
THE TRANSLATION OF INDONESIAN COLLOCATION AND ITS CONCORDANCE INTO ENGLISH

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ABSTRACT

The research is a documentary analysis focusing on text analysis from novel. The technique employed is descriptive analysis. The research problems are: 1) How are the Indonesian collocation (*verba majemuk and nomina majemuk*) translated into English? 2) Does the translated collocation in English concord with that in the Indonesian version? The purpose of this research is to obtain factual information concerning the translation of Indonesian collocations and their concordance into English. The finding of this research is: of the collected 100 Indonesian collocations) some of them have pseudo-concordance with the translation. There are more pseudo concordance (65%) in comparison with the real concordance (35%). From the 100 collocations found, 52 of them have primary meaning and 48% of them have secondary meaning. Meanwhile of the collocated 100 data, those whose translation is equivalent to the collocation of the source text have amounted only to 56. Of these 56 collocations, 29 of them are translated using literal equivalent and 27 of them non literal equivalent. Of the collocation found in the source text, there are those who are translated descriptively namely 38 in number. Of these, 30 of them are translated using descriptive phrases and 6 of them descriptive clauses and 2 of them descriptive sentences. Furthermore, 6 collocations of the source text are translated using related words of which 4 of them are translated synonymously and 2 of them are translated in doublet.

Keywords: *Translation, Indonesian Collocation, Concordance*

INTRODUCTION

Every word in a language has its collocation range or restrictions which limit its meaningful usage. The collocations range of every word will be different. No two words have exactly the same collocation possibilities (Larson, 1984:145). For example in the Indonesian collocation *seputih kapas*, *kapas* can not be substituted with *salju*, although *salju* collocates with *seputih*, but Indonesian is not familiar with the term *salju* (snow) as there is no snow in this country. But there is the collocation white as snow. Thus *seputih kapas* is in concordance with white as snow. There may not be a translation of collocation *buah hati*. Thus, *buah hati* has no concordance in English. So, how is the Indonesian collocation actually translated? This question is very interesting and should be investigated further. That's why the researcher has chosen this

topic to his study.

The structure of Indonesian collocational phrase have different forms from those of English. Sometimes, Indonesian collocation is translated into an English collocation, e.g. *baik hati* is translated into *kind hearted*; *iri hati* has no English collocation as it is translated into one word *jealous*. With this examples, it can be seen that translating Indonesian collocation into English may face some choices, depending on the concordance between English collocation and Indonesian collocation, and depending on the context.

This research aims at finding out the kind of difficulties in translating Indonesian collocation and its concordance into English. How are the Indonesian collocations (*verba majemuk and nomina majemuk*) translated into English? Does the translated collocation in English concord with that in the Indonesian version? This research will be significant as reference for students of translation studies, prospective translators and practitioners, especially in the field of collocation and concordance.

THEORETICAL REVIEW

Collocation and Concordance

In carrying out this research, the researcher needs to refer to some theories, they will be discussed in this chapter, namely, the theories of collocation and concordance, the theories of translation, and the theories of verbs and nouns in Indonesian.

Larson (1984) states: Collocation is concerned with how words go together i.e., which words may occur in constructions which other words. Some words occur together often, other words may occur together occasionally, and some combinations of words are not likely to occur (p. 141)

Naturally, some words may occur when often other words, such as , the verb draw which can of collocate with a number of other words as *draw a curtain, draw a gun, draw a cheque, draw a salary, draw a tooth, draw a card, draw blood, draw breath*. Other words may occur together occasionally, *such as die hard, die head*. Some combinations of words are not likely to occur, such as *walk on the wind, nature dish*. In Indoneisa, words which can collocate with other words are for example, *makan hati, makan tulang, makan biaya, makan waktu, makan tempat, makan garam*. Examples of combination of words that occur occasionally are *penjaja keliling, penjaja diri*. The combinations of Indonesian words that are not likely to occur are *menelan hati, tolak kepala*.

