

**Strategies of translating personal pronouns in the
disney's fairy tale entitled *beauty and the beast* into the
indonesian version**



THESIS

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STRATEGIES OF TRANSLATING**

**PERSONAL PRONOUNS IN THE DISNEY'S FAIRY TALE
ENTITLED *BEAUTY AND THE BEAST*
INTO THE INDONESIAN VERSION**

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I hereby declare that this thesis entitled *STRATEGIES OF TRANSLATING PERSONAL PRONOUNS IN THE DISNEY'S FAIRY TALE ENTITLED BEAUTY AND THE BEAST INTO THE INDONESIAN VERSION* is originally made by the researcher. The things related to other people's works are written in quotations and included within the bibliography.

If it is, then, proved that I cheat, I am ready to take the responsibility.

Surakarta, 8th August 2006

The Researcher,

Umi Pujiyanti

MOTTO

اللهم ما ا صبح بي نعمة فمنك و حدك لا شريك لك فلك الحمد و لك الشكر

“ Ya الله, all of this amenity blessed on me is only from You. There is no ally for You. You, The One, who deserves all of this Praises and Gratitude.”
(H. R. Abu Dawud)

DEDICATION

**I whole-heartedly dedicate this thesis for
Those who love me and will love me,
for *Those* whom I love and will I love,
and for *Me* myself...**

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I do believe that my thesis is far from being perfect. Suggestions, recommendations and supportive critiques are whole-heartedly accepted. Hopefully, this small effort will be useful for other students, especially, the T community.

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Umi Pujiyanti

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LIST OF ABBREVIATIONS

BB : Beauty and the Beast

CPBR	: <i>Si Cantik dan Pangeran Buruk Rupa</i>
KB	: <i>Kata Benda</i>
KK	: <i>Kata Kerja</i>
O	: Object
Poss	: Possessive
R (1, 2, 3)	: Rater (1, 2, 3)
S	: Subject
SL	: Source Language
ST	: Source Text
STPP	: Source Text Personal Pronouns
TL	: Target Language
TQA	: Translation Quality Assessment
TT	: Target Text
TTPP	: Target Text Personal Pronouns

ABSTRACT

Umi Pujiyanti. C.0302010. 2006. *STRATEGIES OF TRANSLATING PERSONAL PRONOUNS IN THE DISNEY'S FAIRY TALE ENTITLED BEAUTY AND THE*

This research is focused on two main problems. First, what are the strategies used by the translator in translating the English personal pronouns from *Beauty and the Beast* (BB) into *Si Cantik dan Pangeran Buruk Rupa* (CPBR). Second, this research wants to know about how the strategies influence the translation quality in terms of accuracy and acceptability.

Based on the problems above, there are two purposes intended to be achieved. The research aims to figure out what kind of strategies used by the translator in translating the personal pronouns. Besides, it also aims to see the effect of the strategies used towards the translation quality in terms of accuracy and acceptability.

Descriptive qualitative method is employed within this research. The data come from all English personal pronouns of BB and the Indonesian version in CPBR. In analysing, the content analysis and questionnaires are used. In content analysis is employed to figure out the strategies while the questionnaires are used to measure the Translation Quality Assessment (TQA).

From the analysis, some findings are gained. There are 154 data of English personal pronouns which are translated into 129 Indonesian personal pronouns. These 154 data are classified into 16 types of English personal pronouns; the 129 Indonesian are classified into 23 types.

There are five (5) strategies employed by the translator. The strategies are: first, translating the personal pronouns literally: 39 data (25.32%) are translated into free morpheme and 23 data (14.93%) are translated into enclitics. The second strategy is translating by structural adjustment: 37 data (24.02%) are translated into same function word and 11 data (7.14%) are translated into different function word. The third strategy is translating into proper name: 15 data (9.74%). Fourth, translating by deletion and addition: 25 (16.23%) are translated by deletion while one datum (0.65%) is translated by addition. The last strategy is translating into Noun, Demonstrative Reference and into Noun + Demonstrative Reference. There is one datum (0.65%) which is translated into Noun, one datum (0.65%) which is translated into Demonstrative Reference and 2 data (1.29%) which are translated into Noun + Demonstrative Reference.

There are some problems related to the strategies used which affect the TQA. In terms of accuracy, there are 8 data (33.33%) deleted. Meanwhile, the literal translation strategy also brings problem on clarity in 37.5% (9 data) and problem on choice of words on 29.17% (7 data). These problems cause the mean point on accuracy is 1.33.

In acceptability, deletion is found as a problem on 3 data (14.29%). Literal translation causes two problems on acceptability: problem on clarity (21.81% or 5 data) and problem on addressing parents (6 data or 28.57%). These problems make the acceptability mean point reaches 1.09.

In translating, there are various strategies employed by the translator. Yet, there are two strategies commonly used in translating, they are literal translation strategy and structural adjustment. In term of the quality of translation, a translator should attention on the deletion and choice of words for both may affect the quality.

One of the significances may be taken from this research is that personal pronoun may be used as a means in teaching others, especially children, to respect other persons.

CHAPTER I INTRODUCTION

Background

A good text usually has to have what so called as unity, both the unity of form as well as the meaning. It does not only consist of sentences for employing these unities. It is rather to be something that is realized by sentences. In other words, a text is best regarded as a semantic unit (a unit not of form but of meaning) that, once more, is expressed or encoded by sentences (Halliday and Hasan, 1976: 2).

Since it usually consists of sentences, it obviously needs something to ties them together. Cohesion is one of the entities that can hold the unity of the text. Haliday and Hasan (1976) say, “Cohesion occurs where the interpretation of some element in the discourse is dependent on that of another” (p.4).

It is believed that every language has the cohesive system, and every person who uses the language, for example Bahasa Indonesia, must understand the system well.

Yet, problems may occur whenever it deals with two or more languages. Even translator may face that problem too. In translating every single text, the concept of decoding messages emerging within one language and then re-encoding them into another language is not a simple thing, Translating personal pronouns, for example, as apart of cohesive devices, may employ several strategies based on the context. Here are some examples of the translation of personal pronouns:

- 1a. Where is he shot? (SL)
b. Dimana dia kena tembak? (TL)
2a. He is going to die, I'm afraid (SL)
b. Saya khawatir sudah tidak ada harapan (TL)

The first example, personal pronouns “he” is translated literally into “*dia*”. Instead of translating “he” into “*dia*”, personal pronoun “he” in the second example is deleted. The translator does this in accordance to politeness in the target language.

The degree of difficulties is getting higher if a translator deals with translating children’s storybooks. It is merely caused by the different characteristics of the books among others. Though they are written by adults, they have a very strict rule: the use of the language, the content, and the dictions must be adapted to children’s knowledge and fantasy (Suhud Eko Yuwono, 2005: 21). By reading books, especially a non-fiction one, children can shape their characters and have the spirit of struggle, holding the truth and protecting other weak persons.

Furthermore, children on their ages are always looking for someone to be identified then followed. This statement is in tune with what Sutomo (in Suhud Eko Yuwono, 2005) says that one process of children’s psychological developments is identifying process (p.26). They can possess this process by finding their identified characters, which is usually the main character in their storybooks.

Like other texts, children storybooks are also employing cohesion to create the unity; personal pronoun is one of the ways. Using this, children can find their identified characters. Here is the example:

Belle gazed into it with wonder, for there was Maurice, trudging through the forest. But *he* looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to see him!” cried Belle. “*He* might be dying!”

The Beast heard her anguish plea. “I release you,” *he* said sadly. “But take the mirror. Then you will always have a way to look back and remember me.”

(Slater, 2001: 16)

The passage above is taken from *Beauty and the Beast* story. It tells how kind is the Beast’s heart. The Beast, though having an ugly face, did not want to hurt Belle. When she asked him to let her go to see her father, he released her. This is one of basic moral that is needed to be put within children’s mind since a very early time. This shows implicitly that children can take the Beast as identified character who has a kind heart and loves helping others. By finding this identified character, children will get guidance for their attitude; that they have to be a kind person and help others.

There are some cohesive devices are maintained to unity the passage; one of them is personal pronoun “he”. “He” is written three times, the first two refer to Maurice, Belle’s father, while the third refers to the Beast.

If the translator does not pay very much attention on the context, he/ she may be trapped in the assumption that the three “he” refer to the same person. In fact, it is not, since the contexts are different. Considering this phenomenon, the passage is translated into:

“Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. *Dia* kelihatan tua dan lemah. Saat Bela memandangnya, Maurice jatuh terjerembab.

“Aku harus menemuinya!” jerit Bela. “Mungkin *dia* hampir mati!”

Si Buruk Rupa mendengar permohonannya yang merana. “Aku akan mengizinkanmu pergi,” katanya sedih. “Tetapi bawalah cermin ini. Dengan ini kau akan punya cara untuk mengingatkanmu.”

(Slater, 2003: 16)

In English texts, referring to person through personal pronoun plays a very important role in tracing participants as English tends to rely heavily on it. Since English is one of the languages that have number and gender distinction in its pronoun system, it has less possibility of confusion with cohesive devices (Baker, 1992: 182). Bahasa Indonesia does not have. In English, third person pronoun, for example, are divided into three based on the gender; they are “he” for third person male, “she” for third person female, and “it” for third person neutral. In Indonesia, in referring to the third person, it only has “dia”. “Dia” itself may cause confusion toward the target reader since it is not specific. Here is an example:

- a. **Gaston** the hunter, who was the handsomest man in the town, wanted to make **Belle** his wife. No matter how many times *she* turned him

down, **Gaston** would not take no for an answer. *He* was determined to wed the lovely **Belle**, even though *she* thought *he* was a brainless brute. (SL)

(Slater, 2001: 5)

b. **Gaston** si pemburu, pemuda yang paling tampan di kota, ingin menikahi **Bela**. Tak peduli sudah berapa kali *Bela* menolaknya, **Gaston** masih tetap mengejarnya. *Gaston* sudah bertekad untuk menjadikan **Bela** istrinya, meskipun *Bela* menganggapnya pemuda bodoh. (TL)

(Slater, 2003: 5)

The example above (b) brings a very different sense toward the readers if the translator translates the personal references as follow:

c. **Gaston** si pemburu, pemuda yang paling tampan di kota, ingin menikahi **Bela**. Tidak peduli sudah berapa kali *dia* menolaknya, **Gaston** masih tetap mengejarnya. *Dia* sudah bertekad untuk menjadikan **Bela** istrinya, meskipun *dia* menganggapnya pemuda bodoh.

Passage c sounds strange and confusing. In the passage, there are two participants: Gaston and Belle. The problem is that the pronouns refer to both participants are the same, “dia”. It will confuse the readers because the context is becoming absurd for which one is the “dia” refer to.

Considering the important of this phenomenon, I was interested in conducting a research on translation of English personal pronouns into Bahasa

Indonesia. For that purpose of study, I took a Disney's fairy tale entitled "*Beauty and the Beast*" (later on is abbreviated into BB) which is translated by Listiana into "*Si Cantik dan Pangeran Buruk Rupa*" (later on is abbreviated into CPBR). PT. Gramedia Pustaka Utama publishes both. This fairy tale is very popular and loved by not only children but also adults. Besides, almost in every sentences existed, there are found personal pronouns. It inspires many modern loves stories. This fairy tale tells about a very spoiled and selfish prince who is transformed into a hideous beast. He will remain that way forever unless there is a girl who loves him for true of him.

Research Scope

As stated above, this research is about a cohesion case that occurs in the Disney's fairy tale "*Beauty and the Beast*" and its Indonesian version "*Si Cantik dan Pangeran Buruk Rupa*", it is translated by Listiana. Both are adapted by Teddy Slater and published by PT. Gramedia Pustaka Utama. Yet, cohesion itself is too broad since there are five ways by which cohesion is created in English: reference, substitution, ellipsis, conjunction and lexical cohesion. (Halliday and Hasan, 1976)

To make this research focus, I focused only on the personal pronouns. In a deeper sense, I analysed the strategies used by the translator in translating English personal pronouns of "*Beauty and the Beast*" into Indonesian personal pronouns "*Si Cantik dan Si Buruk Rupa*".

Besides, this research is also conducted to analyse the effects of the strategies used to translate personal pronouns in the Translation Quality Assessment (TQA) in terms of accuracy and acceptability.

Research Problems

Based on the research background and the research limitation, this research defines the problem statements as:

1. What are the strategies used to transfer the personal pronouns in the fairy tale entitled "*Beauty and the Beast*" adapted by Teddy Slater?
2. How do the strategies affect the quality in terms of accuracy and acceptability of the translated personal reference?

Research Objectives

This dedicative research is conducted for the following objectives:

1. To describe the strategies used to translate the English personal pronouns into Indonesian.
2. To figure out the effect of the strategies on the quality of the translation in terms accuracy and acceptability.

Research Significances

The researcher expects this research will be useful for:

1. Students : the results of this research can give advantages in the case of additional information as well as reference for those who want to study the English personal pronouns.
2. Lecturers : the result of this research can be employed as additional information in lecturing translation, especially, in the field of translation English personal pronouns into Indonesian.
3. Translators : the result of this research is expected to be an additional information as well as reference for translators in translating English personal pronouns, especially by showing that personal pronouns, in some countries, may be employed to show respects towards other person.
3. Other Researchers: the result of this research can simulate the other researchers to conduct further research.

F. Thesis Organization

This thesis consists of five chapters. Chapter I is INTRODUCTION. It covers research background, research scope, research problems, research objectives, research significance, and thesis organization.

Chapter II is LITERATURE REVIEW. Here, I explain about translation, cohesion both in English and Indonesia, TQA (Translation Quality Assessment) in terms of accuracy and acceptability, and story books for children.

Chapter III is RESEARCH METHODOLOGY. It includes the research type and design, the data and source of data, the method of data collection, the technique of data analysis and the research procedures.

Chapter IV is RESEARCH FINDINGS AND DISCUSSIONS. Here, I analyse the strategy used by the translator in translating the personal pronouns. Furthermore, the analysis is continued to see the effect of the strategies used in the TQA in terms of accuracy and acceptability.

Chapter V is CONCLUSION AND RECOMMENDATIONS. I conclude the research findings based on the problem statements, including my mistake acknowledgement. Then, I deliver some recommendations for translator and other researchers.

CHAPTER II LITERATURE REVIEW

This chapter provides some literature reviews related to my study on analysing personal pronouns translation from BB to CPBR. There will be various definitions from many experts who are describing about translation, Cohesion system in English and Bahasa Indonesia, Translation Quality Assessment (TQA) and characteristics of storybooks for children.

Translation

1. Definition of Translation

There are various definitions of translation. Catford (1965) defines translation as “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (p. 20). In further explanation, Catford means SL as Source Language and TL as Target Language.

There are two things that are quite controversial within this statement; they are the word ‘replacement’ and ‘textual material’. Referring to ‘replacement’ there is a sense of changing the SL, which may create a new sense that differs from its basic sense. Then, Catford’s opinion about translation is too broad since it only limits on the ‘textual material’ instead of talking about other thing that is much more crucial in translation that is the message or the meaning.

This statement is along with what Larson (1998) says that: “Translation consists of transferring the meaning of the source language into the receptor language. This is done by doing from the form of the first language to the form of the second language by way of semantic structure. It is the meaning, which is being transferred and must be held constant. Only the form changes.” (p. 2).

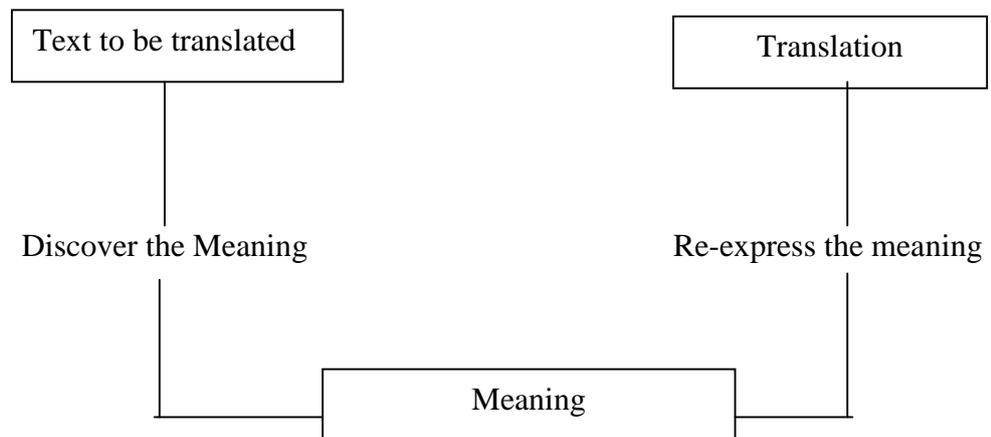
Nida and Taber (1974) try to define translation in an easier way by stating that “translating consists in reproducing in the receptor language the closest equivalent of the source language message, first in term of meaning and secondly in term of style.” (p. 12-13).

2. Translation as a Process

In a broad sense, translation can be seen as a product or a process. As a product, a translation is the product of the process of translating (i.e. the translated text). As a process, translating is the process to translate; the activity rather than the tangible object (Bell, 1991: 13).

As a process, translation is shown in diagram as follows:

Diagram 2. 1. The translation Process



(Larson, 1998:3)

From the diagram above, there are some steps in the process of translation. First is deciding the source text. Second, the translator has to read the source text in order to discover the content of the text. From the activity, the translator is expected to get the meaning of the text, which is step number three. Then, the translator has to transfer the meaning/ message into the Target Language by taking many considerations of cultures and grammar. The last step is re-reading the translated text to do some checking. Then the translated text is produced.

3. Problems on Equivalence

Equivalence is a very important thing in translation process since the purpose of the translation is to achieve syntactical and semantically equivalent of Source Language into Target Language. This is along with what Catford (1965) says, “the central problem of translation practice is that of finding TL translation-equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.” (p. 21). Equivalence usually refers to a condition in which Source Language Text and Target Language Text fulfil the sameness communicative function. (Reiss & Vermeer in Shuttleworth & Cowie, 1997: 52)

Nida (in Munday, 2001) shares two basic types of equivalence: Formal and Dynamic equivalence. “Formal equivalence focuses attention on the message it self, in both form and the content. One is concerned that the message in receptor language should match as closely as possible the different elements in the source language.” (p. 41).

This type of equivalence is mostly oriented towards the Source Text structure and it is best regarded as a type translation that is often used in the academic atmosphere.

Further, Nida (in Munday, 2001) states that dynamic equivalence has what so called as “the principle of equivalent effect” where the relationship between receptor and the message should be substantially the same as that which existed between the original receptors and the messages (p. 42). By this type of equivalence, the translated text is expected to be so natural toward the target language readers.

At the word level, Baker (1992) investigates that there are some common problem on non-equivalence in translation. They are:

a. Culture- specific concepts

This problem is described as “the source-language word may express a concept which is totally unknown in the target language; it may relate to a religious belief, a special custom, or even a type of food” (Baker, 1992: 21)

For example, there is an Indonesian food named *brambang asem* that culturally cannot be found in the western country.

b. The source-language concept is not lexicalized in the target language.

Baker explains it as “the source-language word may express a concept which is known in the target language but simply not lexicalized, that is not ‘allocated’ a target-language to express it” (Baker, 1992: 21)

Hamburger is one of the examples of it. If it is translated into Bahasa Indonesia, there will be difficult to get an equal translation because Indonesian does not have a word to figure out the concept of hamburger.

c. The source-language word is semantically complex.

It happens whenever a single word of source language expresses a more complex set of meanings than a whole sentence. Or, the source-language word may be semantically complex (Baker, 1992: 22). An example of such case is a concept of ‘*akad nikah*’ in Javanese society. There is no equivalence word for his term in western societies.

c. The source and the target languages make different distinctions in means.

Baker explains that the target language may make more or fewer distinctions in meaning the source –language. For example, Indonesian has the concept of ‘*hujan-hujan*’ for going out in the rain with the knowledge that it rains, and ‘*kehujanan*’ for going out in the rain without any knowledge at all that it rains. Yet, in western countries there is no such kind of concept (Baker, 1992: 22).

d. The target-language lacks of a superordinate

The target language may have the specific words (hyponyms) but no general word (superordinate) to head the semantic field. There is one example to explain this problem. In Russian, there is no equivalent for the word ‘facilities’, which means ‘any equipment, building, services, etc. In fact, it has several specific words and expression that can be said as types of facilities, for example *sredstva peredvizheniya* (‘means of transportation’), *neobkhodimye pomeschcheniya* (‘essential accommodation’), and *neobkhodimoe aorudovanie* (‘essential equipment’) (Baker, 1992: 22-23).

e. The target language lacks a specific term (hyponym)

This problem is explained as “languages tend to have general words (superordinates) but lacks specific ones (hyponyms), since each language makes only those distinctions in meaning which seem relevant to its particular environment” (Baker, 1992: 23).

In English, there are many words in specific forms that are difficult to find the equivalence in many languages, for example *house* has many hyponyms, they are *bungalow, cottage, croft, chalet, lodge, hut, mansion, manor, villa, and hall*.

e. Different in physical or interpersonal perspective.

Baker (1992) states that “physical perspective has to do with where things or people are in relation to one another or to place” (p.23). Perspective may also have relation between participants in the discourse (tenor). McCreary (in Baker, 1992: 23) gives example of Japanese which has six equivalent for the word *give*, depending on who gives to whom: *yaru, ageru, morau, kureru, itudaku, and kudasaru*.

f. Differences in expressive meaning.

There may be a target language word that has the same propositional meaning as the source language, but it may have different expressive meaning (Baker, 1992: 23). If the target language equivalent is neutral compared to source language item, a translator may add the evaluative element to make the word more expressive. The word *batter* (as in child/ wife battering) may be translated by the more neutral Japanese verb *tataku* (to beat). In order to get the expressive meaning, the translator can add emotional feeling by adding *savagely* or *ruthlessly*.

Differ from Baker, Larson (1998) divides at least three things translator should pay a very much attention concerning equivalence; they are:

a. Translating a text that is known (shared) in the receptor language.

It is true that there are some concepts, which occurs in one language that also occurs in other languages. But, even though the concepts are the same, usually, they are packed or expressed differently. This causes an impossible literal equivalence. It means that a translator should remember that “language differ (1) as to the number and selection of meaning components combined in a word, and (2) as to the semantics interrelationships that may exist between words” (Beekman & Callow in Larson, 1998: 170). An example of this type is Aguaruna’s word *pegkeg*, which is translated into English. In English, *pegkeg* may have four equivalence words: goodness, holiness, righteousness, and virtue. Yet, the translator should choose the best choice between those four that switch the context of *pegkeg*.

b. Translating a source text that is unknown in the target receptor language.

Translating a concept of a certain Source Language that is unknown in the receptor culture is other difficulties for a translator. Larson (1998) states “the translator will not just be looking for an appropriate word to refer to something which is already part of the experience of the receptor language audience, but he will be looking for a way to express a concept which is new to speakers of that language” (p. 79). For example, Middle East’s word ‘*sheep*’, which functions as ‘*sacrifice for sin*’ is translated into languages among the tropical

forest groups of the Amazon. The concept of animal ‘*sheep*’ does not exist nor is there a comparable ‘*animal sacrifice for sin*’ (Larson, 1998: 181- 182).

c. Translating a text with key terms.

This type is actually a derivation of concept number two. This specially occurs whenever a translator finds special problems on lexical items within a text in which almost every text have key words. According to Larson (1998) “Key words are the most often words which represent an essential on basic concept of the text. They are often thematic” (p. 195).

For example, if one is translating an agricultural bulletin about irrigation for a language in which irrigation has never been employed as a way of doing agriculture, there will be a number of terms used repeatedly in the Source Text for which lexical equivalents should be determined before beginning the translation of the whole.

4. Strategies on Translation

After looking at some problems that may arise in translation process, a professional translator usually has some strategies to cope the problems. Baker (1992) offers some strategies used for dealing with various types of non-equivalence. The strategies are:

a Translation by more general word (super ordinate)

This is one of the most common strategies used by translator whenever he/ she cannot find a suitable source language word in target language (Baker, 1992:

26). For example, Indonesian word *nasi*, *beras*, *gabah*, and *padi* can only be translated simply rice in English.

b. Translation by a more neutral/ less expressive.

This strategy can be seen in the example below:

Source text (*China's Panda Reserves*).

Many of the species growing wild here and familiar to us as plants cultivated in European gardens-species like this exotic lily (Baker, 1992: 29).

Target text (back-translated from Chinese):

We are very familiar with many varieties of the wild life here, they are the kind grown in European gardens- varieties like his **strange unique** lily flower (Baker, 1992: 30).

Exotic is translated into strange unique because exotic has no equivalent in Chinese and other oriental languages. Westerners usually call something that is unusual and interesting which come from a distant country as exotic. Yet, oriental countries do not have this kind of concept.

c. Translation by cultural substitution.

