focus
   “It was WHITE SUIT that John wore at the dance last night.”
(3) Adverb of time as focus
   “It was LAST NIGHT that John wore a white suit at the dance.”
(4) Adverb of position as focus
   “It was AT THE DANCE that John wore a white suit last night.”

There are also other elements that can act as the initial focus of a cleft sentence:

(5) Indirect object as focus
   “It’s ME he gave the book TO.”
   “It’s TO ME that he gave the book.”
(6) Object complement as focus
   “It’s DARK GREEN that we’ve painted the kitchen”.
(7) Subject complement as focus
   “It was A DOCTOR that he eventually became.”

Moreover, Quirk (1986: 1387 – 1389) explain another type of cleft sentences called pseudo-cleft sentence. The construction of pseudo-cleft sentence can make explicit the division between given and new parts of the communication. It is essentially an SVC sentence with a nominal relative clause as subject or as complement. For example:

“What you need most is a good rest.” or “A good rest is what you need most.”

In some respects, the pseudo-cleft sentence is more limited than the cleft sentence proper. It is usually with what-clause. Clauses with who, where, and when are sometimes acceptable, but mainly when the wh-clause is subject complement, and clauses introduced by whose, why, and how are rarely used in pseudo-cleft sentence construction. Example:

“Here is where the accident took place.”
“(In) Autumn is when the countryside is most beautiful.”
“The police chief was who I meant.”

In order to analyze the naturalness of the translations in the target language, this research used Newmarks’ approaches in translation.
Approaches to Translation

Newmark (in Jensen, 2009) proposes four levels of translation from the source language into the target language.

1) The source text level

At this level, a translator translates or transposes the syntactic structures of the source text into corresponding structures in the target text. For some reasons, a translator will have to change the structures into something quite different in order to achieve the naturalness in the target text.

2) The referential level

This is the level of content, where a translator decode the meaning of the source text and build the conceptual representation, besides, disambiguate polysemous words and phrases, idioms and figurative expressions. A translator might use literal expressions in the target language because the source language does not have any corresponding idioms or metaphors.

3) The cohesive level

This level relates the textual and the referential levels that deal with the structure/format of the text and information that is usually called mood of the text. Here, a translator investigates how various connectors link sentences and structure of the text.

4) The level of naturalness

This level is target oriented, focusing on the construction of the target text. The important things are the target text makes sense and is naturally read like any other text composed in the target language. It seems difficult to get the naturalness of the target language, because a translator tends to reproduce a lot of grammatical structures, phrases and wording which are natural in the source language, however, while possible in the target language, which do not feel natural as such in the target language. Newmark lists some typical problem areas, such as:

- Word order
- One-to-one translation making common structures seem unnatural
- False friends (cognate words)
- Participles, infinitives and nominalizations
- Old -fashioned or lofty target language diction
- Non-corresponding categories and phenomena such as tense-aspect, definite article use, idioms and metaphors, nominal compounds, collocation, etc.
Random, unpredictable things that just seem unnatural in the target language.

What makes things more complicated is that naturalness often depends on the situation, such that something might seem natural in one context but unnatural in another.

3 FINDINGS AND DISCUSSION

There are five cleft sentences and five pseudo-cleft sentences that were translated by the students. From fifty-three students who made the assignments in two classes, there are ten assignments chosen as the data representative to be analysed as stated in the data source. The sentences are as follows.

<table>
<thead>
<tr>
<th>No</th>
<th>Sentence</th>
<th>Type</th>
<th>Emphasize</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>How the J Street Band got together is an interesting story.</td>
<td>Pseudo-cleft</td>
<td>Relative clause as subject</td>
</tr>
<tr>
<td>2</td>
<td>It was lead singer Jeremy who put the band together.</td>
<td>Cleft</td>
<td>Subject as focus</td>
</tr>
<tr>
<td>3</td>
<td>What he did was hold a blind audition for interested musicians.</td>
<td>Pseudo-cleft</td>
<td>Relative clause as subject</td>
</tr>
<tr>
<td>4</td>
<td>It was surprising who he chose.</td>
<td>Cleft</td>
<td>Subject complement as focus</td>
</tr>
<tr>
<td>5</td>
<td>It was a 70-year-old guitarist who he selected.</td>
<td>Cleft</td>
<td>Direct object as focus</td>
</tr>
<tr>
<td>6</td>
<td>It made no difference that he was older.</td>
<td>Cleft</td>
<td>Subject complement as focus</td>
</tr>
<tr>
<td>7</td>
<td>It is hard to say what makes a band successful.</td>
<td>Cleft</td>
<td>Subject complement as focus</td>
</tr>
<tr>
<td>8</td>
<td>What matters most is that the fans like the band's songs and style.</td>
<td>Pseudo-cleft</td>
<td>Relative clause as subject</td>
</tr>
<tr>
<td>9</td>
<td>What is required is both talent and hard work.</td>
<td>Pseudo-cleft</td>
<td>Relative clause as subject</td>
</tr>
<tr>
<td>10</td>
<td>What most people don't realize is how long musicians work in the shadows before achieving recognition.</td>
<td>Pseudo-cleft</td>
<td>Relative clause as subject</td>
</tr>
</tbody>
</table>