In line with collocation, Larson (1984) comments on concordance as follows:

Concordance means consistent matching of lexical items. There are two kinds of concordance. There real concordance and there is used concordance. Real concordance occurs when within a document the same words or expression is used repeatedly to refer to the same concept: that is, it has the same meaning each time it occurs. Used concordance occurs when very nature of secondary sense and collocation range make this impossible (pp. 147-148)

For example of real concordance in *Datang tanpa seorangpun melawannya dengan **tolak bala*** is translated into *but that night not a single person was awake toward it off with **magic and prayers***. Thus, ...**tolak bala** is translated into ... **magic and prayers**. Another example of real con-

dance is *Wajah Ibu Camat merah padam* which is translated into *The face of the wife of the sub-district head was bright red*. Thus... *merah padam* translated into .. *bright red*. While the example used concordance is *Anak-anak pun kehilangan gairah bermain karena melihat orang tua mereka berwajah murung* which is translated into *Even the children had lost their enthusiasm to play after seeing the depressed face of their parents*. Thus.. *berwajah murung* is translated into ...*the depressed face*.

In Indonesia , we can say *Anak itu makan apel, Guru itu sudah makan garam, Pembangunan gedung itu makan biaya satu milyar rupiah*. The word *makan* in the first example have a secondary meaning. The word *makan* in the first example means to take in through the mouth as food: *ingest, chew, and swallow in turn*, while *makan* in the second example *means having experience*, because it collocates with a word that creates a secondary sense. In fact one does not eat *salt (garam)*. In third examples, we do not find *fee (biaya)* is eaten in Indonesian. Therefore, the additional words in the second and the third example have secondary meaning.

Idioms are special collocation , or fixed combinations of words which have a meaning as a whole, but the meaning of combination is not the same as the meaning of the individual words. They often have the same meaning of the same meaning as other lexical itens in the language but carry emotive connotations not expressed in other (Larson, 1984, p.142)

Verba Majemuk, Nomina Majemuk and Idiom in Indonesian

1. Verba Majemuk

Acoording to *Tata Bahasa Baku Bahasa Indoneisa* (2003), *Verba majemuk adalah verba yang terbentuk melalui proses penggabungan satu kata dengan kata lain. Karena proses seperti ini dapat pula menimbulkan kelompok lain yang dinamakan idiom. Dalam verba majemuk, penjejeran dua kata atau lebih itu menumbuhkan makna yang secara langsung masih bisa ditelusuri dari makna masing-masing kata yang tergabung (p. 151)*

For example the Indonesian phrase *terjun payung*, contains the combinations of the word *terjun dan payung*. The combination *terjun payung* consist of the word ... *terjun* which means to jump from a higher to a lower place; ...*payung* in this case means equipment like an umbrella. So this combination *terjun payung* is called *verba majemuk*.

Verba majemuk is categorized into *verba majemuk dasar, verba majemuk berafiks and verba majemuk berulang*. *Verba majemuk dasar* is *verba majemuk* that has no affixes and does not contain a component of a reduplication (*Tata Bahasa Buku Bahasa Indonesia*, 2003, p.153).

- (1) Komisi II DPR akan **temu wicara** dengan wartawan.
- (2) Kenapa kamu **maju mundur** terus ?

The bold phrase above is *verba majemuk dasar*.

“*Verba Majemuk Berafiks* is *verba majemuk* that contains a certain affix “ The following are two examples of *verba majemuk berafiks* :

- (1) Mereka menyebarkan berita itu ke seluruh desa.
- (2) Belakangan ini dia lebih banyak berdiam diri.

The bold words above are *verba majemuk berafiks*.

2. *Nomina Majemuk*

In *Tata Bahasa Baku Bahasa Indonesia* (2003) is stated that the criteria of difference between *nomina majemuk* and *nomina idiom* is the same as the criteria that is used to distinguish *verba majemuk* with *verba idiom* (p.241)

Unjuk rasa for example, is *nomina majemuk* because the meaning of the phrase can be traced from the word *unjuk dan rasa*. However, the phrase *kaki tangan* is *nomina idiom* because the combination between the words *kaki dan tangan* is meaningless, but it creates a new sense namely accomplice.

3. *Idiom*

An idiom is also the combination of two words or more, but the meaning from the combination is unable to be traced directly from each words

(p.151). For example of the verb *naik* can be collocated to do with the word *naik* and *darah*. So, the meaning of *naik darah* has a totally different meaning that has relation with *the blood that rises*. Thus, *naik darah* is called an idiom in Indonesian. Other examples are *naik haji*, *makan hati*.