Baker (1992) explains that: “This strategy involves replacing a culture-specific item or expression with a target language item which does not have the same prepositional meaning but likely to have a similar impact on the target reader. The main advantage of using this strategy is that it gives the reader a concept with which a/he can identify, something familiar and appealing” (p. 31)

For example, English proverb *do not cry over spilt milk* is translated in Bahasa Indonesia into *nasi sudah menjadi bubur*.

d. Translation using a loan word or loan word with explanation

The strategy is used whenever there is problem dealing with culture specific items, modern concepts, and buzz words. Explaining the loan word is very useful when the word is repeated many times. It means that after being explained, the loan word can be used on its own (Baker, 1992:34).

Baker provides example fro this case: there is a word I English *cap* that is translated into Arabic; the translated text is using loan word and explanation.

Source text (*Kolestral super*)

For max effect, cover the hair with a plastic cap or towel (Baker, 1992: 35).

Target text (back-translated from Arabic)

For obtaining maximum effectiveness, the hair is covered by means of a ‘cap’, **that is a plastic hat which covers the hair**, or by means of towel (Baker, 1992: 36).

e. Translation by paraphrase using a related word

Baker (1992) explains this strategy as a strategy that “tends to be used when the concept expressed by the source item is lexicalised in the target language but in a different form” (p. 37). Here is the example:

Source text (*Kolestral Super*):

The rich creamy KOLESTRAL –SUPER is easy to apply and has a pleasant fragrance. (Baker, 1992: 37)

Target text (back-translated from Arabic):

Kolestral-super is rich and concentrated in its make-up which gives a product **that resembles cream**...(Baker, 1992: 37).

f. Translation by paraphrase using unrelated words.

Baker (1992) states that this strategy can be employed: “If the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some context. Instead of related word, the paraphrase may be based on modifying a superordinate or simply on

unpacking the meaning of the source item, particularly if the item in question is semantically complex” (p. 38)

As the example, the word *affidavit* is translated into a written communication supported by an oath. Here is the complete example:

Source text ('A secret best seller', *The Independent*, November 1988):

In the words of a Lonrho affidavit dated 2 November 1988, the allegations... (Baker, 1992: 38).

Target text (back-translated from Arabic):

According to the text of **written communication supported by an oath** presented by Lonrho organization and dated 2 November 1998, the allegations... (Baker, 1992: 38).

g. Translation by omission.

This strategy is usually employed whenever the translator thinks that a particular word is not valuable enough and it does not change any meaning at all whenever it is omitted or deleted. Baker (1992) says, “ If the meaning conveyed by a particular item or expression is not vital enough o the development of the text to justify the destructing the reader with lengthy explanations, translator can and often do a simply omit translating the word or expression in question” (p. 40). Here is the example:

Source text (China's Panda Reserves):

The panda's mountain is rich in plant life and gave us many of the trees, shrubs and herbs prizes in European gardens (Baker, 1992: 41)

Target text (back-translated fro Chinese):

The mountain settlements of the panda have rich varieties of plants. There are many kinds of tree, shrubs and herbal plants that are preciousy regarded by European gardens (Baker, 1992: 41).

h. Translation by illustration

This is the last strategy offered by Baker in which she states that this strategy is “useful option if the word which lack an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise, and to the point.” (Baker, 1992: 42).

Besides the strategies offered by Baker, there are some other strategies offered by other experts. Vinay and Darbelnet (in Munday, 2001) shows two main strategies that comprise seven procedures. They are:

a. Direct translation

This strategy has basically the same sense as literal translation. For this, Vinay and Darbelnet have three main procedures.

1) Borrowing

In borrowing, “the SL word is transferred directly to the TL” (Vinay and Dalbernet in Munday, 2001: 56). The examples of this procedure are Russian’s *galsnost* and *perestroika* that are used in English and other languages to fill a semantic gap in the TL.

2) Calque

Calque is “a special kind of borrowing where the SL _expression or structure is transferred in a literal translation” (Vinay and Darbelnet in Munday, 2001: 56). For example is the French calque, Compliments de la Saison’ fro English ‘Compliments of the Season’.

3) Literal translation

Sometimes, this procedure is known as ‘word-for-word translation’. Vinay and Darbelnet (in Munday, 2001) describe this as being most common between languages of the same family and culture. The example of this procedure is ‘I left my spectacles on the table downstairs’ which becomes ‘*J’ai laisse mes lunettes sur Ia table en bas*’ (.Vinay and Darbelnet in Munday, 2001: 57).

b. Oblique translation

Oblique translation refers to free style of translation. This is having four procedures.

1) Transposition

Vinay and Darbelnet (in Munday, 2001) define transposition “as a change of one part of speech for another without changing the sense” (p. 57).

Transposition is divided into two:

- a) Obligatory: ‘*des son lever*’ in a particular past context would be translated into ‘as soon as she got up’.
- b) Optional: in the reverse direction ‘as soon as she got up’ could be translated literally into ‘*des qu’elle s’est levee*’ or as a transposition in ‘*des son lever*’.

There are at least 4 types of shift or transposition offered by Catford and Vinay and Darbelnet (in Newmark, 1998), they are:

- a) First type is the change from singular to plural; e.g. ‘furniture’: *des meubles*; ‘applause’: *des applaudissements*, etc. (Catford and Vinay and Darbelnet in Newmark, 1998: 85).
- b) The second type is whenever an SL grammatical structure does not exist in the TL. The gerund, as an example, can be translated by verb-noun (*le travail, die Arbeit*) or a subordinate clause (‘when, if, etc. I work with you’), with a recast main clause, or, in some languages, a noun-infinitive (e.g. *das Arbaiten*), which is formal style), or an infinitive (Catford and Vinay and Darbelnet in Newmark, 1998: 85).

c) The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usages in the TL (Catford and Vinay and Darbelnet in Newmark, 1998: 86).

For example, 'I will be waiting for you' is translated into '*Saya akan sedang menunggumu*'. Grammatically, the translated text is correct, but Indonesian target reader cannot accept such kind of sentence.

d) The last type of transposition is the replacement of a virtual lexical gap by a grammatical structure (Catford and Vinay and Darbelnet in Newmark, 1998: 87).

For example, thus a complex sentence can normally be converted to a coordinate sentence, or to two simple sentences, such as: *Si lui est aimable, sa femme est arrogante*- 'He is (may be) very pleasant, but his wife is arrogant' or 'He is pleasant; his wife, however, is arrogant' (Catford and Vinay and Darbelnet in Newmark, 1998: 87). This strategy can be regarded as general option available for stylistic consideration.

2) Modulation

Modulation is defined as something "changes the semantics and point of view of the SL" (Vinay & Darbelnet in Munday, 2001: 57). It can be in two types:

a) Obligatory: e.g. 'the time *when*' translates as '*le moment ou*' [literally: the moment *where*].

b) Optional: the reversal of point of view in 'it is not difficult to show' – '*il est facile de demontrer*' [literally: 'it is easy to show'].

Modulation at the level of message is subdivided into: abstract for concrete, Cause—effect, part—whole, part—another part, reversal of terms, negation of opposite, active to passive (and vice versa), space for time, rethinking of intervals and limits (in space and time), and change of symbol (including fixed and new metaphors) (Vinay & Darbelnet in Munday, 2001: 58)

3) Equivalence

Vinay & Darbelnet (in Munday, 2001) use this term to refer to “cases where languages describe the same situation by different stylistic or structural means” (p. 58). This procedure is very useful for translating idioms and proverbs, such as: ‘*comme un chien dans un jeu de quilles*’ is translated into ‘like a bull in a chine shop’.

4) Adaptation

Adaptation involves “changing the cultural reference when a situation in the source culture does not exist in the target culture” (Vinay & Darbelnet in Munday, 2001: 58). For example, cultural connotation of a reference in an English text to the game of cricket might be best translated into French by a reference to the Tour de France.

Another popular strategy employed by professional translator is what Catford (in Munday, 2001) calls as ‘shift’. He divides it into two:

a. Shift of level

A shift level would be something that is expressed by grammar in one language and lexis in another. (Catford in Munday, 2001: 60). For example, cases where French conditional corresponds to lexical items in English: e.g. ‘trois touriste *auraient ete tues*’ [literally: ‘three tourists have been killed’] = ‘three tourist *have been reported killed*’.

b. Category shift

There are four subdivision of this shift, they are:

1) Structural shifts

Catford (in Munday, 2001) defines this as the most common form of shift and involve mostly a shift in grammatical structure. For example, the subject pronoun+ verb + direct object structures of ‘ I like jazz’ is translated into object pronoun + verb + subject noun structure in Spanish (me gusta el jazz) (p. 61).

2) Class shift

This shift happens from one part of speech to another. The example of this type of shift is the English pre-modifying adjective *medical* in a medical student is translated into French adverbial qualifying phrase *en medecine* in *un etudiant en medesine* (Catford in Munday, 2001: 61).

3) Unit shift or rank shift

These are shifts where the translation equivalent in the TL is at different rank to the hierarchical linguistic units of sentence, clause, group, word and morpheme.

4) Intra-system shifts

These are shifts that take place when the SL and TL possess approximately corresponding systems but where 'the translation involves selection of a non-corresponding term in the TL system'. For example, the advice (singular) in English is translated into *des conseils* (plural) in French (Catford in Munday, 2001: 61).

B. Cohesion

Text cohesion is a unit of a language in use and is best regarded as a semantic unit, a unit not of form but of meaning. It usually has what is called as texture which functions to unify it. A good text is a text with high level of texture, which comes from cohesive relations that exist between each part of it; it means a good text is a text with a good cohesive system.

Halliday and Hasan (1976) argue that cohesion is “semantic relation between an element in the text and some other elements that is crucial to the interpretation of it” (p. 8). They, then, define that cohesion “refers to the range of possibilities that exist for linking something with what has gone before” (p.10). From the definitions, it can be said that, actually, cohesion is a kind of surface structure (whether lexical and grammatical feature) which has connections to the deep structure (meaning). Or, cohesion “makes use of formal surface features (syntax and lexis) to interact with ‘underlying semantic relations’ or ‘underlying functional coherence’ to create textual unity” (Bell, 1991: 155).

Every language has its own cohesion system. In English, there are at least five makers of cohesive relationships (offered by Halliday and Hasan, 1976; Bell, 1991; and Baker, 1992); they are reference, substitution, ellipsis, conjunction and lexical conjunction. In other hand, Bahasa Indonesia also employs five ways in which cohesive relationship is achieved; they are: cohesion by means of deletion (*kohesi dengan pelepasan / \emptyset*), cohesion by means of pronoun (*kohesi dengan pemakaian pronominal*), cohesion by means of substitution (*kohesi dengan penyulihan*), cohesion by means of repetition (*kohesi dengan penyebutan ulang*) and cohesion by means of conjunction (*kohesi dengan pemakaian konjungsi*) (Ebah S, SS. T. Wisnu S, and Syahidin B, 1996: 8-9).

1. Cohesive System in English

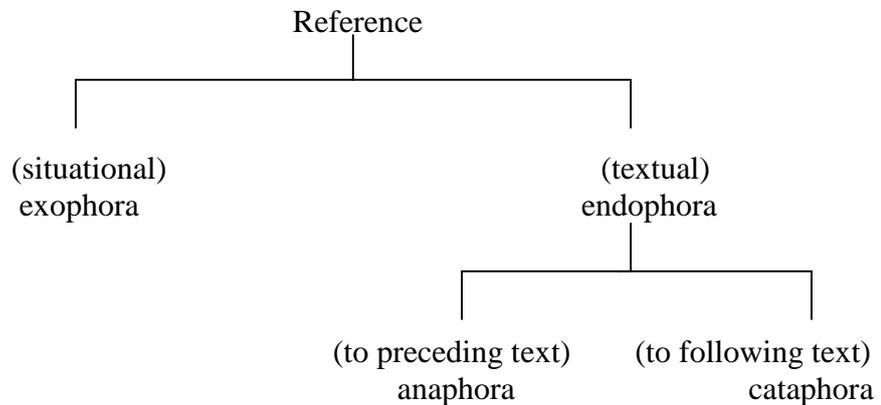
As stated above, English has five ways in which cohesive relationship is achieved: reference, substitution, ellipsis, conjunction and lexical conjunction.

a. Reference

Baker (1992) defines reference as a term traditionally used in semantics for the relationship which hold between a word and what it points to in the real world (p. 181). According Halliday and Hasan (1976), reference is “a semantic relation which has property of definiteness or specificity” (p. 32). It means that reference is something that allows reader/ hearer to trace participants, entities, events, etc. in the text.

Generally, reference is divided into two: situational reference (exophora) and textual reference (endophora). It can be drawn as follows:

Diagram 2. 2. Types of Reference



(Halliday and Hasan, 1976: 33)

Exophora (or Bell’s exophoric) is “reference outside the text which makes interpretation possible only by making use of the *context* in which the text is being used.” (Bell, 1991: 156) For example, ‘*That must have cost a lot of money*’ is having exophoric reference; that is ‘that’. Readers/ hearers can understand what is

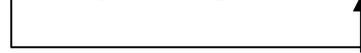
meant by ‘that’ if there is statement, e.g. ‘*I’ve just been on holiday in Tahiti*’, which provides the context of situation.

In other hand, endophora (or Bell’s endophoric) is “reference to item within the text itself which make interpretation possible by making use the ‘context’ ” (Bell, 1991: 156). Endophoric reference is divided into ‘anaphoric/ anaphora’ which refers to a reference to an earlier part of the text, and ‘cataphoric/ cataphora’ which means reference to the following text. Here are the examples:

(1) Here’s *Sue*. **She** has just arrived. (anaphora/ anaphoric)



(2) *They*’ve gone to Spain, **the Smiths**. (cataphora/ cataphoric)



(Bell, 1991: 155)

Specifically, there are three types of reference offered by Halliday and Hasan (1976): personal, demonstrative and comparative reference.

1) Personal Reference

Personal reference is a reference by means of function in the speech situation, through the category of person (Halliday & Hasan, 1976: 37). Here are the items under this personal reference:

Table 2.1. Items of Personal Reference

<i>Semantic category</i> <i>Grammatical category</i> <i>Class</i>	Existential		Possessive	
	Head		Modifier	
	Noun (pronoun)		Determiner	
<i>Person:</i>				
<i>Speaker (only)</i>	i	me	mine	my
<i>Addressee(s), with/ without other person(s)</i>	you		yours	you
<i>Speaker and other person(s)</i>	we	us	ours	our
<i>Other person, male</i>	he	him	his	his
<i>Other person, female</i>	she	her	hers	her
<i>Other persons; objects</i>	they	them	theirs	their
<i>Objects; passage of text</i>	it		[its]	its
<i>Generalized person</i>	one			one's

(Halliday and Hasan, 1976: 38)

There are two types of personal reference: personal reference that referring the process defined by their roles in the communication process (speech roles) and all other entities on the other roles (the structure of personal reference). Here is the explanation:

a) Speech Roles

In speech roles, personal reference represents somebody's roles within a conversation. The roles are 'speaker' and 'addressee'. Speaker is someone who is speaking, while addressee is 'hearer' or 'listener'. In traditional categories, this role is defined as first and second person (I, you, and we) and third person (he, she, it, they, one).

b) Other roles

This role is a role within a structure of a text. Within word class, personal reference belongs to class Noun, subclass Pronoun and class Determiner.

(1) Class Noun, subclass Pronoun

In this class, personal reference (or can be called as personal pronoun) functions as Head, sole element, in the nominal group. Then, personal

(Halliday and Hasan, 1976: 44)

To make this personal reference clearer, Collins (1990) tries to explain about referring to people and things without naming them as pronouns. He argues that pronouns make statements less repetitive while showing how the subjects and objects of a clause or a series of clauses are connected (Collins, 1990: 28). Collins (1990), then, defines personal pronouns into two sets: subject pronouns and object pronouns. Subject pronouns are used to refer to the subject of a clause, while object pronouns are used as the object of a clause. To make the description clear, here are the tables:

Table 2. 3. Table of Subject Pronouns

	singular	Plural
1 st person	I	we
2 nd person	you	
3 rd person	he she it	they

(Collins, 1990: 29)

Table 2. 4. Table of Object Pronouns

	Singular	Plural
1 st person	me	us
2 nd person	you	
3 rd person	him her it	them

(Collins, 1990: 30)

The tables above can be explained further on the example below:

- 1) I don't know what to do.

You may have to wait a bit.

(Collins, 1990: 29)

2) “He likes you”, he said so.

A man gave him a car.

(Collins, 1990: 31)

Example 1) shows that I and You function as subject pronouns as they are the subject in the clauses. Meanwhile, You and Him on the example 2) represent the object clause. **You** and **It** are two pronouns which are having the same form for theirs subjects and objects.

Besides discussing about subject and object pronouns, Collins also talks about possessive pronouns. He explains that possessive pronouns indicate that something belongs to someone or is associated with them (Collins, 1990: 32). Here are the examples:

1) Is that coffee yours or mine?

2) My marks were higher than his.

To see the complete possessive pronouns, here is the table:

Table 2. 5. Table of Object Pronouns

	Singular	Plural
1 st person	mine	ours
2 nd person	yours	
3 rd person	his hers	theirs

(Collins, 1990: 32)

Quirk, Greenbaum, Leech, and Svartuck (1985) categorize personal pronoun into three cases, subjective, objective and genitive (or possessive pronoun which later on is divided into determinative and independent).

The examples are:

- 1) We are students of English Department. (Subjective)
 - 2) She tells him the way to the market. (Objective)
 - 3) My motorcycle is now in the parking area. (Genitive Determinative)
- That car is mine. (Genitive Independent)

Table 2.5 below describes the items of personal pronouns according to Quirk, Greenbaum, Leech, and Svartuck (1985):

Table 2. 6. Table of Personal Pronoun

	PERSONAL PRONOUN		REFLEXIVE PRONOUN	POSSESSIVE PRONOUN	
	Subjective case	Objective case		Determinative function	Independent function
1 st PERSON					
Singular	<i>I</i>	<i>me</i>	<i>myself</i>	<i>my</i>	<i>mine</i>
Plural	<i>we</i>	<i>us</i>	<i>ourselves</i>	<i>our</i>	<i>ours</i>
2 nd PERSON					
Singular	<i>you</i>	<i>you</i>	<i>yourself</i>	<i>you</i>	<i>you</i>
Plural	<i>you</i>	<i>you</i>	<i>yourselves</i>	<i>you</i>	<i>you</i>
3 rd PERSON					
Sing. Masculine	<i>he</i>	<i>him</i>	<i>himself</i>	<i>his</i>	<i>his</i>
Sing. feminine	<i>she</i>	<i>her</i>	<i>herself</i>	<i>her</i>	<i>hers</i>
Sing. Non-personal	<i>it</i>	<i>it</i>	<i>itself</i>	<i>its</i>	
plural	<i>they</i>	<i>them</i>	<i>Themselves</i>	<i>their</i>	<i>theirs</i>

(Quirk, Greenbaum, Leech, and Svartuck, 1985: 346)

There is another type of personal reference introduced by Hoey. Hoey (in Baker, 1992) introduces what so called as **co-reference**; co-reference is “not strictly a linguistic feature at all but a matter of real-world knowledge” (p. 182). An example of co-referential items is “Mrs. Thatcher—The Prime Minister—The Iron Lady—Maggie”. Taking into account this reference, Baker argues “recognizing a link between ‘Mrs. Thatcher’ and ‘The Iron Lady’ depends on knowledge of the world rather than on textual competence” (p. 182).

2) Demonstrative Reference

Demonstrative reference is essentially a form of verbal pointing in which the speaker identifies the referent event by locating it on a scale of proximity. (Halliday and Hasan, 1976: 57)

To make it clear, demonstrative items are explained as follows:

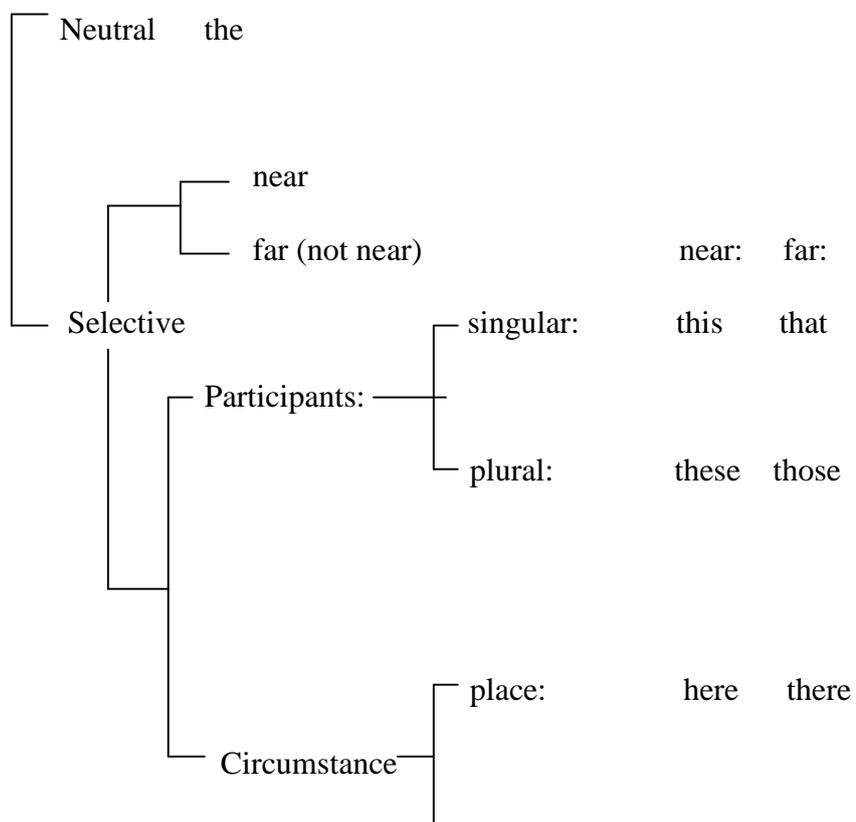
Table 2. 7. The Items of Demonstrative Reference

		Selective		Non-selective
		Modifier/ head	Adjunct	Modifier
<i>Proximity:</i> <i>Near</i>	<i>Class</i>	Determiner	Adverb	Determiner
		this these	here [now]	
Far	<i>Class</i>	that those	there then	
				the
Neutral				

(Halliday and Hasan, 1976: 38)

The system of personal reference (when it is neutral or selective) is as follows:

Diagram 2. 3. The system of Demonstrative Reference



— time: now then

(Halliday and Hasan, 1976: 57)

“*Here, there, now* and *then*” as circumstantial demonstrative refer to the location of a process in space or time, while “*this, these, that, those, and the*” refer to location of some thing, typically, some entity- person/ object- that is participating in the process and occur as elements within nominal group.

In general, Halliday and Hasan (1976) conclude that “this, these and here” imply proximity to the speaker; while “that, those, and there” imply distance from the speaker, which may or may not involve proximity to the addressee—the meaning is ‘near you’ or ‘not either of us’. (p. 58-59)

For example a) There seems to have been a great deal of sheer carelessness.

This is what I can’t understand.

b) There seems to have been a great deal of sheer carelessness.

Yes, that’s what I can’t understand.

From the example above, the distinction is clearly seen as relation to ‘near (the speaker)’ and ‘not near’. In a), *this* is employed, which means ‘what I have just mentioned’, which also means ‘near me’. On the other hand, *that* in b) represents ‘what you have just mentioned’.

3) Comparative Reference

Comparative reference is indirect reference by means of identity or similarity.

(Halliday and Hasan, 1976: 37). Here are the comparative reference items:

Table 2. 8. The Items of Comparative Reference

Grammatical function

Class

General comparison

Identity

General similarity

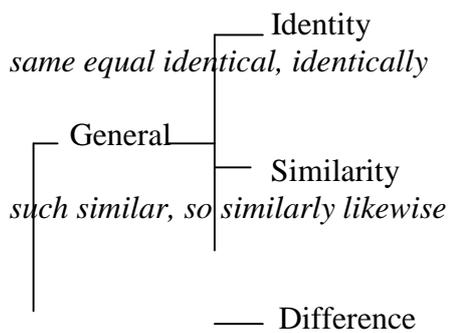
Difference (i.e. non-identity or similarity)

Particular comparison:

(Halliday and Hasan, 1976: 37).