3.1 Analysis of the Translation of English Cleft Sentences into Indonesian

Cleft sentences as described previously are complex sentences. Based on the translation done by the students, the English cleft sentences are not always translated into the complex sentences in the target language. The samples of the translations are as follows.
SL (1) : How the J Street Band got together is an interesting story.
TL (1a) : Bagaimana J Street Band dapat bersama adaalah sebuah cerita yang menarik.
   (1b) : Bersatunya group Band J Street adalah sebuah cerita yang menarik.

The SL (1) is the pseudo-cleft sentence emphasizing on the relative clause as subject using how at the beginning of the clause. TL (1a) is a complex sentence that shows the literal translation of the SL. Its structure that emphasizes the relative clause as subject remains the same as the SL. Meanwhile, TL (1b) is a simple sentence that does not emphasize on one of the information in the sentence.

From the level of translation naturalness, it can be seen that both of the translations are acceptable in the target language. TL (1b) in the simple sentence structure sounds more natural than the TL (1a) even though it is not in the pseudo-cleft sentence with the omission of the translation of the word how.

SL (2) : It was lead singer Jeremy who put the band together.
TL (2a) : Adalah vokalis bernama Jeremy yang menyatukan band tersebut.
   (2b) : Vokalis Jeremy yang membentuk band tersebut.

The SL (2) is the cleft sentence with subject as the focus. The TL (2a) is a complex sentence, the same as the SL, the focus is on the subject. The word It in the SL was not translated into the target language. That is because It is dummy or it does not have meaning. If it is translated into Ini/Iyan the TL, it sounds awkward. Meanwhile, the TL (2b) is the subject of a simple sentence that does not express a complete thought.

The TL (2b) sounds less natural than the TL (2a), because there are omissions of the subject and verb in the first clause and also it is not a complete sentence. Even tough the dummy It was not translated in the TL (2a), it does not become a problem since it is acceptable in the TL structure.

SL (3) : What he did was hold a blind audition for interested musicians.
TL (3a) : Apa yang dialakukan adalah mengadakan audisi untuk musisi yang tertarik.
   (3b) : Lakukan audisi untuk musisi yang berminat.

The SL (3) belongs to a pseudo-cleft sentence emphasizing on the relative clause as subject. Both of the samples of translation have similar meanings, however, the sentence structures are not the same. The TL (3a) is in the form of a complex sentence, but the TL (3b) is in the form of a simple sentence. Since pseudo-cleft structure in SL (3) is made in order to focus on or emphasize one parts of information in a sentence, its translation should have the same structure. It is the TL (3a) that has the same structure with the source language, so the emphasis can be seen clearly.
Both the TL (3a & b) seem natural, though they have different structures. The target languages make sense and are naturally read.

\[
\begin{align*}
\text{SL (4)} & : \text{It was surprising who he chose.} \\
\text{TL (4a)} & : \text{Adalahmengejutkan siapa yang dipilih.} \\
(4b) & : \text{Orang yang dipilih sangat mengejutkan.}
\end{align*}
\]

The type of SL (4) is the cleft sentence with the focus on the subject complement. It is like the SL (2) structure with the dummy \( It \) at the beginning of the sentence. The dummy \( It \) has a zero translation both in the TL (4 a & b), in which, one was translated in the complex sentence structure that has the same focus with the source language, and the other is in the simple sentence structure with no focus.

The students tend to reproduce parts of the SL which are natural in the TL, but it seems difficult to get the naturalness in the TL. It happened because of the false cognate words as one of the problems in translating.

\[
\begin{align*}
\text{SL (5)} & : \text{It was a 70-year-old guitarist who he selected.} \\
\text{TL (5a)} & : \text{Itu adalah seorang gitaris berusia 70 tahun yang dipilih.} \\
(5b) & : \text{Lamennilah seorang gitaris berumur 70 tahun.}
\end{align*}
\]

On this cleft sentence, the focus is on the direct object. Again it is with the dummy \( It \) as the subject of the first clause. The translation of \( It \) into the TL (5a) is \( Itu \). It has the same sentence structure with the SL. However, the TL (5b) is a simple sentence in which it has no focus.