The Principle of Translation

There are six principle of translation according Alan Duff (1989):

1. *Meaning*. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be 'transposed'
2. *Form*. The ordering words and ideas in the translation should match the original as closely as possible.
3. *Register*. Language often differs greatly in their level of formality in a given context. The translator must distinguish between formal and fixed expressions and personal expressions.
4. *Source language influence*. One of the most frequent criticism of translation is that 'it doesn't sound natural'. This is because the translator's thought and choice of words are too strongly molded by the original text. A good way of shaking off the source language influence is to set the text aside and translate a few sentences aloud, from memory.
5. *Style and Clarity*. The translator should not change the style of the original. But if, the text is sloppy written or full of tedious repetitions, the translator may, for the reader's sake correct the defect.
6. *Idiom*, idiomatic expression are not notoriously untranslatable. This includes similes, metaphors, and proverbs, sayings (pp. 10-11)

Research Approach

The researcher uses a descriptive qualitative research approach since it is the most suitable method in analyzing the data because the data are taken from a novel. Descriptive research is

one type of qualitative research. In qualitative research, the author expects to discover and understand what is hidden behind the phenomenon that is sometimes difficult to understand except with a deep understanding. Qualitative descriptive study aims to open up the facts, circumstances and the events that occur in certain situation.

The source of the data is an Indonesian novel *Ronggeng Dukuh Paruk*, written by Ahmad Tohari and its English translation *The Dancer* which is translated by Rene T.A. Lysloff.

In collecting the data, the researcher uses these following procedures, (1) identify the collocations in the source language text, (2) identify the English translation of the collocation obtained from the source data, (3) identify whether the collocation in the translation text concord with the collocation in the source text.

In analyzing the data, the researcher categorizes (1). the collocations whether they have primary or secondary meanings; (2). whether the English collocation may have literal or non-literal equivalent in Indonesian; (3). whether the collocations of the source text may have concordance text is described; (4) whether the collocations of the source text may have synonymous equivalent or doublet equivalent in the target text; and (5). whether the collocation of the source language has real concordance or pseudo-concordance in the translation.

RESULT AND DISCUSSION

After analyzing the data of this research, the Indonesian collocations (*verba majemuk and nomina majemuk*) are translated into descriptive phrases, descriptive clauses, and descriptive sentence using literal equivalent or non-literal equivalent or related words (synonym or doublet). Of the collected 100 Indonesian collocations (*verba majemuk and nomina majemuk*) some of them have real concordance with the translation and some of them have used concordance with the translation. The findings of these researches can be categorized into the following items:

No		Data Number	Total Data	Percentage
4.1.1	Collocation having Primary and Secondary Meaning			
4.1.1.1	Primary Meaning	7,8,9,11,12,14,15,19,21,22,24,25,27,28,32,33,34,38,39,40,42,46,47,48,49,50,52,54,56,57,59,62,63,69,71,72,73,75,78,79,82,83,85,90,92,94,95,96,97,98,100	52	52%
4.1.1.2	Secondary Meaning	1,2,3,4,5,6,10,13,16,17,18,20,23,26,29,30,31,35,36,37,41,43,44,45,51,53,55,58,60,61,64,65,66,67,68,70,74,76,77,80,81,84,86,87,88,89,91,93,99	48	48%
		Total	100	100%