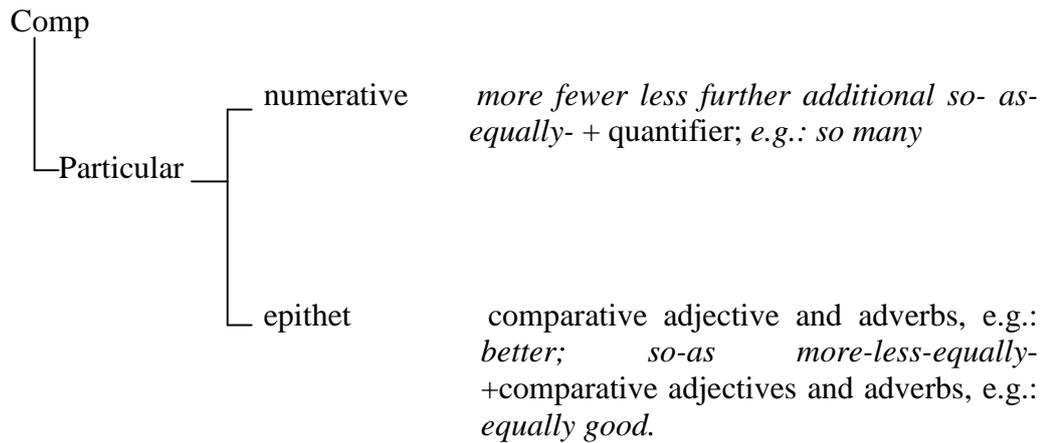
Comparative reference is divided into two: General Comparison and Particular Comparison. The system is as follows:

Diagram 2. 4. The System of Comparative Reference



Modifier: Deitic/ epithet (see below)	Sub modifier/ Adjunct
Adjective	Adverb
Same identical equal Similar additional Other different else	Identically Similarly, likewise So such Differently otherwise
Better, more etc [comparative adjective quantifiers]	So more less equally

and other different else, differently otherwise



As the figure above, basically comparative reference can be divided into two: General Comparative and Particular Comparative. Here is the explanation:

a) General Comparative

This defined as “comparison that is simply in terms of likeness or unlikeness without respect to any particular property” (Halliday and Hasan, 1976:77-78). Likeness may take the form of identity, where two things are in fact the same thing, or of similarity where two things are like each other. Here are the examples:

(1) It’s the same cat as the one we saw yesterday

(form of identity)

(2) It’s a similar cat to the one we saw yesterday

(form of similarity)

(Halliday and Hasan, 1976: 78)

General comparative also has negative, such as in ‘It’s a different cat from the one we saw yesterday’

b) Particular Comparative

Particular comparative means “comparison that is in respect of quantity and quality” (Halliday and Hasan, 1976: 77). They divide particular comparative into two terms:

(1) The comparison in term of quantity

This kind of comparison is usually expressed in Numerative element in the structure of the nominal group: by a comparative quantifier (e.g. *more* in *more mistakes*); or by an adverb of comparison sub modifying a quantifier (e.g. *as* in *as many mistakes*) (Halliday and Hasan, 1976: 80).

(2) Comparison in terms of quality

- Comparison in the epithet element in the nominal group

By this items of quality, comparison is expressed by comparative adjective, e.g. *higher*, or by an adverb of comparison sub modifying an adjective, e.g. *so* in *so difficult task*. The example is: *we are demanding higher living standards* (Halliday and Hasan, 1976: 81).

- Comparison as Adjunct in the Clause

This can be achieved through a comparative verb or an adverb of comparison sub modifying on adverbs.

Example: Cambridge rowed **faster** (Comp. Adverb)

She sang **as** sweetly (Comp. as Adjunct)

b. Substitution

Substitution is another way of making cohesive relationship. Unlike reference that works on the relation between meanings, substitution (and ellipsis) works on the relation between linguistics items; such as words or phrase. Baker (1992) states “in substitution, an item (or items) is replaced by another item (or items)” (p. 186). Halliday & Hasan (1976) offer three types of substitution:

1) Nominal Substitution

This is a substitution functions the substitute as noun, and there are three words which works on this level: *one/ ones* and *same*.

a). The meaning of substitute *one/ ones*

One/ ones substitutes noun that is to function as “Head” in the noun group. (Halliday and Hasan, 1976: 92).

Example: Is that a tennis racket?

No it’s a squash one.*

(Halliday & Hasan, 1976: 97)

**One*, here, replaces the Head (racket) of the noun group (a tennis racket).

b) The meaning of substitute *same*

Unlike *one/ ones* which substitute only the head of noun phrase, *same* substitute the whole noun group. Usually *same* is accompanied by *the* whenever it occurs in the discourse.

Example: X : I’ll have two poached eggs on toast, please.

Y : I’ll have the same.*

The same, here, is substituting the whole noun phrase: *two poached eggs on toast*.

2) Verbal Substitution

The verbal substitute in English is *do* and *its derivations* (does, did, doing and done). Halliday & Hasan (1976) state, “this operates as Head of a verbal group, in the place that is occupied by the lexical verbs; and its position is always final in the group” (p. 112).

Example:

- a. “The words did not come the same as they used to *do*”.
- b. “I don’t know the meaning of half those long words, and, what’s more, I don’t believe you *do* either.”

(Halliday & Hasan, 1976: 112)

The example above is taken from *Alice in Wonderland* in Halliday and Hasan’s book. The first *do* in (a), substitute for *come*; that in (b) substitute for *know the meaning of half those long words*.

3) Clausal Substitution

There is one further type of substitution offered by Halliday & Hasan (1976) in which what is presupposed is not an element within the clause but an entire clause. The words use as substitutes are *so* and *not*.

Example: a) Is there going to be an earthquake?

It says *so*.

(Halliday & Hasan, 1976: 130)

Here, the *so* presupposes the whole of the clause *there's going to be an earthquake*.

b) Has everyone gone home?

I hope not.

(Halliday & Hasan, 1976: 133)

Here, the *not* in *I hope not* means I hope no one has gone home.

c. Ellipsis

The next item in the discussion of making cohesion in English is talking about Ellipsis. The starting point of the discussion is talking about “something left unsaid” (Halliday & Hasan, 1976: 142). According to Baker (1992), “ellipsis involves the omission of an item... This is a sense of leaving something unsaid which is nevertheless understood.” (p. 187). There are three types of ellipsis based on the Halliday & Hasan division: nominal ellipsis, verbal ellipsis and clausal ellipsis.

1) Nominal Ellipsis

Nominal ellipsis means ellipsis in the level of nominal group. Here is the example: “Take these pills three times daily. And you’d be better have some more of *those two*”. (Halliday & Hasan, 1976: 157). *Those* is the elliptical form of *these pills*.

2) Verbal Ellipsis

Verbal ellipsis is ellipsis in the level of verbal group. Here are the Examples:

- a. Have you been swimming?
Yes, I have.
- b. What have you been doing?
Swimming
- c. Did Jane know?
Yes, she did.

(Halliday & Hasan, 1976: 171)

On the example a, the word *have* does not only stand for itself, but it replaces the whole of *I have been swimming*. In the example b, *swimming* represents the deleted words *I have been swimming* or *I am swimming*. At last, the word *did* in the example c represent that *Jane knew*.

3) Clausal Ellipsis

Clausal ellipsis is the last type of ellipsis in which happens on the level of clause. Here are some examples of it:

- a. What was the duke going to do?
Plant a row of poplars in the park.

(Halliday & Hasan, 1976: 197)

- b. Who was going to plant a row of poplars in the park?
The Duke was.

(Halliday & Hasan, 1976: 198)

In answer a, the Subject and the verbal group (finite) is omitted, and in answer b, the Complement and Adjunct is omitted, besides the within the verbal group, the word *plant* is also omitted.

d. Conjunction

Cohesion can also be maintained through conjunctive elements. Halliday & Hasan (1976) argue that “Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meanings; they are not primarily devices for reaching out into the preceding (or following) text, but they express certain meanings which presuppose the presence of other components in the discourse. (p. 226). Conjunction involves the use of formal markers to relate sentences, clauses and paragraphs to each other. Conjunction signals the way the writer wants the reader to relate what is about to be said to what has been said before (Baker, 1992: 190). Baker also offers some types of conjunction in English:

- 1) Additive : and, or, also, in addition, furthermore, besides, similarly, likewise, by contrast, for instance;
- 2) Adversative: but, yet, however, instead, on the other hand, nevertheless, at any rate, a matter of fact;
- 3) Causal: so, consequently, it follows, for, because, under the circumstances, for this reason;
- 4) Temporal : then, next, after that, on another occasion, in conclusion, an hour later, finally, at last;
- 5) Continuous: now, of course, well, anyway, surely, after all.

(Baker, 1992: 191)

**Concerning about conjunction, there are some rules
needed to be looked at very carefully, the rules are:**

- 1) The same conjunction may be used to signals different relation, depending on the context.
- 2) These relations can be expressed by a variety of means; the use of conjunction is not only device for expressing a temporal or casual relation. For example, in expressing temporal relationship, verb such as follow or *proceed* may be used. And in showing the causal relation, the word *cause* and *lead to* may also be used instead only used other conjunctive markers.

Conjunctive relation does not only reflect relation between external phenomena, but may also be set up to reflect relations which are internal to the text or communicative relation. For example, in reflecting temporal meaning, *first*, *second*, *third*, *etc.* can be used.

e. Lexical Cohesion

The last cohesion device is lexical cohesion. According to Halliday and Hasan (1976), lexical cohesion is “the cohesive effect achieved by the selection of vocabularies”.(p. 274). Baker (1992), then, explains that lexical cohesion “refers to the role played in organizing relations within a text”(p. 202).

There are two types of lexical cohesion: Reiteration and Collocation. Here is the explanation:

1) Reiteration

Reiteration is a form of lexical cohesion that involves the repetition of a lexical item. A reiterated item may be a repetition of an earlier item, a synonym or near-synonym, a superordinate, or a general words. The example below will explain more about the reiteration:

There’s a boy climbing that tree.

- a). *The boy* is going to fall if he doesn’t take care. (repetition)
- b). *The lad*’s going to fall if he doesn’t take care. (synonym)
- c) *The child*’s going to fall if he doesn’t take care. (superordinate)
- d). *The idiot*’s going to fall if he doesn’t take care. (general word)

(Baker, 1992: 203)

From the example above, a) is the repetition of *boy*, *the lad* is the synonym of *boy*, the superordinate of *boy* is *child*, and the general word for *boy* is probably *idiot*.

2) Collocation

Haliday & Hasan (1976) define collocation as “cohesion that is achieved through the association of lexical items that regularly co-occur.” (p. 184).

Baker supports this definition by stating that collocation involves “a pair of lexical items that are associated with each other in the language in some way.”

(p. 203).

Examples of collocation are:

- a) Various kinds of oppositeness of meaning: e.g.. boy/ girl; love/ hate; obey/ order.
- b) Associations between pairs of words from the same ordered series: e.g. Tuesday/ Thursday, dollar/ cent.
- c) Associations between pairs of words from unordered lexical sets: e.g.
Part whole relations: car/ brake, body/ arm, bicycle/ wheel;
Part-part relation: mouth/ chin, verse/ chorus;
Co-hyponymy: red/ green (color), chair/ table (furniture).

(Baker, 1992: 203)

2. Cohesive System in Bahasa Indonesia

There are various ways in which cohesion in Bahasa Indonesia is achieved. Samsuri (1998) offers:

a. Cohesion by Causal Relationship (*Hubungan Sebab Akibat*)

By this relation, a text which, for example, consisted of two sentences is called to be cohesive if the first sentence is the reason for the existence of the second sentence or vice versa. Usually, it employs the words *sebab* and *karena*. Here

is the example: *Pak Amat mengidap penyakit paru-paru sebab ia banyak merokok* (Samsuri, 1998: 35)

- b. Cohesion by Using Features that connect the discourse (Pemarkah- Pemarkah yang menghubungkan apa yang telah dikatakan dengan apa yang telah dinyatakan sebelumnya dalam wacana).

This way is divided into sub-divisions:

- 1) Advanced Features (*Pemarkah Lanjutan*), for conjunction that connects the preceding sentence(s) that begin with this feature (Samsuri, 1998: 35). Here are the conjunctions of advanced features:

*Taksonomi
Adiktif*

*Pemarkah
dan pula*

Akibat

sebab itu , karena itu

*Alternatif
Dibitatif
Ekseptif
Korsetif
Misalan
Optatif
Uraian*

*atau, jika tidak
jangan-jangan
kecuali
walaupun, biarpun
misalnya, umpamanya
mudah-mudahan, moga-moga
adapun*

(Samsuri, 1998: 35)

- 2) Conjunctive Features (*Pemarkah Konjungsi*)

These features are those, which simply connect two/ more sentences.

Here are the conjunctions:

*Taksonomi
Aditif*

*Pemarkah
dan, tahu*

Adversatif

tetapi, namun

*Akibat
Alasan
Balikan*

*sebab itu, karena itu
walaupun (biarpun) demikian
sebaliknya*

*Eksesif
Ekseptif*

*malahan, bahkan
kecuali*

(Samsuri, 1998: 35)

c. Cohesion by means of Repetition (*Repetisi*)

Cohesive relation can be also achieved by repetition (both in words and phrases). Here are the examples:

- a) *Prof. Dr. Setiabudi Gunawan mulai pensiun bulan ini. Prof. Gunawan merupakan satu-stunya guru besar futurisme di Indonesia.*
- b) *Kucing itu suka hidup bersam manusia. Sayangnya kucing itu tidak dapat dipercaya.*

d. Cohesion by Means of Lexical Changing (*Penggantian Leksikal*), Form Substitution (*Substitusi Bentuk*), Ellipsis (*Elipsis*) and Metaphor (*Metafora*).

To achieve a clear understanding, here are the examples:

- a) *Putri pahlawan Aceh itu makin besar. Gadis itu sekarang duduk di sekolah menengah.*

The word *Gadis itu* is another form of *Putri (pahlawan Aceh)*. Both are having the same reference, and *Gadis itu* is just a lexical changing of *Putri pahlawan Aceh*.

- b) *Pak Kamil mempunyai kuda Arab. Tetangga kami mempunyai seekor juga.*

There is a substitution from the example above; *kuda Arab* is substituted by *seekor*.

- c) *Anak kami dua hari ini ujian Sipenmaru, dan anak Pak Hasan juga.*

This type of relation is ellipsis. The sentence consists of clausea: *Anak kami dua hari ini ujian Sipenmaru* and *dan anak Pak Hasan juga*. There is part of the second clause that is omitted for; actually, the clause is *dan anak Pak Hasan ujian Sipenmaru*. It means that *ujian Sipenmaru* is eliminated.

d) *Jika Endah menjadi gadis cantik, tidak megherankan, karena ibunya dahulu junga bunga sekolah kami.*

The sentence is cohesive by means of metaphor (metafora), one type of figurative language. Metaphor is seen on the word *bunga* that is associated with the previous words: *gadis cantik*.

e. Lexical Relation (Hubungan Leksikal)

By this relation, cohesion is shown by several means:

1) Hyponym (*Hiponimi*)

Hyponym (*Hiponim*) is a relation in which a word is under category of other word. For example: *Mawar* (rose) is the hyponym of *Bunga* (flower).

2) Part-whole Relation (*Bagian-Utuhan*)

By this relation, a word/ item is a part of other word. The example is head (*kepala*) is a part of human (*manusia*).

3) Collocation (*Kolokasi*)

This relation is explained as the word Monday used in the same sentence with Tuesday for they are under the same category, day.

f. Advanced Structural Relation (*Hubungan Struktural lanjutan*)

a. Clause Substitution (*Substitusi Klausa*)

This relation is actually the same like other substitution mentioned before, but in the level of clause. This is the example: *Pak Amat belum membayar PBB. Pak Karto pun belum.*

b. Comparation (*Perbandingan*)

Cohesion by means of comparation is seen in the example: *Kepalanya lebih keras daripada palu godam.* In the example, *kepala* (head) is compared with *palu godam*.

c. Syntactical Repetition (*Perulangan Sintaktik*)

This relation is actually the same like the previous repetition but this is the whole one. Here is the example: *Amat dan anaknya datang. Badu dan istrinya datang.* From the example, the repetition happens toward the whole sentence.

Ebah Suhaebah, SS. T Wisnu Sasangka, and Syahidin Badru (1996) explain another way from which cohesive system is gained in the Bahasa Indonesia. They argue that cohesion in Bahasa Indonesia can be achieved by Deletion (*Pelesapan/ Φ*), Ssubstitution (*Penyulihan*), Repetition (*Penyebutan Ulang*), and cohesion by means of Conjunction (*Konjungsi*).

a. Deletion (*Pelesapan / Φ*)

Pelesapan or deletion means there is a word/ item that is not expressed explicitly since there is something within the discourse that already represent the meaning of the deleted word. The example is: *Pada waktu akan ada tes akhir semester, Amir tidak membawa pensil. Padahal semua jawaban harus ditulis dengan menggunakan **pensil 2B**. amir meminjam pensil kepada Bu Guru. Bu Guru mengambiil sebuah **pensil** lalu diberikannya kepada Amir.*

(Ebah Suhaebah, SS. T Wisnu Sasangka and Syahidin Badru, 1996: 9)

The bold word, *pensil*, does not refer to another pencil except *pensil 2B*, and the feature *2B* is included within the word *pensil*.

b. Pronoun

Pronoun is specific Indonesian word class that functions as something to replace noun (Harimurti K, 1990: 76). The thing that is replaced/ referred called *anteseden*.

Pronoun can be divided into some subcategories, which based on:

- 1) The relation between pronoun and noun or the existence of *anteseden* within the discourse. From this category, Harimurti Kridalaksana (1990) divides pronoun into:

- (a). Inter-textual Pronoun (*Pronomina Intratesksual*)

This pronoun is pronoun which replace or refer to noun existed in the discourse or “...*menggantikan nomina yang terdapat dalam wacana*”

(b) Undefinite Pronoun (*Pronomina Tak Takrif*)

This pronoun is those which do not refer to specific persons or things.

This includes *sesuatu, seseorang siapa, barang siapa*, etc.

To summarize the explanation above, the whole pronouns are drawn within the table below:

Table 2. 9. The Types of Pronoun in Bahasa Indonesia

INTRATEXTUAL		EKSTRATEKSTUAL						TAK TAKRIF
ANAPHORIS	KATAPHORIS	TAKRIF						
		I		II		III		
		S	P	S	P	S	P	
<i>Ia, dia, nya</i>	<i>-nya</i>	<i>Saya</i>	<i>kamu</i>	<i>Kamu</i>	<i>Kamu</i>	<i>Ia</i>	<i>Mereka</i>	<i>Sesuatu, seseorang, barang siapa, siapa, apaapa, anu, masing-masing, sendiri, swa-</i>
		<i>aku</i>	<i>Kita</i>	<i>Engkau</i>	<i>Kalian</i>	<i>Dia</i>	<i>Mereka semua</i>	
				<i>Anda</i>	<i>Kamu sekalian</i>	<i>Beliau</i>		

S: *singularis*

P: *pluralis*

(Harimurti K, 1990: 78)

c. Substitution (*Penyulihan*)

Cohesion by substitution means substituting a specific item within the discourse with another item, which is basically still having correlation.

Example: *Pak Hanafi pagi-pagi telah berangkat ke tokonya. Pedagang yang rajin itu membawa barang dagangannya dengan bemo.*

(Ebah Suhaebah, SS. T Wisnu Sasangka and Syahidin Badru, 1996: 9)

Pedagang substitutes *Pak Hanafi* and this quite clear to be understood since in the previous sentence there is an explanation that *Pak Hanafi pagi-pagi telah berangkat ke tokonya*.

d. Cohesion by means of Repetition (*Penyebutan Ulang*)

Repetition is one of means in achieving cohesion within discourse. A text can be united by repetition. The example is: *Pak Dirga merasa malu dikalahkan oleh Pambudi. Padahal Pambudi hanyalah pemuda desa yang hanya lulus sekolah dasar.*

The repetition of **Pambudi** unites those two sentences, since *Pambudi* in the second sentence refer to the same *Pambudi* in the first sentence that is *Pambudi yang mengalahkan Pak Dirga*.

e. Cohesion by means of Conjunction (*Pemakaian Konjungsi*)

Conjunction between clauses/ sentences can be use as a means of cohesion within a discourse. There are least five conjunction markers existed in Bahasa Indonesia:

1) Opposite (*Pertentangan*)

Conjunction by *pertentangan* is showing a relation in contra. It usually employs the word *tetapi*. Here is the example: *Dia sering kelihatan berdiam diri. **Tetapi** dibalik sikap diamnya itu ternyata dia menyimpan sikap bersungguh-sungguh.*

2) Excessive (*Kelebihan*)

This conjunction expressing something that is more than what is expected. Usually, this relation can be achieved by connecting word *malahan* or *bahkan*. The example is: *Tiga kali ia memenangkan Emy Award. **Bahkan** albumnya Days of Wine and Roses ditetapkan sebagai album dengan vokal terbaik.*

3) Exception (*Perkecualian*)

This conjunction shows the relation of something in exception, the connector is *kecuali*. Here is the example: *Ia selalu menyanyi New York, tempat kelahirannya, pada setiap pergantian tahun, **kecuali** tahun lalu karena ia terserang penyakit tenggorokan.*

4) Concessive (*Konsensif*)

This relation usually employs connector *walaupun* or *meskipun*. The example is: *Lelaki bermata biru itu, **walaupun** umurnya telah 62 tahun masih tetap menyimpan pesona segar dan indah.*

5) Purpose (*Tujuan*)

This conjunction connects two sentences or more which are showing sense of purpose, usually by using the words *agar* or *supaya*. One of the examples is: ***Agar** nodanya hilang, Ibu mencuci pakaian kotor itu dengan detergen.*

Translation Quality Assessment (TQA)

Translation can be seen as a product of translation process. Within this process, there is a stage in which the translated text (the product) needs to be tested to measure its quality. This test is normally called as Translation Quality Assessment (TQA).

There are three types from which the process of translation is gained: accuracy, readability and acceptability; or Larson (1984) offers accurate, clear and natural. Test of accurateness is needed because, sometimes, when a translator works hard in getting the best product of translation, he usually does some additions or deletions. These may effect on making mistakes: adding things that are not really in the text or deleting things that are actually very important within the text. That is why a test on the translation product is needed.

Another test that comes after accuracy is clarity test (coming from *clear*), or, I prefer to use, readability test. Larson (1984) argues that this test is urgently important since “a translation may be accurate but still not communicate to the people who are use to it. The forms of the language used should be those which make the message of the source text as easy to understand as the source text itself was to understand” (p. 531)

At last, a translation product needs to be assessed in terms of naturalness or acceptability. This test purposes on making the text sounds do natural towards the target readers, so that the readers think that it is an original text from their language instead of the result of translation process.

There are various ways for assessing text. Larson (1984) offers five ways to do this task:

1. Comparison with the Source Language

This test is achieved by comparing the target language text and the source language text. According to Larson (1984) it is done “to be sure that all the information is included- nothing omitted, nothing added and nothing different” (p. 543).

2. Back-translation into the Source Language

Back-translation means translating again the translated text (target language text) into the previous source language. This test usually employs someone else, not the translator, to do the process. It has purpose on knowing what is being communicated to the other person. This test is important since “it makes possible for the translator and consultant to make the careful comparison with

the source text, looking for differences in meaning and inadequate application of translation principles” (Larson, 1984: 536)

3. Comprehension Check

The purpose of this check is to see whether or not the translation is understood correctly by speakers of the language who have not seen the translation previously” (Larson, 1984: 537). This test involves having people (it can be the translator himself or another person) retell the content of the translation and answer questions about what is translated. From the questions which are set and the answers which are gained, it can be seen whether or not the translation is at level of complexity appropriate to the target reader.

4. Naturalness and Readability Testing

Naturalness test is a test which purposes to see if the effort of the translation sounds natural and the style is appropriate towards the target language reader. Readability test, as its name, is o see whether or not the translation is easily to be read by the target readers.

5. Consistency Checks

The last method offered by Larson is consistency checks. This test is obtained to see whether or not the translator using the same terms for the whole text, for example consistency in the spelling of the names of people and places, in capital, in punctuation and so on. Larson (1984) says “if the meaning is the same and there is nothing in the context to indicate that a different term should be used, the translator will want to use the same term in each occurrence” (p. 546). This check may be done by the translator (by the help of related books) himself or other person (consultant).

Nida and Taber (in House, 1977) offer some other methods on testing the product of translation. Those methods are:

1. The Cloze Technique

This technique believes that the degree of comprehensibility of a text is related to it “degree of predictability”. It means “it is assumed that the easier it is for the reader to guess the word in a sentence of a translation text, the easier it is to comprehend that word in the given text” (House, 1977: 11).

In this technique the translator provides the reader with a translation text in which, for example, every fifth word is deleted. Then, the reader is asked to fill the deleted word. The greater the number of correct guesses means the easier the text to comprehend.

2. Elicitation or Respondents’ reactions

Nida and Taber (in House, 1977) suggest this technique to see the respondent’ responds towards several translation alternatives. The investigator (could be the translator) presents sentences in two or more different versions, and asks questions such as: “which way sound the sweetest?”, “which is plainer?”,

“what word will be easiest...to understand?” (Nida and Taber in House, 1977: 12).

3. The third test for the translation quality is by asking other person to read the translation text.

After reading, he is asked to explain the content of the text to several other individuals who were not present at the first reading of the text (Nida and Taber (in House, 1977: 13)).