TL (5b) sounds more natural than TL (5b), because the structure of the sentence shows the clear meaning. The TL (5b) has two subjects, in which of them is the translation of the English dummy \( It \) that is actually meaningless, and it becomes ambiguous.

\[
\begin{align*}
\text{SL (6)} & : \text{It made no difference that he was older.} \\
\text{TL (6a)} & : \text{Tidak menimbulkan perbedaan bahwa orang itu usianya lebih tua.} \\
(6b) & : \text{Meskipun usianya lebih tua, ia tetap diasah bakat.}
\end{align*}
\]

The cleft sentence in SL (6) with subject complement as focus was translated into complex sentences. TL (6a) has the same sentence structure with the SL but with the omission of the translation of the dummy \( It \). Meanwhile, even though the TL (6b) is considered as a complex sentence, it has different sentence structure with the SL, that is a cause and effect type.
In terms meaning, it seems both of the samples of the TL can be understood in the TL. However, the TL (6b) sounds more natural than the TL (6a). In other words, it can be said that retaining the SL sentence construction in the TL (6b) make it unnatural.

SL (7) : It is hard to say what makes a band successful.

TL (7a) : *Sulit untuk mengatakan apa yang membuat sebuah band sukses.*

(7b) : *Sangatlah sulit untuk mengatakan hal yang membuat sebuah band menjadi sukses.*

Similar to the previous data, this SL is also a cleft sentence with the dummy *It* at the beginning of the sentence focusing on the subject complement. The dummy *It* was not translated in both of the TL samples. Besides, both translations are the complex sentences which are almost similar in meaning. There are additional information *Sangatlah* and *menjadi* in TL (7b), the rest words are the same with the TL (7a).

There are one-to-one translations from the SL to both the TL that make the common structures seem unnatural. It happened in order to retain the SL structure in the TL without considering the level of naturalness.

SL (8) : What matters most is that the fans like the band's songs and style.

TL (8a) : *Hai yang paling penting adalah hikaparapenggemarmenyakailagu-lagu dangaya band tersebut.*

(8b) : *Yang paling penting adalah fans suka denganganlagu-lagu band dangayanya.*

The SL (8) belongs to a pseudo-cleft sentence emphasizing on the relative clause as subject. The word *What* appears at the beginning of the first clause. It was not translated into both the TL (8a & b) or has zero translations in order to make it acceptable in the TL.

There term *band* was borrowed in the TL (8a). It was also used in the TL (8b) and so was the SL term *fans*. They were borrowed because those terms are already understood and often used in the TL. TL (8a & b) in the form of complex sentences seem natural in the TL which emphasize the relative clause as the subject.

SL (9) : What is required is both talent and hard work.

TL (9a) : *Apa yang dibutuhkan adalah bakat dan kerja keras.*

(9b) : *Bakat dan kerja keras adalah yang dibutuhkan.*

This SL is also a pseudo-cleft sentence emphasizing the relative clause as subject. It was translated into a complex sentence in TL (9a) and into a simple sentence in TL (9b). The word *What* was translated into the TL (9a) and the SL structure was not changed, though there is one word i.e. both in the SL has a zero translation. Meanwhile,
the structure of the SL into the TL (9b) was changed from the complex sentence into the simple sentence.

From both the samples of translation in the TL, it seems the TL (9a) sounds more natural. TL (9b) sounds awkward because the SL term both was translated into keduanya, which is actually can be omitted in order to make it acceptable in the TL.

SL (10) : What most people don't realize is how long musicians work in the shadows before achieving recognition.

TL (10a) : Apa yang kebanyakan orang tidak sadar adalah berapa lama musisi bekerja
dalam bayang-bayang sebelum memperoleh pengakuan.

(10b) : Kebanyakan orang tidak menyadari berapa lama musisi itu bekerja sebelum berhasil.

The last pseudo-cleft sentence translated by the student emphasizes the relative clause as subject. Most of the translations done by the students are awkward due to the difficulties in translating the SL expression work in the shadows and achieving recognition. Both of the translation samples are complex sentences. The SL word What was translated into Apakahin the TL (9a), but it has a zero translation in 9(b).

The students used literal translation in translating the two expressions in the target language. The non-corresponding of the TL meaning makes the translations seem unnatural.

From ten students' translations of cleft sentences taken randomly as the data representation, it is found that 10% of the students translated the clefts into simple sentences, 90% of the students still used complex sentence structures. Furthermore, from the level of naturalness, 49% of the TL seems less natural.

4 CONCLUSION
The results of the analysis show that the English cleft sentences were translated into both simple and complex sentences. When the clefts are translated into simple sentences, it means that the focus or emphasize does not exist, indeed the purpose of making the cleft sentence structures is to focus or emphasize information. Also, almost half of the translations do not sound natural because the students did not use the normal language forms of the receptor language and tend to maintain the source language structures in the target language, therefore, the meanings of the translation in Indonesian are hard to be understood.

It is not easy to translate cleft sentences. One of the important things is that we have to translate them into the complex sentences to get the focus or emphasize, but also have to consider the naturalness in the target language. Clefts usually contain the dummy It or relative clause with what, where, when, whose, why, or how at the beginning of one
of the clauses in a sentence. In order to maintain the naturalness of the target language, a
translator ought to consider the context of situation whether they should be translated or

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