4.1.2	Equivalent			
4.1.2.1	Literal Equivalent	2,3,4,6,14,18,19,24,29,30,36,38,49,52,57,63,67,71,72,75,76,81,82,84,87,94,95,96,97	29	52%
4.1.2.2	Nonliteral Equivalent	5,7,8,13,21,25,28,33,34,37,42,43,44,45,48,51,54,56,59,60,61,62,65,69,80,98	27	48%
		Total	56	100%
4.1.3	Descriptive			
4.1.3.1	Descriptive Phrase	1,9,10,17,26,40,41,46,50,53,55,58,64,66,68,73,74,77,78,79,83,85,86,88,89,90,91,92,93,99	30	79%
4.1.3.2	Descriptive Clause	15,16,20,32,70,100	6	16%
4.1.3.3	Descriptive Sentence	12,31	2	5%
		Total	38	100%
4.1.4	Using Related Words			
4.1.4.1	Synonym	23,27,35,47	4	67%
4.1.4.2	Doublet	6, 22	2	33%
		Total	6	100%
4.1.5	Concordance			
4.1.5.1	Real Concordance	4,7,8,11,12,14,18,19,21,22,23,24,25,27,29,40,42,44,47,48,56,57,62,63,66,69,71,73,75,80,82,84,87,96,98	35	35%
4.1.5.2	Pseudo Concordance	1,2,3,5,6,9,10,13,15,16,17,20,26,28,30,31,32,33,34,35,36,37,38,39,41,42,45,46,49,50,51,52,53,54,55,58,59,60,61,64,65,67,68,70,72,74,76,77,79,81,83,85,86,88,89,90,91,92,93,94,95,97,99,100	65	65%
		Total	100	100%

1. Primary Meaning (data 69)

Indonesian :... *tetapi pada tahun 1964 itu, ketika paceklik merajalela dimana-mana, ronggeng Dukuh Paruk malah sering **naik pentas**.*

English : ...however, in 1964 when famine was spreading like wildfire throughout the country, the Ronggeng of Paruk found herself **performing** more often than ever.

The phrase *naik pentas* is *verba majemuk dasar*. It has a primary meaning. The word *naik* has primary meaning when it is collocated with *panggung* (*naik panggung*). The phrase *naik pentas* is translated nonliterary into **performing**. The source text *naik pentas* and the target text **performing** have a primary meaning because it does not create a new sense

2. Secondary Meaning (data 93)

Indonesia: ...*dipandanginya laki-laki yang mulai mengakar di hatinya dengan perasaan lembut menyapa hati.*

English: ... she stood and gazed at the man who was beginning to become important to her, soft feelings **sweeping through her heart.**

In data 93 the phrase *menyapu hati* is an Indonesia idiomatic expression. When *menyapu* collocates with *lantai* it means *to sweep the floor*, but when it collocates with *hati* it means *to touch one's heart*. It has a secondary meaning because it creates a new sense

3. Literal equivalent (data 29)

Indonesia: **Ledakan dendam** *membuat gerak telunjuk kananku menjadi kuat dan pasti.*

English: I pulled the trigger with **explosion of rage** made the motion of my finger strong and sure.

In data 29 the phrase *Ledakan dendam* consists of the word *ledakan* from the root word *ledak* with the affix *an* to show a noun. When *ledakan* collocates with *bom* or *petasan* it means to explode, but when *ledakan* collocates with *dendam* it means *being in rage*. It is translated literary in Indonesia into an explosion of rage. The concept of *ledakan dendam* and its translation an *explosion of rage* has the same form and meaning. In the other word...an *explosion of rage* is literal equivalent of ... *ledakan dendam*

4. Non Literal Equivalent (data 28)

Indonesian: ...*atau Srintil telah mendengar riwayat para Ronggeng yang tak pernah mencapai hari karena keburu dimakan raja singa atau penyakit kotor lainnya.*

English: ...or perhaps she had heard stories about those ronggeng who never even reached old age because they had succumbed to **syphilis** or other forms of venereal disease.

In data 28 the phrase *raja singa* is an Indonesia idiomatic expression. It means a chronic contagious usually venereal and often congenital disease caused by spirochete. It is translated nonliterary by single word *syphilis* in the target text. It is the name of a disease. In other word...*syphilis* is non literal equivalent of ...*raja singa*

CONCLUSION

The research aims to obtain factual information concerning the translation of Indonesian collocations (*verba majemuk and nomina majemuk*) and their concordance into English. Based on the result of the analysis, it is shown that from one hundred collocations found, 52 % of them have primary meaning and 48% of them have secondary meaning.

Meanwhile of the collocated one hundred data, those whose translation is equivalent to the collocation of the source text have amounted only to 56. Of these 56 collocations, 29 of them are translated using equivalent and 27 of them are non-literal equivalent.

Of the collocation found in the source text, there those that are translated using descriptively, 38 collocations. Of these, 30 of them are translated using descriptive phrases and 6 of them descriptive clauses and 2 of them descriptive sentences.

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