By having this test, translator can observe how well the meaning is transferred both in terms of the total content and in term of the correctness of understanding.

4. Reading Aloud test.

The last technique offered by Nida and Taber and considered as the best test is the reading aloud technique. There will be several individuals who read the translation text before an audience; this reading is assumed to be equivalent to communicating the message of the text. During the reading a loud, any places in the text at which readers face difficulties will indicate that at that place, translation present s problems.

Besides those techniques mentioned above, there are other techniques offered by Nababan. He offers techniques that consist of scales in testing assessment in terms accuracy and readability.

1. Accuracy Testing

Nababan (in JLB, 2004) adapts the instruments from Nagao, Tsujii and Nakamura. The instrument is completed with four scales, ranging from 1 to 4 in which the most accurate translation will be scored 1 and the most inaccurate will be scored 4. Here is the table:

Table 2. 10. The Accuracy Scale

Scale	Definition
1	The content of the source sentence is accurately conveyed into the target sentence. The translated sentence is clear to the evaluator and no rewriting is needed.
2	The content of the source sentence is accurately conveyed to the target sentence. The translated sentence can be clearly understood by the evaluator, but some rewriting and some change in word order are needed.
3	The content of the source sentence is not

	accurately conveyed in the target sentence. There are some problems with the choice of lexical items and with the relationships between phrase, clause and sentence elements.
4	The source sentence is not translated at all into the target sentence, i.e. it is omitted or deleted.

(Adapted from Nababan, 2004: 61)

2. Readability Testing

This test is aimed to see the quality of the translation text by using scales.

There are scales ranging from 1-4: (1) *sangat mudah* (very easy), (2) *mudah* (easy), (3) *sulit* (difficult), and (4) *sangat sulit* (very difficult).

D. Storybooks for Children

Nowadays, there are many children storybooks are published. Those books may come from folktales that are usually written from spoken tale, the result of translation from other countries' stories, or even new creations. Above all, Tiina Puurtinen (in Hornby, Pochhacher, and Kaindl, 1992) argues that these books are very special because they have at least three characteristics that differentiate them from other books. They are:

1. Children's books are aimed at two different groups of readers: on the one hand, they are above intended for the primary target, children, but on the other hand, they must simultaneously appeal to adult readers (parents, teachers, critics), who are the buyers and who constitute the taste-setting background authority.
2. Children's literature is governed by various changing principles and norms- didactic, ideological, moral, ethical, religious- which determine what kind of literature children are provided with in a certain time.

3. The special characteristics of child readers, their comprehension and reading abilities, experience of life and knowledge of the world must be borne in mind so as not to present them with overly difficult, uninteresting books that may alienate them from reading, but rather to produce books that induce children to read more.

(p. 83)

To achieve some criteria above, children storybooks, sometimes, are provided with pictures. Stephens (1992) argues that the “picture exist for fun,... socializing or educational intention, or a specific orientation towards the reality constructed by the society...” (p. 158). Furthermore, the existence of pictures make the book becomes a fascinating, exciting and amusing experience, the pictures make the book a fuller narrative by lying out a scene around the words, and they can reveal thing that the word do not.

The theme is very much different from adult book for the children’s books’ theme is mostly about ‘goodness beats evil’. This is usually expressed through a very simple language structure: the sentence structure is simplex sentences, not the complex one. From this principal theme, children’s storybooks may reveal some concerns on the representation of family structures and of social life. Stephens (1992) writes that there are at least three types of children’s storybooks that discuss about family and social structures. They are:

1. Sibling Rivalry

He says, “the development of a close bond between children of the same family is an ideal which lies at the heart of much social practices” (p. 165).

These books usually talk about the harmony or the disharmony between brothers and sisters. Some good examples of this type are *Cinderella*, *Beauty and The Beast*, *The Three Feathers*, and so on.

2. Space for Aspirations

These types of books are informing that in social practices, people must assert their own individuality and fulfil their animate capacities. Stephens takes two examples for this type: Mayne and Bayton's *Mousewing* (1987) and Muntean and McQueen's *Theodore Mouse Up in the Air*. The two books deal with social processes of learning about outside world, about striving to be more than one seems to be, to do the apparently impossible, even to achieve being on a higher level (p. 177)

3. Play as an Ideological Construct

This type of books represent moments of freedom for play enables children to have experiments with subjectivity because it requires operative relationship between the self and other (p. 187). The example of this book is Browne's *The Tunnel*.

In translating children storybooks, there is a rule needed to be understood well by a translator. The main goal in translation children storybooks is the acceptability of the translated text. This is caused by the connection to the target group, that is “children with their imperfect reading abilities and limited experience of life are not expected to tolerate as much strangeness and foreignness as adult readers” (Puurtinen, 1992: 84).

This main goal, acceptability, leads to a fact that there are manipulations on content, language; including stylistic level and readability. It means that

whenever a translator tries to achieve high linguistic acceptability, his choices of words (dictions), for example, are determined (manipulated) by the norms of the target language children's literature, not by the source language norms. From acceptability point of view, there are some criteria for a good translated children's storybooks; they are: the book has 'dynamic style' (i.e. simple syntactic constructions), a high level of readability and speakability (Puurtien, 1992: 85).

CHAPTER III RESEARCH METHODOLOGY

This chapter presents the research methodology that reflects each step in doing this research. It is divided into five divisions. They are research type and design, data

and source of data, the method of data collection, research procedures, and the technique of data analysis.

Research Type and Design

This research is a qualitative research. Creswell (1997) defines qualitative research as:

an inquiry process of understanding based on the distinct methodological traditions of inquiry that explore a social or human problem. The researcher builds a complex holistic picture, analyses words, reports detailed view of informants, and conducts the study in a natural settings. (p. 15).

Since this research is reporting the inquiry in detailed information, the data are descriptive, in form of words. It means I described all the phenomena happen within this research, including the tables and the numbers. This descriptive qualitative research is designed as single-embedded case study. Single-embedded case study means that the subject of this research is a case that is specifically occurring within one certain material. Therefore, I decided to focus on translation of personal reference existed only in CPBR which is translated from BB.

Data and Source of Data

As stated above, the data of this research are descriptive qualitative one. It is caused by a great attention on the content of information rather than numbers. Therefore, the data are voluminous.

Bognan and Taylor in Ryrin (2005) state that "...qualitative methodologies refer to research procedures which provide descriptive data: people's own written or spoken words and observable behavior." (p. 42). There are some characteristics of data source in the qualitative research offered by Miles and Huberman, 1984: "... the data concerned appear in words rather than in number. They may have been collected in a variety of ways (observation, interviews, extract from documents, tape recordings), and are usually "processed" somewhat before they are ready for use (via dictation, typing up, editing, or transcription, but they remain words, usually organized into extended text".

Based on the statement above, I have two types of data for my research. They are:

1. The book of BB and CPBR

BB (*Beauty and the Beast*) and CPBR (*Si Cantik dan Pangeran Buruk Rupa*) are my data source from which I get the personal pronouns to be analyzed. From these books, I have two types of personal pronouns: English personal pronouns and Bahasa Indonesia personal pronouns. Both are adapted by Teddy Slater and Listiana translates BB into CPBR. The books issued by PT. Gramedia Pustaka Utama. BB is published in 2001 with 22 pages, while CPBR is published in 2003 with 22 pages. Both employ narration as well as pictures in narrating story, so that children who become the target readers for the books are easier to understand the story.

2. Informants

I also employ informants to gain information concerning the Translation Quality Assessment (TQA). Informants are very important for every research. They do not only give responses asked by the research, but also give information in which they think it is necessary for the research (Sutopo, 2002, p. 5).

As I have two terms of Translation Quality, accuracy and acceptability, I have intention to see TQA of my research material from the informants. In choosing the informants I set some criteria, they are:

- a. He/ she has to understand English and Bahasa Indonesia well
- b. He/ she has to understand the cohesion systems from both languages, English and Bahasa Indonesia.
- c. He/ she has graduated from or has been finishing the S2 program
- d. He/ she has to have willingness to participate in this research.

Based on the criteria above, I have three respondents, two are male: and one is female. My first rater is RMN. He is a lecturer in English Department of Faculty of Letters and Fine Arts and a lecturer also on Post-Graduate Program, both are on Sebelas Maret University. He writes many papers one translation published in linguistics journals (JLB, *Jurnal Linguistik Bahasa*) and he ever became the chairperson of International Conference on Translation.

My second rater is a woman, who in respect to her hopes; I cannot provide any profile of her in my thesis. My last rater is DJN. He is an English lecturer on Slamet Riyadi University and on UPTP2B Sebelas Maret University. He is now finishing his master degree on Translation on Post-Graduate program of Sebelas Maret University.

Method of data Collection

Goetz & LeCompte in Sutopo (2002) state in qualitative research, there are two ways from which the data are gained. There are interactive and non-interactive methods of data collection (p. 58). Interactive method consists of in-depth interview, functional observation, and focus group discussion (FGD). Non-interactive method of data collection includes questionnaire, content analysis and un-factional observation.

In this research, I focus on non-interactive method of data collection, especially content analysis and questionnaire.

a. Content Analysis

Content analysis is also called as “*teknik simak dan catat*”. Yin in Sutopo (2002) explains that this technique starts from writing down some important things explicitly written within the documents, but also the meaning beyond the words. (p. 70).

To collect the data, I read the stories, BB and PBR, understood the story, and then I made some notes on personal pronouns. These notes, later on, became the subject of analysis. From this method, I analyzed the strategy used to translate English personal pronouns into Bahasa Indonesia. The last thing, I analyzed the quality of the translation in terms of accuracy and acceptability.

b. Questionnaire

Questionnaire is a set of question used for collecting data in research (Sutopo, 2002: 70). There are two types of questionnaire; oral questionnaire and written questionnaire. On oral questionnaire, the questions are read before the respondents the same like what are written in the questionnaire sheet, and the answers are written by the researcher based on the choice of answers given.

On the qualitative research, the questionnaire is in a form of open-ended questionnaire. (Sutopo, 2002: 71). Open-ended questionnaire is a questionnaire in which every single question is given some alternatives answers, but in the end of the sheet, there are spaces for respondents to write the reason of their answers.

I employed this method of data collection for analyzing the TQA in terms of accuracy and acceptability. I had two questionnaires with two questions each. For accuracy, the first question was asking about how accurate the translation English personal pronoun into Bahasa Indonesia is. The raters were asked to determine whether or not the personal pronoun was accurate. There were scales representing the quality of accuracy ranging from 1-4, 1 was the best and 4 was the worst for the source word is not translated at all. In the second question, I gave some spaces for respondents to write their reasons concerning the first question. For example, in the first question they chose 4 that meant the worst, and then in the second question, they could write their reason why they chose 4, not 3 or 2.

For acceptability, I also had two questions. First was about how acceptable the translation of personal pronoun was. To measure this, I provided the raters with acceptability scale which ranged from 1-4, for 1 was the most acceptable and 4 was the least one in which the word is not translated at all. For the second question, there are some spaces for raters to give their reasons in choosing one certain scale of acceptability.

Unfortunately, the scales I adapted seem confusing for the raters. The description of each scale was not clear enough which might cause misjudging by the raters.

Problem rose when raters had to measure the quality using the scales. On accuracy, the scales number 4 states that the source language word is not translated or it is deleted. This implies that the datum is not accurate at all. Then, one my raters, using this scale, gave some data with 4, for the personal pronouns are not translated into the TT. In fact the strategy used by the translator does not cause the data inaccurate. She argues that the data are still accurate, and I agree with that statement. It means that the scale I used is confusing for the raters.

Research Procedures

Research procedures are steps from which I conduct the research. The procedures were:

1. Determining the object of the research.
2. Collecting all of the data needed by referring to the method explained above.
3. Identifying the collected data.
4. Coding the data referring to, the book from which the data is taken (BB/CPBR), the number of data, the line and the page the data is taken.
5. Distributing the questionnaires on accuracy and acceptability.
6. Taking back the questionnaires from the raters.
7. Analyzing the data for the strategies used and their affects to the accuracy and acceptability of the data.
8. And drawing conclusion.

Technique of Data Analysis

The data are analyzed as follows:

1. I read the English novel BB and the Indonesian version carefully.
2. I compared both books.
3. I marked the personal pronouns both in BB or CPBR by circling them, then classified them based on their types by giving number for each personal pronouns, for example: 1: I, 2: me, 3: my and so on, and 1: untranslated personal pronoun, 2: *aku*, 3: *bersamaku*, etc.

4. I encoded them by using these entities: the book (BB or CPBR), number of personal reference, the line, and the page from which the personal reference is taken. Here is the example:

BB/ 6/ 2/ 1

Once upon a time, in a faraway land, there lived *a young prince* in a beautiful castle. Although **he** had everything his heart desired, the prince was spoiled and selfish.

CPBR/ 1/ 4/ 1

Pada zaman dahulu, di negeri yang jauh, ada seorang pangeran yang tinggal di istana yang megah. Walaupun memiliki segalanya, pangeran ini manja dan selalu mementingkan diri sendiri.

Notes:

The word in bold is the English personal pronoun taken from source text (BB).

The word in italic is the word where the personal pronoun refers to.

BB stands for Beauty and the Beast.

6 is a code for English personal pronoun “he”.

2 is a code showing that “he” is taken from line number 2.

1 is a code telling that the data is taken from the 1st page of BB.

CPBR stands for *Si Cantik dan Pangean Buruk Rupa*.

1 is a code showing that the English personal pronoun is not translated into Bahasa Indonesia.

4 is showing the line from which the data is taken.

1 means that the data is taken from the 1st page of CPB.

5. After classifying the data, I analyzed the strategies used to translate by employing content analysis methodology. For the accuracy and acceptability, I used open-ended questionnaire.
6. I drew conclusion.

CHAPTER IV RESEARCH FINDINGS AND DISCUSSION

This chapter presents the result of the research. This consists some parts, first is the description of the data. Second, it presents the strategies employed by the translator to translate the English personal reference of BB into Indonesian personal reference of CPBR. The last part of this chapter is about the effect of the strategy used in the quality of the translation in terms of accuracy and acceptability.

The Description of the Data

There are 154 personal pronouns found from BB. Those 154 English personal pronouns are translated into 129 Indonesian personal pronouns. From those personal pronouns, I summarized them into 16 types of English personal pronouns, and 23 types of Indonesian personal pronouns.

Table 4.1. Personal Pronouns in Beauty and the Beast (BB) and *Si Cantik dan Pangeran Buruk Rupa* (CPBR)

Beauty and the Beast			Si Cantik dan Pangeran Buruk Rupa	
No	Code	Reference	Code	Reference
1	BB/1	I	CPBR/ 1	Φ (deleted)
2	BB/2	Me	CPBR/ 2	Aku
3	BB/3	My	CPBR/ 3	Bersamaku
4	BB/4	You	CPBR/ 4	KK+ ku
5	BB/5	Your	CPBR/ 5	KB+ ku
6	BB/6	He	CPBR/ 6	Kau
7	BB/7	Him	CPBR/ 7	KK+ mu
8	BB/8	His	CPBR/ 8	Kepadamu
9	BB/9	She	CPBR/ 9	KB+ mu
10	BB/10	Her (object)	CPBR/ 10	Dia
11	BB/11	Her (poss)	CPBR/ 11	Pangeran Buruk Rupa, Si Buruk Rupa, Gaston, maurice, Chip, Bela
12	BB/12	It	CPBR/ 12	KK+nya
13	BB/13	We	CPBR/ 13	KB+nya
14	BB/14	They	CPBR/ 14	KB+ Pangeran, KB+ Si Buruk Rupa, KB+ Bela

15	BB/15	Them	CPBR/ 15	Kepadanya
16	BB/16	Their	CPBR/ 16	Dengannya
17			CPBR/ 17	KB+ itu
18			CPBR/ 18	KB
19			CPBR/ 19	Itu
20			CPBR/ 20	Kami
21			CPBR/ 21	Kita
22			CPBR/ 22	Mereka
23			CPBR/ 23	KB+ mereka

Abbreviations:

BB : Beauty and the Beast

CPBR : *Si Cantik dan Pangeran Buruk Rupa*

Poss : possessive

KK : *Kata Kerja*

KB : *Kata Benda*

Table 4.2 below shows the distribution of the English personal pronouns and their translation:

Table 4.2. Personal Pronouns in Beauty and the Beast and the Variations in *Si Cantik dan Pangeran Buruk Rupa*.

No	BB	CPBR	Number of Data
1	I	Aku	073, 077, 094, 102, 106, 129, 146, 150
2	Me	Aku Bersamaku KK+ ku	042, 135 060, 092 110
3	My	Aku KB+ ku	079 095, 116, 123, 128
4	You	Kau KK+mu Kepadamu	059, 091, 096, 109, 117, 122, 145 074, 107, 147, 151 078
5	Your	KB+mu	056
6	He	Φ Dia Pangeran Buruk Rupa Gaston Maurice Si Buruk Rupa KB+nya Chip KK+nya	001 012, 013, 017, 036, 051, 064, 082, 099, 104, 125, 126 016 029 035, 037 089 118 138 031, 038, 057, 108, 134
7	Him	Φ KK+nya Kepadanya	004, 039 006, 018, 028, 086, 090, 103, 141 043

		Dengannya	127
8	His	Φ KB+ Pangeran KB+ nya KB+ Si Buruk Rupa	002, 015, 026, 034, 040, 140, 144, 152, 154 008 014, 032, 033, 083, 132, 143 076, 081, 149
9	She	Φ Dia KK+nya Bela	045, 049, 058, 065, 148 003, 009, 048, 063, 066, 070 010, 044, 075, 080, 121 019, 027, 052, 072, 073, 085, 100, 131
10	Her (object)	Φ KK+nya	097, 111 005, 007, 047, 054
11	Her (poss)	Φ KB+nya KB+ Bela Maurice	020, 062, 068 021, 022, 023, 024, 025, 041, 046, 050, 053, 055, 061, 069, 087, 088, 105, 112, 120, 137, 139 093 101
12	It	Φ KB+ itu KB Itu KK+nya	142 011, 067 098 119 130
13	We	Kami Kita	115, 136 133
14	They	Mereka	084
15	Them	Mereka	124
16	Their	Φ KB+mereka	071, 153 113, 114

Strategies Used in Translating

In translating process, translator may employ strategies switch the case best. Strategies are ways to transfer the messages from the Source Language Text to Target Language Text.

In finding out the strategies used by translator, I follow the steps I planed on Chapter I: I read the books both the English version and Indonesian version to understand the story. Then, I made some notes on the English personal pronouns and found the translated personal pronouns. The last step, I analysed the strategies.

Based on the data description above, it can be clearly seen that there are various strategies employed by the translator to transfer the meaning of English personal pronouns on BB into CPBR. In a broad sense, the strategies are summarized as follows:

Table 4.3. The Total Strategies Used to Translate the Personal Pronouns from BB to CPBR

No	Strategies	Total	
		Number of Data	Percentage (%)
1.	Literal Translation		
	a. Free morpheme	39	25.32
	b. Enclitics	22	14.29
2.	Structural Adjustment		
	a. Same Function Word	37	24.03
	b. Different Function Word	11	7.14
3.	Changing Grammatical Cohesion by Proper Name	15	9.74
4.	Deletion and Addition		
	a. Deletion	25	16.23
	b. Addition	1	0.65
5.	Translating into Noun, Demonstrative Reference, and Noun + Demonstrative Reference		

	a. Noun		
	b. Demonstrative reference	1	0.65
	c. Noun + Demonstrative Reference	1	0.65
		2	1.29
Total			
		154	100

1. Literal Translation

This strategy is the most common strategy used by translator. In this strategy, which is also called as ‘word-for-word translation’ or ‘one-to-one correspondence’, the personal pronouns of the Source Text are translated literally into personal pronouns of Target Reader. There are two types of literal translation: free morpheme (morpheme that can stand by its own) and enclitics (according to *Kamus Besar Indonesia*, enclitics are clitics which bound to the previous elements).

The first type of literal translation, free morpheme, can be found on the translation of first personal pronoun (I), second personal pronoun (You) and the third person (S/He). *I* is literally translated into *Aku*. Besides *I*, *me*, as another type of personal pronoun functions as object, may also be translated into *Aku*. Here are some examples:

Example 1 (Datum No. 073)

[This is the conversation between the Beast and Belle at the Beast’s castle. This happens after the Beast fight against wolves to safe Belle and her horse. Although Belle bounds the Beast’s wound gently, but the Beast still feels in pain.]

“**I** barely touch you,” said Belle.... (BB/ 4/ 4/ 13)

“**Aku** hampir-hampir tidak menyentuhmu,” kata Bela. ...(CPBR/ 2/ 5/ 13)

Example 02 (Datum No. 135)

[This is the way Gaston, the handsomest man in the town who wants to make Belle his wife, persuade the townspeople to kill the Beast. He does this because his plan to marry Belle will fail if the Beast is still alive].

... “Who’s with **me**?” (BB/ 2/ 5/ 19)

... **Siapa ikut aku?**” (CPBR/ 2/ 6/ 19)

Example 03 (Datum No. 145)

[This scene is about the duel between the Beast and Gaston in which Gaston lose the battle and asks for mercy. The beast grants it, but he tricks the Beast. When the Beast turns away and wants to leave his foe, Gaston suddenly rise up and plugs a knife into the Beast’s back. The Beast roars in pain, and Belle who sees this entire happening, runs over the Beast. The painful Beast is happy for Belle comes back to him].

“**You** come back,” the Beast said weakly. (BB/ 4/ 5/ 21)

“**Kau** kembali,” kata si Buruk Rupa lemah. (BB/ 4/ 5/ 21)

From the examples above, it can be seen that **I** as the first person is translated into *Aku* (in datum 73), **Me** as the first person functions as object is also

translated into *Aku* (in datum 135) and *You* is translated into *Kau* (145). The data belong to this type of strategy are in the table below:

Table 4.4. Literal Translation (Free Morpheme) of Personal Pronouns from BB into CPBR

No	STPR	TTPR	Number of Data	Total
1	I	Aku	073, 077, 094, 102, 106, 129, 146, 150	8
2.	Me	Aku	042, 135	2
3.	My	Aku	079	1
4.	You	Kau	059, 091, 096, 109, 117, 122, 145	7
5.	He	Dia	012, 013, 017, 136, 051, 064, 082, 099, 104, 125, 126	11
6.	She	Dia	003, 009, 048, 063, 066	5
7.	We	a. Kami b. Kita	115, 136 133	2 1
8.	They	Mereka	084	1
9.	Them	Mereka	124	1
Total				39
Percentage				25.32%

The second type of literal translation strategy, is translating personal pronouns into enclitics. Enclitics forms (which are located on the right side of their previous element) can be seen on the examples below:

Example 4 (Datum No. 006)

[One winter's night, there is a beggar woman asked for shelter from the Prince. She will give a rose as the returns for the shelter, but the prince repulses her because of the ugliness of the beggar woman. The beggar,

then, warns the prince not to be deceived by the appearance, since beauty is found within].

...The woman warned **him** not to be deceived by appearances, since beauty is found within.... (BB/ 7/ 9/ 1)

...Wanita itu mengingatkannya agar tidak terkecoh oleh penampilan, karena kecantikan bisa ditemukan di dalam.... CPBR/ 12/ 11/ 1

Example 5 (Datum No. 078)

[This is the conversation between the Beast and Belle at the Beast's castle. This happens after the Beast fights against wolves to save Belle and her horse. Although Belle binds the Beast's wound gently, but the Beast still feels in pain. Knowing that the Beast saves Belle's life, she thanks him.]

...“I forgot to thank **you** for saving my life,” she added softly.... (BB/ 4/ 4/ 13)

... “Aku lupa mengucapkan terima kasih kepadamu. Kau telah menyelamatkan aku,” tambahnya lembut....(CPBR/ 8/ 8/ 13).

From the example 4, **Him** is translated into *-nya* which ties in *mengingatkannya*, while **You** in example 5 is translated into *-mu* which is attached to *kepadamu*. Among the 154 data, those which belong to enclitics are:

Table 4.5. Literal Translation (Enclitics) of Personal Pronouns from BB into CPBR

No.	STPR	TTPR	Number of Data	Total
1.	Me	a. bersamaku	060, 092	2
		b. V+ -me	110	1
2.	You	a. kepadamu	078	1
		b. V+ -mu	074, 107, 147, 151	4
3.	Him	a. kepadanya	043	1
		b. dengannya	127	1
		c. V+ -nya	005, 006, 018, 028, 086, 090, 103, 141	8
4.	Her	V+ -nya	007, 047, 154	3
5.	It	V+ -nya	130	1
Total				22
Percentage				14.29%

2. Translation by Structural Adjustment

Structural adjustment sometimes is also called as Shift strategy in which there is grammatical shifting from one term in the Source Text Language into different form in the Target Text Language.

There are two types of structural adjustment strategy used by the translator. First, the translator adjusts the personal pronoun in the same function ward as in the SLT (later on, it is called as the Same Function Word). Secondly, the translator adjusts the personal pronouns intended to be translated by changing the grammatical structure that cause on the shifting of the functions of the word (later on, it is called Different Function Word).

a. The Same Function Words

Here is the example for the first type of structural adjustment:

Example 6 (Datum No. 021)

[Introducing Maurice, Belle's father, who likes reading books.]

Her father, Maurice, was a reader of books, too... (BB/ 11/ 5/ 4)

Ayahnya, Maurice, juga senang membaca.... (CPBR/ 13/ 6/ 4)

Example 7 (Datum No. 032)

[Maurice, Belle's father is an inventor. He always invents something new. One day, Maurice wants to join his new invention on faraway fair, that is way he ties his horse, Philippe, to his wagon.]

One cold day Maurice hitched his horse Philippe to a wagon and set off to show his latest invention at a faraway fair.... (BB/ 8/ 1/ 6)

Suatu hari yang dingin, Maurice mengikatkan Philip, kudanya, ke kereta. (CPBR/ 13/ 2/ 6)

In the example 6, **her** in *her father* (which is having pre-possessive modifier + noun) is translated into **-nya** in *Ayahnya* (which the construction is Noun + post possessive modifier). Both, **her** (in *her father*) and **-nya** (in *Ayahnya*) are still having the same functions in the discourse:

Subject. The word **his** in *his horse* (which is having construction of possessive modifier + noun) is translated structurally different into *-nya* in *kudanya* (Noun + post-modifier). Still both of them are functioning as Object. The data that belong to this strategy are:

Table 4.6. Structural Adjustment Translation (the Same Function Word) of Personal Pronouns from BB into CPBR

No	STPR	TTPR	Number of Data	Total
1.	My	N + -ku	095, 116, 123, 128	4
2.	Your	N + -mu	056	1
3.	His	a. N + Pangeran	008	1
		b. N + -nya	014, 032, 033, 083, 132, 143	6
		c. N + -SBR	076, 081, 149	3
4.	Her (poss)	a. N + Bela	093	1
		b. N + -nya	021, 022, 023, 024, 025, 041, 046, 050, 053, 055, 061, 069, 087, 088, 105, 112, 120, 137, 139	19
5.	Their	N + mereka	113, 114	2
Total				37
Percentage				24.02 %

b. Different Function Word

The second type of translating by structural adjustment is seen from these examples:

Example 8 (Datum No. 010)

[One day, there is a beggar woman who asked for shelter from the prince. In return, she will give him a rose, but the prince refuses her because of her ugliness. When the beggar woman turns into a beautiful

enchantress, the prince regrets what he has done. As the punishment, the beautiful enchantress put a powerful spell over him; he turns into a hideous beast. The rose she offered before will bloom until his age is twenty-one. If he could not find his truly love when he is twenty-one, he will remain that way all the rest of his life.]

The rose **she** had offered was an enchanted rose.(BB/ 9/ 4/ 1- 2)

**Mawar yang ditawarkannya adalah mawar ajaib.
...(CPBR/ 12/ 4/ 1- 2)**

Example 9 (Datum No. 057)

[A sentence from the Beast saying that Belle will stay with him, changing Maurice's place. The Beast captures Maurice, Belle's father, when he walked around the Beast's castle. Belle cannot see her father live under a dungeon within the castle that is why she asks the Beast to take her as the return of her father's freedom.]

... "The castle is now your home," **he** said gruffly... (BB/ 6/ 3/ 10)

... "Istana ini sekarang rumahmu," **katanya kasar**...(CPBR/ 12/ 4/ 10)

From the example above, there are some adjustments occur. In example 8, **She** in *she had offered* (S+ Predicate, active) is translated into

ditawarkannya (Predicate+ O, passive). The function of the word is changing from Subject to Object. In the example 9, **he** in *he said* (S + Predicate) is translated into **-nya** in *katanya* (Predicate + O). The changing happens from Subject to Object. The data that belong to this category are:

Table 4.7. Structural Adjustment Translation (Different Function Word) of Personal Pronouns from BB into CPBR

No	STPR	TTPR	Number of Data	Total
1.	He	a. Predicate + -nya (Active)	031, 057, 108, 118	4
		b. Predicate + (Passive)	038	1
2.	She	a. Predicate + -nya (Active)	044, 080, 121, 134	4
		b. Predicate + (Passive)	010, 075	2
Total				11
Percentage				7.14 %

3. Translating into Proper Name

This is a strategy employs changing the personal pronouns (as grammatical cohesion) by lexical cohesion, which is in forms of proper name. Here are the examples:

Example 10 (Datum No. 019)

[Description of Belle as one of round characters. She is very beautiful and loves reading. This makes her special and differs her from other girls in the village.]

... **She** was very beautiful... (BB/ 9/ 2/ 4)

.... Bela cantik jelita. Tetapi, dia lain dari pada gadis-gadis lainnya...

(CPBR/ 11/ 2/ 4)

Example 11 (Datum No. 138)

[Description about Chip, Mrs. Potts's son and one of the spelled creatures in the castle, who tries to release Belle and her father from being locked in the cellar. The villagers lock them in the cellar because the villagers do not believe what Belle and her father have said: there is a Beast. The villagers and Gaston are on their way of killing the Beast.]

... After the villagers were gone, **he** used Maurice's latest invention to release Belle and her father from the cellar. (BB/ 6/ 10/ 19)

... Setelah orang-orang pergi, **Chip** menggunakan penemuan terakhir Maurice untuk membebaskan Bela dan ayahnya dari gudang bawah tanah. (CPBR/ 11/ 13/ 19)

On the example 10, the personal pronoun **she** is translated into proper name, *Bela*. **He** as the personal pronoun in example 11 is translated into **Chip**. The table 4.8 below shows the translation into proper name:

Table 4.8. Data Translated by Proper Name

No	STPR	TTPR	Number of data	Total
1.	He	a. Pangeran Buruk Rupa b. Gaston c. Maurice d. Si Buruk Rupa e. Chip	016 029 035, 037 089 138	1 1 2 1 1
2.	She	Bela	019, 027, 030, 052, 072, 085, 100, 131	8
3.	Her (Poss)	Maurice	101	1

Total	15
Percentage	9,74%

4. Translation by Deletion and Addition

a. Deletion

Translating a text by deleting may mean two things. First, the item intended to be translated is totally deleted. Secondly, the item intended to be translated is not translated but its meaning is involved or integrated in another item within the discourse. Here are the examples:

Example 12 (datum No. 002)

[There is a Prince who has everything. He has a beautiful castle and everything in this world. But, the Prince is spoiled and selfish.]

... Although he had everything **his heart** desired, the prince was spoiled and selfish. (BB/ 6/ 2/ 1)

... Walaupun memiliki segalanya, pangeran ini manja dan selalu mementingkan diri sendiri. (CPBR/ 1/3/1)

Example 13 (Datum No. 045)

[Belle is surprised when she sees Philippe comes home without Maurice, her father. She asks Philippe to take her to Maurice's place:

the woods. There, she sees a castle and she comes in for searching her father. She finds her father in the tower under the Beast' prison.]

... When **she** reached the castle, *Belle* burst inside and searched frantically for her father... (BB/ 9/ 1/ 9)

... **Setiba di istana, Bela menghambur ke dalam dan dengan panik mencari ayahnya...** (CPBR/ 1/ 1/ 9)

In the example 12, there is no translation of **his** (*in his heart*) found in the Target Text. But, the meaning of **his** as a part of idiom (*he had everything his heart desired*) is well transferred into *memilki segalanya*. Meanwhile, **she** in the example 13 is totally deleted. Data that belong to this strategy are:

Table 4.9. Data Translated by Deletion

No	STPP	TTPP	Number of Data	Total
1.	He	Totally deleted	001	1
2.	Him	Totally deleted	004, 039	2
3.	His	a. Included to other	002, 026, 034, 040, 144, 152, 154	7
		b. Totally deleted	015, 140	2
4.	She	Totally deleted	045, 049, 058, 065, 148	5
5.	Her (Obj)	Totally deleted	097, 111	2
6.	Her (Poss)	a. Included to other	020, 062	2
		b. Totally deleted	068	1
7.	Their	Included to other	071, 153	2
8.	It	Totally deleted	142	1
Total				25
Percentage				16.23%

b. Addition

Besides deletion, the translator may also add some information that s/he thinks it will value the readers with a clearer understanding. This strategy is called as addition. Here is the only one datum translated by addition:

Example 14 (Datum No. 070)

[Belle is forbidden to go to the West Wing, but one night she walked into it. The Beast figured her out while she was trying to touch the spelled rose. Belle was shock and run out from the castle into the woods. There, wolves capture Belle. She knows that death is near.]

...**She** knew that death was near. (BB/ 9/ 4/ 12)

... **Dia** tahu dia sudah berada di ambang maut.(CPBR/ 10/ 5/ 12)

On the example above, **she** is translated into **dia**, but after reading more, there is an addition item, another dia, which is actually refers to the same person. This is meant to make the translation text sounds the same as the target text culture. In my research, addition only happens in datum No. 070.

Table 4.10. Data Translated by Addition

No.	STPP	TTPP	Number of Datum	Total
1.	She	Dia + dia	070	1
Total				1

Percentage	0.65 %
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5. Translation by Noun, Demonstrative Reference, and Noun + Demonstrative Reference

a. Translation into Noun

In my research, translator for some reasons translated personal pronouns into Noun only. This happens on the example below:

Example 15 (Datum No. 098)

[One night, Belle was teaching the Beast dancing. Then, the Beast asked her whether she was happy or not living with him. Belle said yes she was happy, but she would happier if she could see her father. The Beast did not want to see Belle sad, then, he gave her a magic mirror in which she could see her father.]

... Belle gazed into **it** with wonder, for there was Maurice, trudging through the forest... (BB/ 12/ 3/ 15- 16)

... Bela memandang keheranan ke dalam **cermin**. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan... (CPBR/ 20/ 4/ 15- 16)

In the example above, **it** is translated into a noun: *cermin*. Here is the table:

Table 4.11. Data Translated by Noun

No.	STPP	TTPP	Number of Datum	Total
-----	------	------	-----------------	-------

1.	It	cermin	098	1
Total				1
Percentage				0.65 %

b. Translation by Demonstrative Reference

In Bahasa Indonesia, there are some variations of demonstrative references: *ini*, *itu*, *sana*, *sini* and *situ*. In this research not all the demonstrative references are found since the translator only employs *itu*. Here is only one example:

Example 16 (datum No. 119)

[Maurice, Belle’s father is assumed to be an insane person for he tells the villager that there is a hideous beast that captured Belle. Belle who knows that everything his father said is true cannot accept with what people say about her father. She argues that it is true and she can prove it.]

... “But it’s true,” Belle protested... (BB/ 12/ 1/ 18)

... “Tetapi itu betul,” Bela memprotes... (CPBR/ 21/ 1/ 18)

On the example above, the word **it** is translated into demonstrative reference, **itu**. Here is the table:

Table 4.12. Data Translated by Demonstrative Reference

No.	STPP	TTPP	Number of Datum	Total
1.	It	Itu	119	1
Total				1
Percentage				0.65 %

c. Translation by Noun + Demonstrative Reference

Besides, there are also some personal pronouns that are translated into Noun + Demonstrative Reference. Here is one of the examples:

Example 17 (Datum No. 011)

[There is a Prince who is very rich and has everything he wants. One day there was an ugly old beggar woman who asked a shelter from the prince. He refused her for she was very ugly. Then, the old beggar woman offered him a rose as the return for the shelter, but still he refused to give her any shelter from a cold weather. Then, in magic, the old beggar woman turned into a beautiful enchantress and spelled the prince into a beast. The rose she gave would bloom until his age was twenty-one.]

... **It** would bloom until the prince was twenty-one... (BB/ 12/ 4/ 1-2)

... **Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun....** (CPBR/ 19/ 5/ 1-2)

In the example above, **it** is translated into *mawar itu* (Noun +Demonstrative reference). The data that belong to this strategy are:

Table 4.13. Data Translated by Noun + Demonstrative Reference

No.	STPP	TTPP	Number of Datum	Total
1.	It	Mawar itu	011, 067	2
Total				2
Percentage				1.29 %

Translation Quality Assessment (TQA)

1. Description of Accuracy and Acceptability

Translation Quality Assessment (TQA) is a measurement that represents the quality of a translation text. Within this research, I wanted to know the quality of the text in terms of accuracy and acceptability and the effect of the strategy used towards the quality of translation in terms of accuracy and acceptability. To see the quality, I distributed the data along with the scales to my three respondents (raters). Two of raters are male and one of them is female. They are expert on translation; two of them are lecturers as well as practitioners, while one of them is finishing his master degree on translation and freelance practitioners on translation, too.

Here are the research findings of accuracy and acceptability

1. Accuracy

This quality is probably the most important thing in the process of translating a text. Every translator concerns on this terms very much because they believe that the most important thing on translation is transferring the message/ meaning. In this process, the message may not be incorrectly conveyed because it may cause the different perception between the ST target readers and TT target readers.

For measuring the quality of the accuracy, I employed scales that actually come from accuracy-rating instrument (Nababan, 2003). The scale is as below:

Table 4.14. The Accuracy Rating System

Scale	Definition
1.	The content of the source word is accurately conveyed into the target. The word translated is clear word to the evaluator and no rewriting is needed.
2.	The content of the source word is accurately conveyed to the target word. The translated word can be clearly understood by the evaluator, but some rewritings and some changes in the word order are needed.
3.	The content of the source word is not accurately conveyed to the target word. There are some problems with the choice of lexical items and the relationships between phrase, clause and sentence elements.
4.	The source word is not translated at all into the target word, i.e. it is omitted or deleted.

(Adapted from Nababan, 2003: 61)

Form the scale above; the most accurate translation is scored 1, while the most inaccurate is scaled 4.

The formula below summarizes the respondents' judgments towards the accuracy of the translation in which the mean (the average scale) per datum is gained from the total number of Rater 1 (R1), Rater 2 (R2), and Rater 3 (R3) divide 3; or:

The Mean Formula of Accuracy

$$\text{Mean} = \frac{R1 + R2 + R3}{3}$$

The total average (Total Mean) of the data comes from this formula:

The Total Mean Formula of Accuracy

$$\text{Total Mean} = \frac{\Sigma \text{ Mean}}{\Sigma \text{ Data}}$$

Here is the table of accuracy scale for the personal pronouns translation:

Table 4.15. The Respondents' Judgment towards the Accuracy of English Personal Pronouns from BB to CPBR

Data No	Accuracy			Mean	Data No	Accuracy			Mean
	R1	R2	R3			R1	R2	R3	
001	1	4	1	2	078	1	1	1	1
002	1	1	4	2	079	1	1	1	1
003	1	1	1	1	080	1	1	1	1
004	1	1	4	2	081	1	1	1	1
005	1	1	1	1	082	1	1	1	1
006	1	1	1	1	083	1	1	1	1
007	1	1	1	1	084	1	1	1	1
008	1	1	1	1	085	1	1	1	1
009	1	1	1	1	086	1	1	1	1
010	1	1	1	1	087	1	1	1	1
011	1	1	1	1	088	1	1	1	1
012	1	1	1	1	089	1	1	1	1
013	1	1	1	1	090	1	1	1	1
014	1	1	1	1	091	1	1	3	1.67
015	2	1	4	2.33	092	1	1	1	1

016	1	1	1	1	093	1	1	1	1
017	1	1	1	1	094	1	1	1	1
018	1	1	1	1	095	1	1	1	1
019	1	1	1	1	096	1	1	3	1.67
020	1	1	1	1	097	1	1	1	1
021	1	1	1	1	098	1	1	1	1
022	1	1	1	1	099	1	1	3	1.67
023	1	1	1	1	100	1	1	1	1
024	1	1	1	1	101	1	1	1	1
025	1	1	1	1	102	1	1	1	1
026	1	1	1	1	103	1	1	1	1
027	1	1	1	1	104	1	1	3	1.67
028	1	1	1	1	105	1	1	1	1
029	1	1	1	1	106	1	1	1	1
030	1	1	1	1	107	1	1	1	1
031	1	1	1	1	108	1	1	1	1
032	1	1	1	1	109	1	1	3	1.67
033	1	1	3	1.67	110	1	1	1	1
034	1	1	1	1	111	1	1	1	1
035	1	1	1	1	112	1	1	1	1
036	1	1	1	1	113	1	1	1	1
037	1	1	1	1	114	1	1	1	1
038	1	1	1	1	115	1	1	1	1
039	1	1	1	1	116	1	1	1	1
040	1	1	1	1	117	1	1	3	1.67
041	1	1	1	1	118	1	1	1	1
042	1	1	1	1	119	1	1	1	1
043	1	1	2	1.33	120	1	1	1	1
044	2	1	1	1.33	121	1	1	1	1
045	1	1	1	1	122	1	1	3	1.67
046	1	1	1	1	123	1	1	1	1
047	1	1	1	1	124	1	1	1	1
048	1	1	1	1	125	1	1	1	1
049	1	1	1	1	126	1	1	1	1
050	1	1	1	1	127	1	1	1	1
051	2	2	1	1.67	128	1	1	1	1
052	1	1	1	1	129	1	1	1	1
053	1	1	1	1	130	1	1	1	1
054	2	2	2	2	131	1	1	1	1
055	2	2	1	1.67	132	1	1	1	1
056	1	1	1	1	133	1	1	1	1
057	1	1	1	1	134	1	1	1	1
058	1	4	1	2	135	1	1	1	1
059	1	1	2	1.33	136	1	1	1	1
060	1	1	1	1	137	1	1	1	1
061	1	1	1	1	138	1	1	1	1

062	1	1	1	1	139	1	1	1	1
063	1	1	1	1	140	1	1	4	2
064	1	1	1	1	141	1	1	1	1
065	1	4	1	2	142	1	1	1	1
066	1	1	1	1	143	1	1	1	1
067	1	1	1	1	144	1	1	1	1
068	1	1	1	1	145	1	1	3	1.67
069	1	1	1	1	146	1	1	1	1
070	1	1	1	1	147	1	1	1	1
071	1	4	1	2	148	1	1	1	1
072	1	2	1	1.33	149	1	1	1	1
073	1	1	1	1	150	1	1	1	1
074	1	1	1	1	151	1	1	1	1
075	1	1	1	1	152	1	1	1	1
076	1	1	1	1	153	1	1	1	1
077	1	1	1	1	154	1	1	1	1
Total									174.02
Total Mean									1.13

Table 4.14 above shows the variety of scores given by raters for each datum. From 154 data, there are 24 data having the accuracy mean score ranging from 1.33 – 2.33. Based on the accuracy scale adapted from Nababan (2003), data having score from 1 – 2 are considered as the accurate data, while data scored 3 – 4 are considered the inaccurate one.

From the 24 data scored ranging from 1.33 – 2.33, there are four (4) data scored 1.33 (Datum No. 043, 044, 059, and 072), eleven (11) data scored 1.67 (Datum No. 033, 051, 055, 091, 096, 099, 104, 109, 117, 122, and 145), seven (7) data scored 2 (Datum No. 001, 002, 004, 054, 058, 065, and 139), and one (1) datum scored 2.33 (Datum No. 015).

As stated above, that there are 24 data having the mean accuracy mean point between 1.33- 2. 33. Among them, I found data in which two raters score them one (1), but one other rater scores them three (3) or even four (4). This is quite interesting since the mean point is coming from the average of total score given by the raters. It means the composition of the mean point consists of a very big difference between two raters stating accurate and one rater stating inaccurate. Here are the examples:

Example 19 (Datum No. 001)

[There is a Prince who has everything. He has a beautiful castle and everything in this world. But, the Prince is spoiled and selfish.]

Although **he** had everything his heart desired, the prince was spoiled and selfish. (BB/ 6/ 2/ 1)

Walaupun memiliki segalanya, pangeran ini manja dan selalu mementingkan diri sendiri. (CPBR/ 1/ 3/ 1)

The mean point on accuracy of the example above is two (2) which comes from the total score given by the three raters, R1 gives it one (1), R2 gives it two (2) and R3 gives it one (1), divides three (3). The example above presents how the personal reference **he** is translated by deletion into TL text. R1 argues that this deletion does not bring any effect on the accuracy, since R1 states the data is still accurate; the readers still can catch the point of the information clearly though there is an item which is deleted within the discourse. R3 states the same thing, so he scores it one (1). On the other hand, R2 argues this datum deserves only four (4) for the personal pronoun is not translated in the TL. Although she says that it is still accurate. I also agree that this deletion does not affect its accuracy for it is still accurate.

Example 20 (Datum No. 091)

[Belle is now living with the Beast. One night the Beast is dancing with Belle. Then, the Beast asks Belle whether or not is happy living with the Beast.]

One night while Belle was teaching him to dance, the Beast stammered, “Belle, are **you** happy here—with me?” (BB/ 4/ 5/ 15)

Suatu malam, ketika Bela sedang mengajarnya berdansa, si Buruk Rupa bertanya terbata-bata, “Bela, apakah kau berbahagia disini—bersamaku?” (CPBR/ 6/ 7/ 15)

Example 20 presents the way **you** is translated into *kau* in Bahasa Indonesia. For this, R1 and R2 score it one (1) which means this way of translation is accurate. Yet, R3 gives this datum three (3) for its accuracy. This causes this datum having mean score on accuracy 1.67. R3 argues that the word *kamu* is more accurate to translate you instead of *kau*. I think, there is no difference between *kamu* and *kau* for both of them are really represent you as **you** may

be translated into *kamu*, *kau*, *engkau*, and *Anda*. *Kamu*, *kau*, *engkau*, and *Anda* are the accurate translation for **you**. What makes them different is the cultural context which will be discussed in the accuracy field. For example, *kamu* is used in the formal situation between people having the same age and social status. Meanwhile, *kau* is less formal (less standard) that is used among friends.

This phenomenon happens on 16 numbers of data; those 16 data are: 001, 002, 004, 033, 058, 065, 071, 091, 104, 109, 117, 12, 140, and 145.

2. Acceptability

Another item of Translation Quality is acceptability. Acceptability sees a translation text from the cultural point of view. This measures whether or not a text is culturally accepted in the target readers. To achieve this measurement, I distributed my data through questionnaires in which I provided with scales to three raters, the same raters for accuracy. Here is the scale table:

Table 4.16. Acceptability Scale

Scale	Definition
1.	The translated word is culturally and grammatically (cohesion system) accepted in target language. It is clearly to ratters and no rewriting is needed.
2.	The translated word is well accepted in target language. It can be clearly understood by the ratters, but some rewritings and some changes are needed.
3.	The translated word is not culturally or grammatically accepted in the target language. There are some problems with the choice of lexical items and with the relationships between phrase, clause and sentence element.
4.	The translated word is not translated at all into target language, i.e. it is deleted or omitted.

From the table above, each datum that is scored 1 means it is the most acceptable, while datum that is scored 4 is the most unacceptable.

After distributing the questionnaires, I could summarize the respondents' judgments into table in which the mean for each datum is gained from the calculation of the three raters' (R) scale divides with three, or:

The Mean Formula for Acceptability

$$\text{Mean} = \frac{R1 + R2 + R3}{3}$$

The total average (Total Mean) of the data comes from this formula:

The Total Mean of Acceptability

$$\text{Total Mean} = \frac{\Sigma \text{ Mean}}{\Sigma \text{ Data}}$$

Here is the table:

Table 4.17. The Respondents' Judgment towards the Acceptability of English Personal Pronouns from BB to CPBR

Data No	Acceptability			Mean	Data No	Acceptability			Mean
	R1	R2	R3			R1	R2	R13	
001	1	1	1	1	078	1	1	1	1
002	1	1	1	1	079	1	1	1	1
003	1	1	1	1	080	1	1	1	1
004	1	1	4	2	081	1	1	1	1
005	1	1	1	1	082	1	1	1	1

006	1	1	1	1	083	1	1	1	1
007	1	1	1	1	084	1	1	1	1
008	1	1	1	1	085	1	1	1	1
009	1	1	1	1	086	1	1	1	1
010	1	1	1	1	087	1	1	1	1
011	1	1	1	1	088	1	1	1	1
012	1	1	1	1	089	1	1	1	1
013	1	1	1	1	090	1	1	1	1
014	1	1	1	1	091	1	1	3	1.67
015	1	1	1	1	092	1	1	1	1
016	1	1	1	1	093	1	1	1	1
017	1	1	1	1	094	1	1	1	1
018	1	1	1	1	095	1	2	1	1.33
019	1	1	1	1	096	1	1	3	1.67
020	1	1	1	1	097	1	1	1	1
021	1	1	1	1	098	1	1	1	1
022	1	1	1	1	099	1	1	3	1.67
023	1	1	1	1	100	1	2	1	1.33
024	1	1	1	1	101	1	2	3	2
025	1	1	1	1	102	1	1	1	1
026	1	1	1	1	103	1	3	3	2.33
027	1	1	1	1	104	1	3	3	2.33
028	1	1	1	1	105	1	1	1	1
029	1	1	1	1	106	1	1	1	1
030	1	1	1	1	107	1	1	1	1
031	1	1	1	1	108	1	1	1	1
032	1	1	1	1	109	1	1	3	1.67
033	1	1	1	1	110	1	1	1	1
034	1	1	1	1	111	1	1	1	1
035	1	1	1	1	112	1	1	1	1
036	1	1	1	1	113	1	1	1	1
037	1	1	1	1	114	1	1	1	1
038	1	1	1	1	115	1	1	1	1
039	1	1	1	1	116	1	1	1	1
040	1	1	1	1	117	1	1	3	1.67
041	1	1	1	1	118	1	1	1	1
042	1	1	1	1	119	1	1	1	1
043	1	3	3	2.33	120	1	1	1	1
044	1	1	1	1	121	1	1	1	1
045	1	1	1	1	122	1	1	3	1.67
046	1	1	1	1	123	1	1	1	1
047	1	1	1	1	124	1	1	1	1
048	1	1	1	1	125	1	1	1	1
049	1	2	1	1.33	126	1	1	1	1
050	1	1	1	1	127	1	1	1	1
051	1	2	1	1.33	128	1	1	1	1

052	1	1	1	1	129	1	1	1	1
053	1	1	1	1	130	1	1	1	1
054	1	2	3	2	131	1	1	1	1
055	1	2	1	1.33	132	1	1	1	1
056	1	1	1	1	133	1	1	1	1
057	1	1	1	1	134	1	1	1	1
058	1	2	1	1.33	135	1	1	1	1
059	1	1	3	1.67	136	1	1	1	1
060	1	1	1	1	137	1	1	1	1
061	1	1	1	1	138	1	1	1	1
062	1	1	1	1	139	1	1	1	1
063	1	1	1	1	140	1	1	1	1
064	1	1	1	1	141	1	1	1	1
065	1	1	1	1	142	1	1	1	1
066	1	1	1	1	143	1	1	1	1
067	1	1	1	1	144	1	1	1	1
068	1	1	1	1	145	1	1	3	1.67
069	1	1	1	1	146	1	1	1	1
070	1	1	1	1	147	1	1	1	1
071	1	1	1	1	148	1	1	1	1
072	1	2	1	1.33	149	1	1	1	1
073	1	1	1	1	150	1	1	1	1
074	1	1	1	1	151	1	1	1	1
075	1	1	1	1	152	1	1	1	1
076	1	1	1	1	153	1	1	1	1
077	1	1	1	1	154	1	1	1	1
Total									168.66
Total Mean									1.09

Table 4.16 above presents the respondents' judgments on the acceptability of each datum. It shows that among 154 data, there are 21 data having the mean score on acceptability ranging from 1.33 – 2.33. According to the acceptability given before, data with score 1 – 2 is considered to be the acceptable in the target language, while data with score 3 – 4 is the unacceptable.

From the 21 data scored 1.33 – 2.33, there are seven (7) data scored 1.33 (Datum No. 049, 051, 055, 058, 072, 095, and 100), eight (8) data scored 1.67 (Datum No. 059, 091, 096, 099, 109, 117, 122, and 145), three (3) data scored 2 (Datum No. 004 and 054, and 101), and three (3) data scored 2.33 (Datum No. 043, 103, and 104).

Among the 21 data mentioned above, there are 9 data which attract me to analyze them in a deeper sense. As what happens on accuracy, two of the raters scores them one (1), which means the data are culturally

accepted. Yet, R3 scores them three (3) or four (4). Here are the examples:

Example 21 (Datum No. 004)

[There is a Prince who is very rich and has everything he wants. One day there was an ugly old beggar woman who asked a shelter from the prince. He refused her for she was very ugly. Then, the old beggar woman offered him a rose as the return for the shelter, but still he refused to give her any shelter from a cold weather.]

In return she offered **him** a rose... (BB/ 7/ 7/ 1)

Sebagai imbalannya, dia menawarkan setangkai mawar... (CPBR/ 1/ 9/ 1)

The example above shows how **him** is translated by deletion on TL. R1 and R2 give this datum score one (1) which means culturally the translation is acceptable in TL's culture. Yet, R3 treats this datum differently. He gives it four (4) in which he argues that the deletion of **him** is not necessary since **him** is best translated into *kepadanya*. This difference of scoring causes the mean acceptability score is 1.67. In fact, I personally think the deletion of **him** in the TL would never defect the translation since the context existed in the discourse has helped the readers to understand that **him** [which refers to the Prince] is the one who accepts the rose.

Example 22 (Datum No. 145)

[This scene is about the duel between the Beast and Gaston in which Gaston lose the battle and asks for mercy. The beast grants it, but he tricks the Beast. When the Beast turns away and wants to leave his foe, Gaston suddenly rises up and plugs a knife into the Beast's back. The Beast roars in pain, and Belle who sees this entire happening, runs over the Beast. The painful Beast is happy for Belle comes back to him.]

"You come back," the Beast said weakly... (BB/ 4/ 5/ 21)

"Kau kembali," kata si Buruk Rupa lemah...(CPBR/ 6/ 8/ 21)

The example 22 presents the personal reference **you** is translated into *kau* in TL. R1 and R2 measure the quality of the acceptability by one (1) which means it is acceptable in TL. Meanwhile, R3 states it is not acceptable and scores the datum with three (3). As what happens on accuracy, you may be translated into *kamu*, *kau*, *engkau* and *Anda*. *Kamu*, *kau*, *engkau* and *Anda* are all accurate since they represent **you** in Bahasa Indonesia. Yet, since the focus is on the level of acceptability, it means the culture is the most concern. I think the use of *kau* is already correct to present **you**. This text, BB, is designed to be non-formal translated text. It can be seen from the choice of words; for example, **I** is not translated into *saya* which is more formal than *aku*.

This phenomenon happens on data: 004, 059, 091, 096, 099, 109, 117, 122, and 145.

It is believed that there is a strong connection between accuracy and acceptability that means whether or not the datum is accurate will influence the decision on acceptability. If the accuracy table is compared to the acceptability table, there are some findings that need a careful analysis. Here, I focused on the data having mean scorer 2.33.

There are four (4) data scored 2.33. Datum No. 015 is judged 2.33 for its mean score on accuracy, but it is scored 1 for the acceptability. This datum talks about the English personal reference **his** that is deleted in the TL. Another datum scored 2.33 is datum No. 043. Its accuracy means score is 1.33, while its acceptability score is 2.33. Datum no. 043 shows the English personal reference **him**, which refers to Belle' father, is translated into *-nya*. Datum No. 103 is also scored 2.33 for the acceptability. Yet, its accuracy score is 1. This datum presents the personal reference **him**, refers to Belle's father, is translated into *-nya*. The last datum scored 2.33 is datum no. 104. This score is for its acceptability; the accuracy mean point for datum No. 104 is 1.67. This data also shows the personal reference **he**, refers to Belle's father, which is translated into *dia* in TL.

3. The Effect of Strategies towards the Quality of Translation

The quality of a translation is influenced by the strategy used to translate.

Here, I present how they have relation one to another.

a. Accuracy

From the table of accuracy above, it can be seen that the total mean is 1.13. Based on scale, 1.13 is concluded as accurate, since the range of accurateness, according to Nababan (2003) is between 1-2. Point 0.13 shows that some rewritings and some changes in the word order are

needed or, in some data, there are some mistakes made by the translator. In fact, among 24 data on which the mean is ranging from 1.33 – 2.33, there are at least three significant problems:

1) Problem on Deletion

Deletion, though it is a valuable strategy on translation, is found as a serious problem for the translator based on the raters' analysis. There is an item, which actually can be translated somehow into the target text, but it is deleted. Here is the example:

Example 18 (Datum No. 15)

[The Prince is a Beast now. He can turn his face into a Prince again, if he can find someone who loves him or the true of him. The rose the enchantress gave will bloom until his age is twenty-one. After that, if he still cannot find the girl, he will remain the Beast all the rest of his life.]

... A magic mirror was **his** only window to the outside world. (BB/ 8/ 2/ 3)

... Sebuah cermin ajaib menjadi satu-satunya jendela untuk melihat dunia luar. . (CPBR/ 1/ 3/ 3)

The mean score for this datum is 2.33 (R1: 2, R2: 1, and R3: 4). From the example above **his** is deleted. Instead of deleting it, it will be much better if **his** is translated into *-nya* or *baginya* for it will give clearer information that the magic mirror is the only way for the Beast to see outside world.

The data that have the same problem on deletion are:

Table 4.18. Problem of Deletion on Accuracy

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	He	Φ	001	2	1
2	Him	Φ	004 015	2 2.33	2
3.	His	Φ	002, 140	2	2
4.	She	Φ	058, 065	2	2
5.	Their	Φ	071	2	1
Total					8
Percentage					33.33%

b) Problem on Clarity

A translation text is expected to provide a clear description about what is on the Source text for the target readers. It means ambiguity is something that has to be avoided by translator. In fact, there are some data that the raters think they may bring ambiguity towards the target readers. Here is the example:

Example 19 (datum No. 55)

[Belle is now having a deal with the Beast. She will change her father's place as the Beast prisoner. Soon, after the deal, the Beast shows Belle her room.]

Before *Belle* could bid her father good bye, the Beast led her to **her** room... (BB/ 10/ 2/ 10)

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya... (CPBR/ 12/ 3/ 10)

For this datum, R1 scores it 2, R2 scores it 2 and R3 scores it 1, so the mean of its accuracy is 1.67. In this datum, **her** (in her room) is translated into *-nya* (in *kamarnya*). This datum employed the literal translation strategy in a form of enclitics. Two raters argue that it may cause ambiguity for the readers. The one who is referred to *-nya* (in *kamarnya*) is not clear: the Beast or Belle. R1 even suggests *-nya* (in *kamarnya*) is translated into *ke kamar yang disediakan untuk Bela*. The data belong to this problem are:

Table 4.19. Problem of Clarity on Accuracy

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	He	dia	099, 051, 104	1.67	3
2	Him	Kepadanya	043	1.33	1
3.	His	N + -nya	033	1.67	1
4.	She	a. Pre+ -nya	044	1.33	2
		b. Bela	072	1.33	
5.	Her (poss)	N + -nya	054	2	2
			055	1.67	
Total					9
Percentage					37.5 %

c) Problem of choice of words.

Accuracy also depends on how the translator chooses the suitable word for the text. Among the 24 data scaled other than I, there are five data that do not deserve scale 1 for they are employing improper choice of word. Here is one of the examples:

Example 20 (Datum No. 109)

[Belle is dancing with the Beast when he asks her whether she is or not happy living with the Beast. She says yes, but there is a trace of sadness in her face. The Beast finally knows that Belle will be happier if she can see her father. Then, he shows his magic mirror to Belle in which she can see her father and he releases her. He wishes that Belle still remembered him through the mirror.]

“But take the mirror. Then **you** will always have a way to look back and remember me.” (BB/ 4/ 12/ 16)

“Tetapi bawalah cermin ini. Dengan demikian **kau** akan punya cara untuk mengingatku.” (CPBR/ 6/ 15/ 16)

R1 scores it 1, R2 scores it 1 and R3 scores it 3, so the mean score of accuracy of the datum is 1.67. Rater 3 argues that **kau** as the correspondent of **you** is not accurate enough for there is another word that is more accurate that is **kamu** for **kamu** is more standard than **kau**. Actually, there is no difference between **kamu** and **kau** for both are representing **you** in English. The data belong to this category are:

Table 4.20. Problem of Choice of Word on Accuracy

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	You	Kau	059	1.33	

			091, 096, 109, 117, 122, 145	1.67	7
Total					7
Percentage					29.17 %

b. Acceptability

From the table above, the average mean of the whole data is 1.09. This means that the translation of personal reference is almost 100% acceptable. The point of 0.09 means that among 154 data, there are some data which are not acceptable in Indonesian cultures. There are 21 data that are having the mean from 1.33- 2.33. Problems occur on acceptability are:

1) Problem on deletion

In acceptability, deletion may also cause the translation test is not accepted. Here is the example:

Example 21 (Datum No. 004)

[One winter's night, there was an old beggar woman asking for shelter to the Prince. As return for the shelter, she would give him a rose. He said nothing but refused her.]

... In return she offered **him** a rose... (BB/ 7/ 7/ 1)

... **Sebagai imbalannya, dia menawarkan setangkai mawar...**
(CPBR/ 1/ 9/ 1)

The mean score of this datum is 2 (R1: 1, R2: 1, and R3: 4). R3 argues that **him** on *In return she offered him a rose* is deleted since in the Indonesian version, there is no item representing him at all. There may be confusion for the target readers to whom **she** (*dia*) gives the rose. Yet, I believe that the context given helps the readers understand the discourse. The data belong to this problem on acceptability are:

Table 4.21. Problem of Deletion on Acceptability

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	Him	Φ	004	2	1
2.	She	Φ	049, 058	1.33	2
Total					3
Percentage					14.93 %

2) Problem on Clarity

Besides deletion, unclear translation is also caused by improper translation which may bring confusing repetition. Here is the example:

Example 22 (Datum No. 54)

[Belle is now having a deal with the Beast. She will change her father's place as the Beast prisoner. Soon, after the deal, the Beast shows Belle her room.]

Before *Belle* could bid her father good bye, the Beast led **her** to her room... (BB/ 11/ 2/ 10)

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya... (CPBR/ 13/ 3/ 10)

The strategy employed by this datum is literal translation. From this strategy, the acceptability score of the datum is 2 (R1: 2, R2: 2, and R3: 2). R3 argues that **her** is not acceptable enough translated into *-nya* (in *membawanya*). He states that this repetition of *-nya* brings confusion for it is followed by another *-nya* (in *kamarnya*). The repetition of Bela is best employed than *-nya*. The same case happens on the data below:

Table 4.22. Problem of Clarity on Acceptability

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	He	Dia	051	1.33	1
2.	She	a. Dia b. Bela	072 100	1.33 1.33	2
3.	Her (Obj)	Pre + -nya	054	2	1
4.	Her (Poss)	N + -nya	055	1.33	1
Total					5
Percentage					23.81 %

3) Problem on Culture

(a) Problem on choice of word

A translation text may be less acceptable only because of the inappropriate choice of word. This does not mean that it is grammatically wrong, but it does not suit the target readers' cultures. Problems on cultures, both on the choice of word and addressing parents, are clearly seen from the examples below in which the data are translated by literal translation. Here are the examples:

Example 23 (Datum No. 59)

[Belle is now having a deal with the Beast. She will change her father's place as the Beast prisoner. Soon, after the deal, the Beast shows Belle her room. Then, the beast ordered Belle to join him on dinner.]

“**You** will join me for dinner,” the Beast ordered...(BB/ 4/ 5/ 10)

“**Kau** nanti makan malam bersamaku,” si Buruk rupa memerintahkan...(CPBR/ 6/ 6/ 10)

This data is scored 1.67 for its mean score on acceptability. Among 7 data belong to this problem; two raters (R1 and R2) score them 1, meanwhile R3 scores them 3. **He** argues that *kau*, which is the translation of **you** is not acceptable. He suggests translating **you** into *kamu*, for *kamu* is the standard one. The data belong to this problem are:

Table 4.23. Problem of Choice of Word on Acceptability

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	You	kau	059, 091, 096, 109, 117, 122, 145	1.67	7
Total					7
Percentage					33.33 %

(b) Problem on Addressing Parents

Actually this is the same like other problem found on acceptability measurement, but it tends to touch the target readers bedrock culture. To make it clear, here is the example:

Example 24 (Datum No. 43)

[Belle is surprised when she sees Philippe comes home without Maurice, her father. She asks Philippe to take her to Maurice's place: the woods.]

“Take me to **him!**” she cried, leaping astride the exhausted horse... (BB/ 7/ 4/ 8)

“Philip! Bawa aku kepadanya!” serunya sambil meloncat naik ke punggung Philip yang sudah lelah... (CPBR/ 18/ 5/ 8)

On the example above, **him** is translated into **-nya** in *kepadanya*. This is grammatically and literally correct but raters argue that it is not acceptable. This way of translating is culturally unacceptable since addressing father

with *-nya* is not showing respect towards parents. The preferable translation is *ayah*. The data belong to this problem are:

Table 4.24. Problem of Addressing Parents on Acceptability

No	STPR	TTPR	Number of data	Mean of Data	Total
1.	My	ayahku	095	1.33	1
2.	He	dia	099 104	1.67 2.33	2
3.	Him	a. kepadanya b. Pre + -nya	043 103	2.33 2.33	2
4.	Her (Poss)	Maurice	095	1.33	1
Total					6
Percentage					28.57%

CHAPTER V CONCLUSION AND RECOMMENDATION

This chapter presents the conclusion. After the discussion of the conclusion, some recommendations are then proposed based on the result of this research.

Conclusions

After describing the research findings on the previous chapter, in this chapter, I draw some conclusions based on the problem statements given before. The first conclusion is the conclusion of strategies used by the translator in translating English personal pronouns from BB into CPBR. Second, there is conclusion about the effect of the strategies used towards the translation quality in terms of accuracy and acceptability.

1. Strategies Used in Translating English Personal Pronouns from BB into CPBR

Based on the analysis, I found that there are 154 English personal pronouns of BB that are translated into 129 Indonesian personal pronouns. Furthermore, the 154 data are classified into 23 types of English personal pronouns and 129 Indonesian personal pronouns are classified into 16 type.

In translating 154 English personal pronouns into 129 Indonesian personal pronouns, there are five (5) strategies employed by the translator:

a. Translating the English personal reference literally

Using this strategy, the translator translates 39 data (25.32 %) into literal free morpheme and 23 data (14.93 %) into enclitics form for example **me** is translated into *-ku* in *mengingatku*.

b. Translating by structural adjustment.

By this means of translating, this research finds 37 data or 24.02 %, which are translated structurally adjusted but still in the same function word; for example **my father** is translated into *ayahku*. Besides, there are 11 data or 7.14 % that is translated into different function word or the function word is changing; the example is **she said** is translated into *katanya* [**she** (S) is translated into *-nya* (O)]

c. Translating by proper name.

Translating by proper name is actually translating the item by changing the grammatical cohesion by lexical cohesion. There are 15 data or 9.74 % translated this way; for example **he** is translated into Gaston.

d. Translating by deletion and addition

The fourth strategy used by the translator is deleting or adding something. By means of deleting, 25 data or 16.23% are translated that way; meanwhile, there is only one datum (0.65%) that is translated by adding item on it.

5. Translating by Noun, Demonstrative Reference and into Noun + Demonstrative Reference

There is only one datum that is translated into Noun (*cermin*) or 0.65%, one datum (or 0.65%) translated into Demonstrative Reference (*itu*) and two data (1.29%) that are translated into Noun + Demonstrative Reference: *mawar itu*.

2. The Effect of the Strategies towards the Quality of Translation

The second conclusion deals with the second problem statement that is the effect of the strategies towards the accuracy and acceptability of the translate text.

Here are the results:

1. Accuracy

Based on the raters' judgments toward the 154 data, the total mean (overall average), of the accuracy is 1.13 which means that the translation is accurate.

But, there are some rewritings or changes needed. There are 24 data that are having mean point ranging from 1.33- 2.3.

It is caused by some problems. First is problem on deletion (**he** should be translated into *baginya* instead of being deleted). There are 8 data or 33.33% that belong to this problem. Second is problem on clarity (**her** is translated into *-nya* which may bring confusion for the next words also contains *-nya*). This problem is arising from the literal translation strategy. There are 37.5 % or 9 data belong to this category. The last problem is problem on choice of word, which also comes from literal translation strategy, (**you** is better translated into *kamu* rather than *kau*). There are 7 data or 29.17 % belong to this problem.

2. Acceptability

Based on the research, the total average scale for the 154 data from acceptability point of view is 1.09. This shows that almost every data is acceptable. Yet, there are still some data (21 items) that are not acceptable enough for some reasons.

The first reason is the problem on deletion for example **he** in Datum No. 004 is deleted. There are 3 data or 14.29 % deleted which cause them unaccepted. Second, there is problem on clarity, which derives from literal translation strategy, as what happens on Datum No. 54 (**her** is translated into *-nya* in which it is preceding by *-nya* too). There are 23.81 % data causing this problem. The last problem is problem on culture. This problem is also derived from literal translation strategy. Problem on culture is divided into problem on choice of word that suggests choosing *kamu* instead of *kau*, and problem on addressing parents (**he** should be translated into *ayah* instead of *dia*; Datum No. 099). There are 7 data (33.33 %) that belong to problem on choice of word and 6 data (28.57 %) for problem on addressing parents.

Recommendations

By doing this research, I found things that I wanted to present them as suggestions.

1. Translator

I could not say that the translator does not have any competency at all in translating for her score on both accuracy and acceptability is remarkable. Yet, I still found problems that are culturally bound. From this, I suggest the translator, and other translators, to pay much attention to the target readers'

cultural life. Furthermore, the text is a children storybook in which parents may expect to teach their children through the book, for example, the way to address other people.

2. Other Researcher

I do believe that my research is still on the surface structure of analysis. Therefore, I hope there will be researchers who are interested in analysing personal references in a deeper understanding. For example, there will be analysis on the effect of strategies used to translate towards the target readers' personality. Besides, since my research is a book-oriented research, the next researcher is expected to do target reader – oriented research.

I also want to recommend for other researchers who work using scales to pay very much attention on the scales. I hope when they take someone's scales or theory, they will consider whether or not the scales or theory are suitable and applicable for the research.

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001. BB/ 6/ 2/ 1

Once upon a time, in a faraway land, there lived *a young prince* in a beautiful castle. Although **he** had everything his heart desired, the prince was spoiled and selfish.

CPBR/ 1/ 3/ 1

Pada zaman dahulu, di negeri yang jauh, ada seorang pangeran yang tinggal di istana yang megah. Walaupun memiliki segalanya, pangeran ini manja dan selalu mementingkan diri sendiri.

002. BB/ 6/ 2/ 1

Once upon a time, in a faraway land, there lived *a young prince* in a beautiful castle. Although he had everything **his** heart desired, the prince was spoiled and selfish.

CPBR/ 1/3/1

Pada zaman dahulu, di negeri yang jauh, ada *seorang pangeran* yang tinggal di istana yang megah. Walaupun memiliki segalanya, pangeran ini manja dan selalu mementingkan diri sendiri.

003. BB/ 9/ 7/ 1

One winter's night *an old beggar woman* asked the prince for shelter from the bitter cold. In return **she** offered him a rose. Repulsed by the old woman the unkind prince turned her away.

CPBR/ 10/ 8/ 1

Suatu malam di musim dingin, seorang wanita tua peminta-minta memohon agar diizinkan berlindung dari udara dingin. Sebagai imbalannya, dia menawarkan setangkai mawar. Karena jijik melihat wajahnya yang jelek, si Pangeran menolaknya.

004. BB/ 7/ 7/ 1

One winter's night an old beggar woman asked *the prince* for shelter from the bitter cold. In return she offered **him** a rose. Repulsed by the old woman the unkind prince turned her away.

CPBR/ 1/ 9/ 1

Suatu malam di musim dingin, seorang wanita tua peminta-minta memohon agar diizinkan berlindung dari udara dingin. Sebagai imbalannya, dia menawarkan setangkai mawar. Karena jijik melihat wajahnya yang jelek, si Pangeran menolaknya

005. BB/ 10/ 8/ 1

One winter's night an old beggar woman asked *the prince* for shelter from the bitter cold. In return she offered him a rose. Repulsed by the old woman the unkind prince turned **her** away.

CPBR/ 12/ 10/ 1

Suatu malam di musim dingin, seorang wanita tua peminta-minta memohon agar diizinkan berlindung dari udara dingin. Sebagai imbalannya, dia menawarkan setangkai mawar. Karena jijik melihat wajahnya yang jelek, si Pangeran menolaknya.

006. B/ 7/ 9/ 1

One winter's night an old beggar woman asked *the prince* for shelter from the bitter cold. In return she offered him a rose. Repulsed by the old woman the unkind prince turned her away.

The woman warned **him** not to be deceived by appearances, since beauty is found within. But when the prince dismissed her again, the old woman's ugliness melted away to reveal a beautiful enchantress.

CPBR/ 12/ 11/ 1

Suatu malam di musim dingin, seorang wanita tua peminta-minta memohon agar diizinkan berlindung dari udara dingin. Sebagai imbalannya, dia menawarkan setangkai mawar. Karena jijik melihat wajahnya yang jelek, si Pangeran menolaknya.

Wanita itu mengingatkannya agar tidak terkecoh oleh penampilan, karena kecantikan bisa ditemukan di dalam. Tetapi ketika Pangeran tetap mengusirnya, wanita tua yang jelek itu berubah menjadi peri yang cantik.

007. BB/ 10/ 11/ 1

One winter's night *an old beggar woman* asked the prince for shelter from the bitter cold. In return she offered him a rose. Repulsed by the old woman the unkind prince turned her away.

The woman warned him not to be deceived by appearances, since beauty is found within. But when the prince dismissed **her** again, the old woman's ugliness melted away to reveal a beautiful enchantress.

CPBR/ 12/ 14/ 1

Suatu malam di musim dingin, seorang wanita tua peminta-minta memohon agar diizinkan berlindung dari udara dingin. Sebagai imbalannya, dia menawarkan setangkai mawar. Karena jijik melihat wajahnya yang jelek, si Pangeran menolaknya.

Wanita itu mengingatkannya agar tidak terkecoh oleh penampilan, karena kecantikan bisa ditemukan di dalam. Tetapi ketika Pangeran tetap mengusirnya, wanita tua yang jelek itu berubah menjadi peri yang cantik.

008. BB/ 8/ 15/ 1

The woman warned him not to be deceived by appearances, since beauty is found within. But when *the prince* dismissed her again, the old woman's ugliness melted away to reveal a beautiful enchantress.

The prince tried to apologize, but it was too late. The enchantress knew there was no love in **his** heart.

CPBR/ 14/ 18/ 1

Wanita itu mengingatkannya agar tidak terkecoh oleh penampilan, karena kecantikan bisa ditemukan di dalam. Tetapi ketika Pangeran tetap mengusirnya, wanita tua yang jelek itu berubah menjadi peri yang cantik.

Pangeran mencoba meminta maaf, tetapi sudah terlambat. Peri itu sudah terlanjur tahu, bahwa tak ada cinta di hati Pangeran.

009. BB/ 9/ 2/ 2

As punishment, *the enchantress* transformed the prince into a hideous beast. Then **she** placed a powerful spell on the castle and all who lived there.

CPBR/ 10/ 2/ 2

Sebagai hukumannya, peri itu merubah Pangeran menjadi makhluk yang mengerikan. Kemudian dia menyihir istana dan seluruh penghuninya.

010. BB/ 9/ 4/ 2

As punishment, *the enchantress* transformed the prince into a hideous beast. Then she placed a powerfull spell on the castle and all who lived there.

The rose **she** had offered was an enchanted rose. It would bloom until the prince was twenty-one. If he could leatrn to love and be loved before the last petal fell, then the spell would broken. If not, he would remain a beast for all time.

CPBR/ 12/ 4/ 2

Sebagai hukumannya, peri itu merubah Pangeran menjadi makhluk yang mengerikan. Kemudian dia menyihir istana dan seluruh penghuninya.

Mawar yang ditawarkannya adalah mawar ajaib. Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun. Jika dia bisa belajar mencintai dan balas dicintai sebelum helai mawar terakhir rontok, kutukan sihir akan punah. Jika tidak, dia akan tetap menjadi makhluk mengerikan selamanya.

011. BB/ 12/ 4/ 2

The rose she had offered was an enchanted rose. **It** would bloom until the prince was twenty-one. If he could learn to love and be loved before the last petal fell, then the spell would broken. If not, he would remain a beast for all time.

CPBR/ 19/ 5/ 2

Mawar yang ditawarkannya adalah mawar ajaib. Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun. Jika dia bisa belajar mencintai dan balas dicintai sebelum helai mawar terakhir rontok, kutukan sihir akan punah. Jika tidak, dia akan tetap menjadi makhluk mengerikan selamanya.

012. BB/ 6/ 5/ 2

The rose she had offered was an enchanted rose. It would bloom until *the prince* was twenty-one. If **he** could learn to love and be loved before the last petal fell, then the spell would broken. If not, he would remain a beast for all time.

CPBR/ 10/ 6/ 2

Mawar yang ditawarkannya adalah mawar ajaib. Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun. Jika dia bisa belajar mencintai dan balas

dicintai sebelum helai mawar terakhir rontok, kutukan sihir akan punah. Jika tidak, dia akan tetap menjadi makhluk mengerikan selamanya.

013. BB/ 6/ 7/ 2

The rose she had offered was an enchanted rose. It would bloom until *the prince* was twenty-one. If he could learn to love and be loved before the last petal fell, then the spell would broken. If not, **he** would remain a beast for all time.

CPBR/ 10/ 8/ 2

Mawar yang ditawarkannya adalah mawar ajaib. Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun. Jika dia bisa belajar mencintai dan balas dicintai sebelum helai mawar terakhir rontok, kutukan sihir akan punah. Jika tidak, dia akan tetap menjadi makhluk mengerikan selamanya.

014. BB/ 8/ 1/ 3

The rose she had offered was an enchanted rose. It would bloom until the prince was twenty-one. If he could learn to love and be loved before the last petal fell, then the spell would broken. If not, he would remain a beast for all time.

Ashamed of **his** monstrous form, *the Beast* hid inside the castle. A magic mirror was his only window to the outside world.

CPBR/ 13/ 1/ 3

Mawar yang ditawarkannya adalah mawar ajaib. Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun. Jika dia bisa belajar mencintai dan balas dicintai sebelum helai mawar terakhir rontok, kutukan sihir akan punah. Jika tidak, dia akan tetap menjadi makhluk mengerikan selamanya.

Malu karena penampilannya, Pangeran yang sekarang buruk rupa bersembunyi di dalam istananya. Sebuah cermin ajaib menjadi satu-satunya jendela untuk melihat dunia luar.

015. BB/ 8/ 2/ 3

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CPBR/ 1/ 3/ 3

Mawar yang ditawarkannya adalah mawar ajaib. Mawar itu akan mekar sampai Pangeran berusia dua puluh satu tahun. Jika dia bisa belajar mencintai dan balas dicintai sebelum helai mawar terakhir rontok, kutukan sihir akan punah. Jika tidak, dia akan tetap menjadi makhluk mengerikan selamanya.

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016. BB/ 6/ 4/ 3

Ashamed of his monstrous form, *the Beast* hid inside the castle. A magic mirror was his only window to the outside world.

As years passed, **he** fell into despair. He did not believe that anyone could ever love him.

CPBR/ 4/ 5/ 3

Malu karena penampilannya, Pangeran yang sekarang buruk rupa bersembunyi di dalam istananya. Sebuah cermin ajaib menjadi satu-satunya jendela untuk melihat dunia luar.

Tahun demi tahun berlalu. Pangeran Buruk Rupa menjadi putus asa. Dia yakin tidak seorangpun yang bisa mencintainya.

017. BB/ 6/ 4/ 3/

Ashamed of his monstrous form, *the Beast* hid inside the castle. A magic mirror was his only window to the outside world.

As years passed, he fell into despair. **He** did not believe that anyone could ever love him.

CPBR/ 10/ 6/ 3

Malu karena penampilannya, Pangeran yang sekarang buruk rupa bersembunyi di dalam istananya. Sebuah cermin ajaib menjadi satu-satunya jendela untuk melihat dunia luar.

Tahun demi tahun berlalu. Pangeran Buruk Rupa menjadi putus asa. Dia yakin tidak seorangpun yang bisa mencintainya.

018. BB/ 7/ 5/ 3

Ashamed of his monstrous form, *the Beast* hid inside the castle. A magic mirror was his only window to the outside world.

As years passed, he fell into despair. He did not believe that anyone could ever love **him**.

CPBR/ 12/ 7/ 3

Malu karena penampilannya, Pangeran yang sekarang buruk rupa bersembunyi di dalam istananya. Sebuah cermin ajaib menjadi satu-satunya jendela untuk melihat dunia luar.

Tahun demi tahun berlalu. Pangeran Buruk Rupa menjadi putus asa. Dia yakin tidak seorangpun yang bisa mencintainya.

019. BB/ 9/ 2/ 4

In a nearby village there lived a young girl named *Belle*. **She** was very beautiful. But Belle unlike the other girls in the village, cared only for her books and always felt out of place.

CPBR/ 11/ 2/ 4

Di sebuah desa dekat istana itu, tinggalah seorang gadis bernama Bela. Bela cantik jelita. Tetapi, dia lain dari pada gadis-gadis lainnya. Bela menghabiskan sebagian besar waktunya dengan membaca buku.

020. BB/ 11/ 4/ 4

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CPBR/ 1/ 4/ 4

Di sebuah desa dekat istana itu, tinggalah seorang gadis bernama Bela. Bela cantik jelita. Tetapi, dia lain dari pada gadis-gadis lainnya. Bela menghabiskan sebagian besar waktunya dengan membaca buku.

021. BB/ 11/ 5/ 4

Her father, Maurice, was a reader of books, too. But while *Belle* read about adventure and romance, her father studied technical books. Maurice was an inventor--a genius, according to Belle; a crackpot, according to the towsfolk.

CPBR/ 13/ 6/ 4

Ayahnya, Maurice, juga senang membaca. Tetapi, jika Bela membaca kisah-kisah petualangan dan cinta, ayahnya senang mempelajari buku-buku tehnik.

022. BB/ 11/ 6/ 4

Her father, Maurice, was a reader of books, too. But while *Belle* read about adventure and romance, **her** father studied technical books. Maurice was an inventor--a genius, according to Belle; a crackpot, according to the towsfolk.

CPBR/ 13/ 8/ 4

Ayahnya, Maurice, juga senang membaca. Tetapi, jika Bela membaca kisah-kisah petualangan dan cinta, ayahnya senang mempelajari buku-buku tehnik.

023. BB/ 11/ 1/ 5

"*Belle* is even stranger than **her** father," the villagers whispered. "Her nose is always in a book, and her head is in the clouds."

CPBR/ 13/ 1/ 5

"Bela lebih aneh dari pada ayahnya," penduduk desa berbisik-bisik. "Kepalanya selalu menunduk membaca buku dan pikirannya selalu berada di awang-awang."

024. BB/ 11/ 2/ 5

"*Belle* is even stranger than her father," the villagers whispered. "**Her** nose is always in a book, and her head is in the clouds."

CPBR/ 13/ 2/ 5

"Bela lebih aneh dari pada ayahnya," penduduk desa berbisik-bisik. "Kepalanya selalu menunduk membaca buku dan pikirannya selalu berada di awang-awang."

025. BB/ 11/ 2/ 5

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CPBR/ 13/ 3/ 5

“Bela lebih aneh dari pada ayahnya,” penduduk desa berbisik-bisik. “Kepalanya selalu menunduk membaca buku dan pikirannya selalu berada di awang-awang.”

026. BB/ 8/ 5/ 5

Gaston the hunter, who was the handsomest man in the town, wanted to make Belle **his** wife. No matter how many times she turned him down, *Gaston* would not take no for an answer. He was determined to wed the lovely Belle, even she thought he was a brainless brute.

CPBR/ 1/ 6/ 5

Gaston si pemburu, pemuda yang paling tampan di kota, ingin menikahi Bela. Tak peduli sudah berapa kali Bela menolaknya, *Gaston* masih tetap mengujanya. *Gaston* sudah bertekad untuk menjadikan Bela istrinya, meskipun Bela menganggapnya pemuda bodoh.

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CPBR/ 11/ 7/ 5

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CPBR/ 12/ 7/ 5

Gaston si pemburu, pemuda yang paling tampan di kota, ingin menikahi Bela. Tak peduli sudah berapa kali Bela menolaknya, *Gaston* masih tetap mengujanya. *Gaston* sudah bertekad untuk menjadikan Bela istrinya, meskipun Bela menganggapnya pemuda bodoh.

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CPBR/ 10/ 9/ 5

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CPBR/ 12/ 10/ 5

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032. BB/ 8/ 1/ 6

One cold day *Maurice* hitched **his** horse Philippe to a wagon and set off to show his latest invention at a faraway fair.

CPBR/ 13/ 2/ 6

Suatu hari yang dingin, Maurice mengikatkan Philip, kudanya, ke kereta. Dia ingin mengikutkan penemuannya yang terakhir dalam suatu lomba di tempat yang jauh.

033. BB/ 8/ 2/ 6

One cold day *Maurice* hitched his horse Philippe to a wagon and set off to show **his** latest invention at a faraway fair.

CPBR/ 13/ 3/ 6

Suatu hari yang dingin, Maurice mengikatkan Philip, kudanya, ke kereta. Dia ingin mengikutkan penemuannya yang terakhir dalam suatu lomba di tempat yang jauh.

034. BB/ 8/ 4/ 6

With **his** mind on the fair, *Maurice* became lost in a misty forest. As an icy wind whistled through the trees, he suddenly heard an even more disturbing sound...

the howling of wolves! Philippe bolted, and Maurice fell to the ground. To escape the wolves, the frightened man ran deeper and deeper into the woods.

CPBR/ 1/ 5/ 6

Karena sibuk memikirkan lomba itu, Maurice tersesat di hutan berkabut. Ketika angin dingin bersiut berembus lewat pepohonan, Maurice tiba-tiba mendengar bunyi lain yang lebih mengerikan ... lolongan serigala! Philip terlonjak kaget, dan Maurice terlempar ke tanah. Untuk meghindari serigala-serigala itu, Maurice ketakutan berlari semakin jauh ke dalam hutan.

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036. BB/ 6/ 1/ 7

He came to a castle that seemed deserted and stumbled inside. There *Maurice* was greeted by Mrs. Potts the teapot, Cogsworth the mantelclock, and Lumiere the candelabra. But before he had time to marvel over these strange creatures, an even stranger one appeared—the Beast!

CPBR/ 10/ 1/ 7

Dia tiba di sebuah istana yang kelihatannya kosong dan terhuyung-huyung masuk ke dalamnya. Maurice disambut oleh Bu Pot si teko; Cogsworth si jam meja; dan Lumiere si tempat lilin. Sebelum Maurice sempat keheranan melihat makhluk-makhluk aneh itu, sesosok makhluk lain yang lebih aneh muncul-- si
Buruk Rupa.

037. BB/ 6/ 4/ 7

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**makhluk-makhluk aneh itu, sesosok makhluk lain yang lebih aneh muncul-- si
Buruk Rupa.**

038. BB/ 6/ 8/ 7

When Maurice stared at *the Beast* in horror, the Beast howled angrily. Then **he** scooped Maurice up and carried him off to a dungeon.

CPBR/ 12/ 10/ 7

Selagi Maurice memandangnya dengan penuh ketakutan, si Buruk Rupa mengeram menyeramkan. Diangkatnya Maurice dan dimasukkannya dalam penjara bawah tanah.

039. BB/ 7/ 9/ 7

When *Maurice* stared at the Beast in horror, the Beast howled angrily. Then he scooped Maurice up and carried **him** off to a dungeon.

CPBR/ 12/ 11/ 7

Selagi Maurice memandangnya dengan penuh ketakutan, si Buruk Rupa mengeram menyeramkan. Diangkatnya Maurice dan dimasukkannya dalam penjara bawah tanah.

040. BB/ 8/ 1/ 8

Meanwhile, *Philippe* had made **his** way back home. Belle took one look at the rideless horse and knew something awful had happened to her father.

CPBR/ 1/ 1/ 8

Sementara itu, Philip telah tiba kembali di rumah. Bela melihat kuda tanpa pengendara itu dan tahu bahwa sesuatu yang mengerikan telah terjadi pada ayahnya.

041. BB/ 11/ 3/ 8

Meanwhile, Philippe had made his way back home. *Belle* took one look at the rideless horse and knew something awful had happened to **her** father.

CPBR/ 13/ 4/ 8

Sementara itu, Philip telah tiba kembali di rumah. Bela melihat kuda tanpa pengendara itu dan tahu bahwa sesuatu yang mengerikan telah terjadi pada ayahnya.

042. BB/ 2/ 4/ 8

Meanwhile, Philippe had made his way back home. *Belle* took one look at the rideless horse and knew something awful had happened to her father.

“Philippe! Take **me** to him!” she cried, leaping astride the exhausted horse. Without a pause, the animal thundered off the woods.

CPBR/ 2/ 5/ 8

Sementara itu, Philip telah tiba kembali di rumah. Bela melihat kuda tanpa pengendara itu dan tahu bahwa sesuatu yang mengerikan telah terjadi pada ayahnya.

“Philip! Bawa aku kepadanya!” serunya sambil meloncat naik ke punggung Philip yang sudah lelah. Tanpa istirahat, kuda itu berderap kembali menuju hutan.

043. BB/ 7/ 4/ 8

Meanwhile, Philippe had made his way back home. Belle took one look at the rideless horse and knew something awful had happened to *her father*.

Take me to **him!**” she cried, leaping astride the exhausted horse. Without a pause, the animal thundered off the woods.

CPBR/ 18/ 5/ 8

Sementara itu, Philip telah tiba kembali di rumah. Bela melihat kuda tanpa pengendara itu dan tahu bahwa sesuatu yang mengerikan telah terjadi pada ayahnya.

“Philip! Bawa aku kepadanya!” serunya sambil meloncat naik ke punggung Philip yang sudah lelah. Tanpa istirahat, kuda itu berderap kembali menuju hutan.

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045. BB/ 9/ 1/ 9

When **she** reached the castle, *Belle* burst inside and searched frantically for her father. The enchanted objects led her to the tower, but just as she found Maurice, the Beast appeared. Belle let out a terrified gasp at the hideous sight of the Beast.

CPBR/ 1/ 1/ 9

Setiba di istana, Bela menghambur ke dalam dan dengan panik mencari ayahnya. Perabot-perabot mengantarkannya ke penjara bawah tanah. Tetapi baru saja dia menemukan Maurice, si Buruk Rupa muncul. Bela terpekik kaget melihat tampang si Buruk Rupa yang mengerikan.

046. BB/ 11/ 2/ 9

When she reached the castle, *Belle* burst inside and searched frantically for **her** father. The enchanted objects led her to the tower, but just as she found Maurice, the Beast appeared. Belle let out a terrified gasp at the hideous sight of the Beast.

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When she reached the castle, *Belle* burst inside and searched frantically for her father. The enchanted objects led her to the tower, but just as **she** found Maurice, the Beast appeared. Belle let out a terrified gasp at the hideous sight of the Beast.

CPBR/ 10/ 4/ 9

Setiba di istana, Bela menghambur ke dalam dan dengan panik mencari ayahnya. Perabot-perabot mengantarkannya ke penjara bawah tanah. Tetapi baru saja dia menemukan Maurice, si Buruk Rupa muncul. Bela terpekik kaget melihat tampang si Buruk Rupa yang mengerikan.

049. BB/ 9/ 6/ 9

When **she** realized that this was Maurice's captor, *Belle* begged the Beast to free her father. When he refused, she bravely offered herself in Maurice's place.

CPBR/ 1/ 7/ 9

Ketika menyadari bahwa dialah yang menawan Maurice, Bela memohon agar si Buruk Rupa membebaskan ayahnya. Ketika dia menolak, Bela menawarkan diri untuk menggantikan Maurice.

050. BB/ 11/ 7/ 9

When she realized that this was Maurice's captor, **Belle** begged the Beast to free **her** father. When he refused, she bravely offered herself in Maurice's place.

CPBR/ 13/ 9/ 9

Ketika menyadari bahwa dialah yang menawan Maurice, Bela memohon agar si Buruk Rupa membebaskan ayahnya. Ketika dia menolak, Bela menawarkan diri untuk menggantikan Maurice.

051. BB/ 6/ 7/ 9

When she realized that this was Maurice's captor, Belle begged *the Beast* to free her father. When **he** refused, she bravely offered herself in Maurice's place.

CPBR/ 10/ 9/ 9

Ketika menyadari bahwa dialah yang menawan Maurice, Bela memohon agar si Buruk Rupa membebaskan ayahnya. Ketika dia menolak, Bela menawarkan diri untuk menggantikan Maurice.

052. BB/ 9/ 8/ 9

When she realized that this was Maurice's captor, *Belle* begged the Beast to free her father. When he refused, **she** bravely offered herself in Maurice's place.

CPBR/ 11/ 9/ 9

Ketika menyadari bahwa dialah yang menawan Maurice, Bela memohon agar si Buruk Rupa membebaskan ayahnya. Ketika dia menolak, Bela menawarkan diri untuk menggantikan Maurice.

053. BB/ 11/ 1/ 10

Before *Belle* could bid **her** father good bye, the Beast led her to her room. "The castle is now your home," he said gruffly. Belle was free to go anywhere she liked—except the West Wing.

CPBR/ 13/ 2/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. "Istana ini sekarang rumahmu," katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

054. BB/ 10/ 2/ 10

Before *Belle* could bid her father good bye, the Beast led **her** to her room. “The castle is now your home,” he said gruffly. Belle was free to go anywhere she liked—except the West Wing.

CPBR/ 12/ 3/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

055. BB/ 11/ 2/ 10

Before *Belle* could bid her father good bye, the Beast led her to **her** room. “The castle is now your home,” he said gruffly. Belle was free to go anywhere she liked—except the West Wing.

CPBR/ 13/ 3/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

056. BB/ 5/ 2/ 10

Before *Belle* could bid her father good bye, the Beast led her to her room. “The castle is now **your** home,” he said gruffly. Belle was free to go anywhere she liked—except the West Wing.

CPBR/ 9/ 4/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

057. BB/ 6/ 3/ 10

Before Belle could bid her father good bye, *the Beast* led her to her room. “The castle is now your home,” **he** said gruffly. Belle was free to go anywhere she liked—except the West Wing.

CPBR/ 12/ 4/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

058. BB/ 9/ 3/ 10

Before *Belle* could bid her father good bye, the Beast led her to her room. “The castle is now your home,” he said gruffly. Belle was free to go anywhere **she** liked—except the West Wing.

CPBR/ 4/ 1/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

059. BB/ 4/ 5/ 10

Before *Belle* could bid her father good bye, the Beast led her to her room. “The castle is now your home,” he said gruffly. Belle was free to go anywhere she liked—except the West Wing.

“You will join me for dinner,” the Beast ordered. “That’s not a request.”

CPBR/ 6/ 6/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

“Kau nanti makan malam bersamaku,” si Buruk rupa memerintahkan. “Ini bukan permintaan, tapi perintah.”

060. BB/ 2/ 5/ 10

Before Belle could bid her father good bye, the Beast led her to her room. “The castle is now your home,” he said gruffly. Belle was free to go anywhere she liked—except the West Wing.

“You will join me for dinner,” *the Beast* ordered. “That’s not a request.”

CPBR/ 3/ 6/ 10

Sebelum Bela dapat mengucapkan selamat tinggal kepada ayahnya, si Buruk Rupa telah membawanya ke kamarnya. “Istana ini sekarang rumahmu,” katanya kasar. Bela boleh pergi kemana saja di istana, kecuali ke sayap barat.

“Kau nanti makan malam bersamaku,” si Buruk rupa memerintahkan. “Ini bukan permintaan, tapi perintah.”

061. BB/ 11/ 1/ 11

That night *Belle* slipped out of **her** room and found her way to the forbidden West Wing. She discovered the Beast's foul lair, but he was nowhere insight.

CPBR/ 13/ 1/ 11

Malam itu Bela menyelinap keluar dari kamarnya dan berjalan-jalan sampai ke sayap barat istana yang terlarang. Dia menemukan kamar si Buruk Rupa yang kotor, tapi dia tidak ada dikamarnya.

062. BB/ 9/ 2/ 11

That night *Belle* slipped out of her room and found **her** way to the forbidden West Wing. She discovered the Beast's foul lair, but he was nowhere insight.

CPBR/ 1/ 2/ 11

Malam itu Bela menyelinap keluar dari kamarnya dan berjalan-jalan sampai ke sayap barat istana yang terlarang. Dia menemukan kamar si Buruk Rupa yang kotor, tapi dia tidak ada dikamarnya.

063. BB/ 9/ 2/ 11

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CPBR/ 10/ 3/ 11

Malam itu Bela menyelinap keluar dari kamarnya dan berjalan-jalan sampai ke sayap barat istana yang terlarang. Dia menemukan kamar si Buruk Rupa yang kotor, tapi dia tidak ada dikamarnya.

064. BB/ 6/ 3/ 11

That night Belle slipped out of her room and found her way to the forbidden West Wing. She discovered *the Beast's* foul lair, but **he** was nowhere insight.

CPBR/ 10/ 4/ 11

Malam itu Bela menyelinap keluar dari kamarnya dan berjalan-jalan sampai ke sayap barat istana yang terlarang. Dia menemukan kamar si Buruk Rupa yang kotor, tapi dia tidak ada dikamarnya.

065. BB/ 9/ 4/ 11

Belle was drawn to the enchanted rose **she** saw by the window. When she reached to touch it, the Beast suddenly appeared on the balcony outside the window.

CPBR/ 1/ 5/ 11

Bela tertarik melihat mawar ajaib di dekat jendela. Ketika dia mengulurkan tangan untuk menyentuh mawar itu, si Buruk Rupa tiba-tiba muncul di balkon di luar jendela.

066. BB/ 9/ 5/ 11

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CPBR/ 10/ 6/ 11

Bela tertarik melihat mawar ajaib di dekat jendela. Ketika dia mengulurkan tangan untuk menyentuh mawar itu, si Buruk Rupa tiba-tiba muncul di balkon di luar jendela.

067. BB/ 12/ 5/ 11

Belle was drawn to *the enchanted rose* she saw by the window. When she reached to touch **it**, the Beast suddenly appeared on the balcony outside the window.

CPBR/ 19/ 7/ 11

Bela tertarik melihat mawar ajaib di dekat jendela. Ketika dia mengulurkan tangan untuk menyentuh mawar itu, si Buruk Rupa tiba-tiba muncul di balkon di luar jendela.

068. BB/ 11/ 1/ 12

Her heart pounding, *Belle* ran out of the castle mounted Philippe, and fled into the night. But a pack of wolves soon had the girl and her horse surrounded. Belle was helpless. She knew that death was near.

CPBR/ 1/ 1/ 12

Dengan hati berdebar keras, Bela keluar dari istana, menaiki Philip, dan menembus kegelapan malam. Tetapi segera saja Bela dan kudanya sudah terkepung oleh sekawanan serigala. Bela tak berdaya. Dia tahu dia sudah berada di ambang maut.

069. BB/ 11/ 3/ 12

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CPBR/ 13/ 3/ 12

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071. BB/ 16/ 7/ 12

Suddenly the Beast was there, throwing the wolves aside. A terrible snarling and howling sounded as *the Beast and the wolves* battled for **their** lives. At last the wolves ran off into the woods, but the Beast lay in the snow, badly injured.

CPBR/ 1/ 9/ 12

Tiba-tiba saja si Buruk Rupa muncul, mengusir serigala-serigala itu. Gerung dan lolong mengerikan terdengar, sementara si Buruk Rupa dan para serigala terlibat pertarungan hidup dan mati. Akhirnya para serigala melarikan diri ke dalam hutan. Tetapi si Buruk Rupa terbaring di atas salju, luka parah.

072. BB/ 9/ 2/ 13

Back at the castle, *Belle* gently bound the Beast's wounds. Gentle as **she** was, the Beast roared in agony.

CPBR/ 11/ 3/ 13

Setiba kembali di istana, dengan lemah lembut Belle mambalut luka-luka si Buruk Rupa. Betapapun hati-hatinya Bela, si Buruk Rupa menggerung kesakitan.

073. BB/ 1/ 3/ 13

Back at the castle, Belle gently bound the Beast's wounds. Gentle as she was, the Beast roared in agony.

"I barely touch you," said Belle. Then she saw a look of pain on his face. "I forgot to thank you for saving my life," she added softly.

CPBR/ 2/ 5/ 13

Setiba kembali di istana, dengan lemah lembut Belle mambalut luka-luka si Buruk Rupa. Betapapun hati-hatinya Bela, si Buruk Rupa menggerung kesakitan.

“Aku hampir-hampir tidak menyentuhmu,” kata Bela. Kemudian dilihatnya wajah kesakitan si Buruk Rupa. “Aku lupa mengucapkan terima kasih kepadamu. Kau telah menyelamatkan aku,” tambahnya lembut.

074. BB/ 4/ 3/ 13

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075. BB/ 9/ 3/ 12

Back at the castle, *Belle* gently bound the Beast’s wounds. Gentle as she was, the *Beast* roared in agony.

“I barely touch you,” said Belle. Then she saw a look of pain on his face. “I forgot to thank you for saving my life,” she added softly.

CPBR/ 12/ 6/ 13

Setiba kembali di istana, dengan lemah lembut Belle mambalut luka-luka si Buruk Rupa. Betapapun hati-hatinya Bela, si Buruk Rupa menggerung kesakitan.

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CPBR/ 11/ 6-7/ 13

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CPBR/ 2/ 8/ 13

“Aku hampir-hampir tidak menyentuhmu,” kata Bela. Kemudian dilihatnya wajah kesakitan si Buruk Rupa. “Aku lupa mengucapkan teima kasih kepadamu. Kau telah menyelamatkan aku,” tambahnya lembut.

080. BB/ 9/ 5/ 13

“I barely touch you,” said Belle. Then she saw a look of pain on his face. “I forgot to thank you for saving my life,” she added softly.

CPBR/12/ 9/ 13

“Aku hampir-hampir tidak menyentuhmu,” kata Bela. Kemudian dilihatnya wajah kesakitan si Buruk Rupa. “Aku lupa mengucapkan terima kasih kepadamu. Kau telah menyelamatkan aku,” tambahnya lembut.

081. BB/ 8/ 7/ 13

The Beast only grunted in reply. But when Bell turned away, the hint of a smile could be seen on **his** face.

CPBR/ 11/ 12/ 13

Si Buruk Rupa hanya menggeram sebagai jawabannya. Tetapi ketika Bela menoleh, tampak senyum samar di wajah si Buruk Rupa.

082. BB/ 6/ 2/ 14

In the days followed, *the Beast* tried to be a proper host. **He** showed Belle his library, where they read together, and she, in return, began to teach him how to act like a gentleman.

CPBR/ 10/ 2/ 14

Hari-hari berikutnya, si Buruk Rupa berusaha menjadi tuan rumah yang baik. Dia menunjukkan perpustakaan yang besar kepada Bela. Disana mereka membaca bersama-sama. Sebagai balasannya, Bela mengajarnya bagaimana bersikap sopan.

083. BB/ 8/ 2/ 14

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CPBR/ 13/ 13/ 14

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084. BB/ 14/ 2/ 14

In the days followed, *the Beast* tried to be a proper host. He showed **Belle** his library, where **they** read together, and she, in return, began to teach him how to act like a gentleman.

CPBR/ 24/ 4/ 14

Hari-hari berikutnya, si Buruk Rupa berusaha menjadi tuan rumah yang baik. Dia menunjukkan perpustakaan yang besar kepada Bela. Disana mereka membaca bersama-sama. Sebagai balasannya, Bela mengajarnya bagaimana bersikap sopan.

085. BB/ 9/ 3 14

In the days followed, the Beast tried to be a proper host. He showed *Belle* his library, where they read together, and **she**, in return, began to teach him how to act like a gentleman.

CPBR/ 11/ 5/ 14

Hari-hari berikutnya, si Buruk Rupa berusaha menjadi tuan rumah yang baik. Dia menunjukkan perpustakaan yang besar kepada Bela. Disana mereka membaca bersama-sama. Sebagai balasannya, Bela mengajarnya bagaimana bersikap sopan.

086. BB/ 7/ 3/ 14

In the days followed, *the Beast* tried to be a proper host. He showed Belle his library, where they read together, and she, in return, began to teach **him** how to act like a gentleman.

CPBR/ 12/ 5/ 14

Hari-hari berikutnya, si Buruk Rupa berusaha menjadi tuan rumah yang baik. Dia menunjukkan perpustakaan yang besar kepada Bela. Disana mereka membaca bersama-sama. Sebagai balasannya, Bela mengajarnya bagaimana bersikap sopan.

087. BB/ 11/ 6/ 14

“Perhaps it isn’t too late.” Cogsworth whispered to Mrs. Potts and her son, Chip the teacup. “If Belle could only love the Beast, this dreadful spell might yet be broken.”

CPBR/ 13/ 7/ 14

“Mungkin belum telambat,” bisik Cogsworth kepada Bu Pot dan anaknya, Chip si teko. “ Jika saja Bela bisa mencintai si Buruk Rupa, kutukan sihir yang mengerikan ini akan punah.”

088. BB/ 11/ 2/ 15

The winter passed pleasantly for *Belle* and the Beast. Belle thought of the Beast as **her** dearest friend. He thought of little but the beautiful Belle.

CPBR/ 13/ 3/ 15

Musim dingin berlalu dengan menyenangkan bagi Bela dan si Buruk Rupa . Bela menganggap si Buruk Rupa teman yang di sayangnya. Si Buruk Rupa pun sangat menyayangnya.

089. BB/ 6/ 2/ 15

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CPBR/ 11/ 3-4/ 15

Musim dingin berlalu dengan menyenangkan bagi Bela dan si Buruk Rupa . Bela menganggap si Buruk Rupa teman yang di sayangnya. Si Buruk Rupa pun sangat menyayangnya.

090. BB/7/ 4/ 15

One night while Belle was teaching **him** to dance, *the Beast* stammered, “Belle, are you happy here—with me?”

CPBR/ 12/ 5/ 15

Suatu malam, ketika Bela sedang mengajarnya berdansa, si Buruk Rupa bertanya terbata-bata, “Bela, apakah kau berbahagia disini—bersamaku?”

091. BB/ 4/ 5/ 15

One night while *Belle* was teaching him to dance, the Beast stammered, “Belle, are **you** happy here—with me?”

CPBR/ 6/ 7/ 15

Suatu malam, ketika Bela sedang mengajarnya berdansa, si Buruk Rupa bertanya terbata-bata, “Bela, apakah kau berbahagia disini—bersamaku?”

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Suatu malam, ketika Bela sedang mengajarnya berdansa, si Buruk Rupa bertanya terbata-bata, “Bela, apakah kau berbahagia disini—bersamaku?”

093. BB/11/ 7/ 15

“Yes,” said *Belle* without hesitation, but the Beast saw a trace of sadness in **her** eyes. Then Belle added, “If only I could see my father again, even for a minute.”

CPBR/ 16/ 9-10/ 15

“Ya,” jawab Bela tanpa ragu-ragu. Tetapi si Buruk Rupa melihat bayang-bayang kesedihan di mata Bela. Kemudian Bela menambahkan, “Kalau ssja aku bisa melihat ayahku lagi, walau hanya sekejap.”

094. BB/ 1/ 8/ 15

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CPBR/ 2/ 11/ 15

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096.BB/ 4/ 1/ 1/ 16

“Yes,” said *Belle* without hesitation, but the Beast saw a trace of sadness in her eyes. Then Belle added, “If only I could see my father again, even for a minute.”

“You can,” the Beast said, handing her the magic mirror.

CPBR/ 6/ 1/ 16

“Ya,” jawab Bela tanpa ragu-ragu. Tetapi si Buruk Rupa melihat bayang-bayang kesedihan di mata Bela. Kemudian Bela menambahkan, “Kalau ssja aku bisa melihat ayahku lagi, walau hanya sekejap.”

“Kau bisa,” kata si Buruk Rupa, sambil mengulurkan cermin ajaibnya.

0 97. BB/ 10/ 2/ 16

“Yes,” said *Belle* without hesitation, but the Beast saw a trace of sadness in her eyes. Then Belle added, “If only I could see my father again, even for a minute.”

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CPBR/ 1/ 1/ 16

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“Kau bisa,” kata si Buruk Rupa, sambil mengulurkan cermin ajaibnya.

098. BB/ 12/ 3/ 16

“You can,” the Beast said, handing her *the magic mirror*.

Belle gazed into **it** with wonder, for there was Maurice, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

CPBR/ 20/ 4/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

“Kau bisa,” kata si Buruk Rupa, sambil mengulurkan cermin ajaibnya.

099. BB/ 6/ 5/ 16

Belle gazed into **it** with wonder, for there was *Maurice*, trudging through the forest. But **he** looked frail and old. Even as she watched, her father collapsed in a heap.

CPBR/ 10/ 6/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

100. BB/ 9/ 6/ 16

Belle gazed into **it** with wonder, for there was Maurice, trudging through the forest. But he looked frail and old. Even as **she** watched, her father collapsed in a heap.

CPBR/ 11/ 7/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

101. BB/ 11/ 6/ 16

Belle gazed into **it** with wonder, for there was Maurice, trudging through the forest. But he looked frail and old. Even as she watched, **her** father collapsed in a heap.

CPBR/ 11/ 8/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

102. BB/ 1/ 8/ 16

Belle gazed into it with wonder, for there was Maurice, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to him,” Belle cried. “He might be dying!”

CPBR/ 2/ 9/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

“Aku harus menemuinya!” jerit Bela. “Mungkin dia hampir mati!”

103. BB/ 7/ 8/ 16

Belle gazed into it with wonder, for there was *Maurice*, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to him,” Belle cried. “He might be dying!”

CPBR/ 12/ 9/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

“Aku harus menemuinya!” jerit Bela. “Mungkin dia hampir mati!”

104. BB/ 6/ 8/ 16

Belle gazed into it with wonder, for there was *Maurice*, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to him,” Belle cried. “He might be dying!”

CPBR/ 10/ 10/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerebab.

“Aku harus menemuinya!” jerit Bela. “Mungkin dia hampir mati!”

105. BB/ 11/ 10/ 16

Belle gazed into it with wonder, for there was *Maurice*, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to him,” Belle cried. “He might be dying!”

The Beast heard **her** anguished plea. “I release you,” he said sadly. “But take the mirror. Then you will always have a way to look back and remember me.”

CPBR/ 13/ 12/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerembab.

“Aku harus menemuinya!” jerit Bela. “Mungkin dia hampir mati!”

Si Buruk Rupa mendengar permohonannya yang merana. “Aku mengizinkanmu pergi,” katanya sedih. “Tetapi bawalah cermin ini. Dengan demikian kau akan punya cara untuk menginglatku.”

106. BB/ 1/11/ 16

The Beast heard her anguished plea. “I release you,” he said sadly. “But take the mirror. Then you will always have a way to look back and remember me.”

CPBR/ 2/ 12/ 16

Si Buruk Rupa mendengar permohonannya yang merana. “Aku mengizinkanmu pergi,” katanya sedih. “Tetapi bawalah cermin ini. Dengan demikian kau akan punya cara untuk menginglatku.”

107. BB/ 4/ 11/ 16

Belle gazed into it with wonder, for there was Maurice, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to him,” Belle cried. “He might be dying!”

The Beast heard her anguished plea. “I release **you**,” he said sadly. “But take the mirror. Then you will always have a way to look back and remember me.”

CPBR/ 7/ 13/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerembab.

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108. BB/ 6/ 11/ 16

The Beast heard her anguished plea. “I release you,” **he** said sadly. “But take the mirror. Then you will always have a way to look back and remember me.”

CPBR/ 12/ 13/ 16

Si Buruk Rupa mendengar permohonannya yang merana. “Aku mengizinkanmu pergi,” katanya sedih. “Tetapi bawalah cermin ini. Dengan demikian kau akan punya cara untuk menginglatku.”

109. BB/ 4/ 12/ 16

Belle gazed into it with wonder, for there was Maurice, trudging through the forest. But he looked frail and old. Even as she watched, her father collapsed in a heap.

“I must go to him,” Belle cried. “He might be dying!”

The Beast heard her anguished plea. “I release you,” he said sadly. “But take the mirror. Then **you** will always have a way to look back and remember me.”

CPBR/ 6/ 15/ 16

Bela memandang keheranan ke dalam cermin. Dilihatnya Maurice berjalan terhuyung-huyung di dalam hutan. Dia kelihatan tua dan lemah. Saat Bela memandangnya itu, Maurice terjerembab.

“Aku harus menemuinya!” jerit Bela. “Mungkin dia hampir mati!

Si Buruk Rupa mendengar permohonannya yang merana. “Aku mengizinkanmu pergi,” katanya sedih. “Tetapi bawalah cermin ini. Dengan demikian kau akan punya cara untuk menginglatku.”

110. BB/ 2/ 14/ 16

The Beast heard her anguished plea. “I release you,” he said sadly. “But take the mirror. Then you will always have a way to look back and remember **me**.”

CPBR/ 4/ 16/ 16

Si Buruk Rupa mendengar permohonannya yang merana. “Aku mengizinkanmu pergi,” katanya sedih. “Tetapi bawalah cermin ini. Dengan demikian kau akan punya cara untuk menginglatku.”

111. BB/ 10/ 1/ 17

With the magic mirror to guide her, *Belle* soon found her father. But their happy reunion was cut short with a pounding on their cottage door.

CPBR/ 1/ 1/ 17

Dengan bantuan cermin ajaib, Bela segera menemukan ayahnya. Tetapi pertemuan mereka yang menyenangkan terganggu oleh gedoran di pintu pondok mereka.

112. BB/ 11/ 2/ 17

With the magic mirror to guide her, *Belle* soon found her father. But their happy reunion was cut short with a pounding on their cottage door.

CPBR/ 13/ 2/ 17

Dengan bantuan cermin ajaib, Bela segera menemukan ayahnya. Tetapi pertemuan mereka yang menyenangkan terganggu oleh gedoran di pintu pondok mereka.

113. BB/ 16/ 2/ 17

With the magic mirror to guide her, *Belle* soon found her father. But their happy reunion was cut short with a pounding on their cottage door.

CPBR/ 25/ 4/ 17

Dengan bantuan cermin ajaib, Bela segera menemukan ayahnya. Tetapi pertemuan mereka yang menyenangkan terganggu oleh gedoran di pintu pondok mereka

114. BB/ 16/ 3/ 17

With the magic mirror to guide her, *Belle* soon found her father. But their happy reunion was cut short with a pounding on their cottage door.

CPBR/ 25/ 4/ 17

Dengan bantuan cermin ajaib, Bela segera menemukan ayahnya. Tetapi pertemuan mereka yang menyenangkan terganggu oleh gedoran di pintu pondok mereka.

115. BB/ 13/ 4/ 17

“We’ve come to take Maurice to Maison des Loons.” announced *Monsieur D’Arque*, director of the village’s insane asylum.

CPBR/ 22/ 5/ 17

“Kami datang untuk membawa Maurice ke Rumah Gila,” kata *Monsieur D’Arque*, kepala rumah perawatan orang gila.

116. BB/ 3/ 7/ 17

“We’ve come to take Maurice to Maison des Loons.” announced *Monsieur D’Arque*, director of the village’s insane asylum.

“No!” *Belle* cried. “My father isn’t crazy.”

CPBR/ 5/ 8/ 17

“Kami datang untuk membawa Maurice ke Rumah Gila,” kata Monsieur D’Arque, kepala rumah perawatan orang gila.

“Tidak!” jerit Bela. “Ayahku tidak gila”

117. BB/ 4/ 9/ 27

“We’ve come to take Maurice to Maison des Loons.” announced Monsieur D’Arque, director of the village’s insane asylum.

“No!” *Belle* cried. “ My father isn’t crazy.”

Gaston’s friend Lefou stepped forward. “ Maurice has been raving that you were imprisoned by a hideous beast, “ he said. “ Only a crazy man would tell such a tale.”

CPBR/ 6/ 10/ 17

“Kami datang untuk membawa Maurice ke Rumah Gila,” kata Monsieur D’Arque, kepala rumah perawatan orang gila.

“Tidak!” jerit Bela. “Ayahku tidak gila”

Teman Gaston, Lefou, maju ke depan. “Maurice selama ini selalu mengoceh bahwa kau ditawan oleh makhluk yang mengerikan,” katanya. “Hanya orang yang gila yang bicara ngawur seperti itu.”

118.BB/ 6/ 10/ 17

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CPBR/ 13/ 11/ 17

Teman Gaston, Lefou, maju ke depan. “Maurice selama ini selalu mengoceh bahwa kau ditawan oleh makhluk yang mengerikan,” katanya. “Hanya orang yang gila yang bicara ngawur seperti itu.”

119. BB/ 12/ 1/ 18

Gaston's friend Lefou stepped forward. " Maurice has been raving that you were imprisoned by a hideous beast, " he said. " Only a crazy man would tell such a tale."

"But **it's** true," Belle protested. Her worried eyes searched the angry crowd and lit on Gaston. "Gaston!" she cried. "You know my father isn't crazy. Tell them."

CPBR/ 21/ 1/ 18

Teman Gaston, Lefou, maju ke depan. "Maurice selama ini selalu mengoceh bahwa kau ditawan oleh makhluk yang mengerikan," katanya. "Hanya orang yang gila yang bicara ngawur seperti itu."

"Tetapi itu betul," Bela memprotes. Matanya yang cemas memandang orang-orang yang marah dan terpandang olehnya Gaston. "Gaston!" serunya. "Kau tahu ayahku tidak gila. Katakan kepada mereka."

120. BB/ 11/ 1/ 18

Gaston's friend Lefou stepped forward. " Maurice has been raving that you were imprisoned by a hideous beast, " he said. " Only a crazy man would tell such a tale."

"But **it's** true," *Belle* protested. **Her** worried eyes searched the angry crowd and lit on Gaston. "Gaston!" she cried. "You know my father isn't crazy. Tell them."

CPBR/ 13/ 1/ 18

Teman Gaston, Lefou, maju ke depan. "Maurice selama ini selalu mengoceh bahwa kau ditawan oleh makhluk yang mengerikan," katanya. "Hanya orang yang gila yang bicara ngawur seperti itu."

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121. BB/ 9/ 3/ 18

Gaston's friend Lefou stepped forward. " Maurice has been raving that you were imprisoned by a hideous beast, " he said. " Only a crazy man would tell such a tale."

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CPBR/ 12/ 3/ 18

Teman Gaston, Lefou, maju ke depan. "Maurice selama ini selalu mengoceh bahwa kau ditawan oleh makhluk yang mengerikan," katanya. "Hanya orang yang gila yang bicara ngawur seperti itu."

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122. BB/ 4/ 3/ 18

"But it's true," Belle protested. Her worried eyes searched the angry crowd and lit on *Gaston*. "Gaston!" she cried. "**You** know my father isn't crazy. Tell them."

CPBR/ 6/ 4/ 18

"Tetapi itu betul," Bela memprotes. Matanya yang cemas memandang orang-orang yang marah dan terpandang olehnya Gaston. "Gaston!" serunya. "Kau tahu ayahku tidak gila. Katakan kepada mereka."

123. BB/ 3/ 3/ 18

"But it's true," *Belle* protested. Her worried eyes searched the angry crowd and lit on Gaston. "Gaston!" she cried. "You know **my** father isn't crazy. Tell them."

CPBR/ 5/ 4/ 18

"Tetapi itu betul," Bela memprotes. Matanya yang cemas memandang orang-orang yang marah dan terpandang olehnya Gaston. "Gaston!" serunya. "Kau tahu ayahku tidak gila. Katakan kepada mereka."

124. BB/ 15/ 3/ 18

"We've come to take Maurice to Maison des Loons." announced *Monsieur D'Arque*, director of the village's insane asylum.

"No!" Belle cried. " My father isn't crazy."

Gaston's friend Lefou stepped forward. "Maurice has been raving that you were imprisoned by a hideous beast," he said. "Only a crazy man would tell such a tale."

"But it's true," Belle protested. Her worried eyes searched the angry crowd and lit on Gaston. "Gaston!" she cried. "You know my father isn't crazy. Tell **them**."

CPBR/ 24/ 4/18

"Kami datang untuk membawa Maurice ke Rumah Gila," kata Monsieur D'Arque, kepala rumah perawatan orang gila.

"Tidak!" jerit Bela. "Ayahku tidak gila"

Teman Gaston, Lefou, maju ke depan. "Maurice selama ini selalu mengoceh bahwa kau ditawan oleh makhluk yang mengerikan," katanya. "Hanya orang yang gila yang bicara ngawur seperti itu."

"Tetapi itu betul," Bela memprotes. Matanya yang cemas memandang orang-orang yang marah dan terpendang olehnya Gaston. "Gaston!" serunya. "Kau tahu ayahku tidak gila. Katakan kepada mereka."

125. BB/ 6/ 4/ 18

Gaston quickly drew Belle to one side, and **he** whispered that he might be able to calm the crowd—if Belle would promise to marry him.

CPBR/ 10/ 5/ 18

Gaston cepat-cepat menarik Bela ke tepi. Dia berbisik bahwa dia mungkin bisa menenangkan orang-orang itu—jika Bela berjanji mau menikah dengannya.

126. B/ 6/ 5/ 18

Gaston quickly drew Belle to one side, and he whispered that **he** might be able to calm the crowd—if Belle would promise to marry him.

CPBR/ 6/ 6/ 18

Gaston cepat-cepat menarik Bela ke tepi. Dia berbisik bahwa dia mungkin bisa menenangkan orang-orang itu—jika Bela berjanji mau menikah dengannya.

127. BB/ 7/ 6/ 18

Gaston quickly drew Belle to one side, and he whispered that he might be able to calm the crowd—if Belle would promise to marry **him**.

CPBR/ 18/ 8/ 18

Gaston cepat-cepat menarik Bela ke tepi. Dia berbisik bahwa dia mungkin bisa menenangkan orang-orang itu—jika Bela berjanji mau menikah dengannya.

128. BB/ 3/ 7/ 18

“Never!” Belle exclaimed. “And my father is not crazy. There really is a beast, and I can prove it.” She turned to the crowd. “Look in this mirror and see.”

CPBR/ 5/ 9/ 18

“Tidak!” kata Bela. “Dan ayahku tidak gila. Makhluk mengerikan itu memang ada, dan aku bisa membuktikannya.” Bela menghadapi orang-orang itu. “Lihatlah sendiri ke dalam cermin ini.”

129. BB/ 1/ 8/ 18

“Never!” Belle exclaimed. “And my father is not crazy. There really is a beast, and I can prove it.” She turned to the crowd. “Look in this mirror and see.”

CPBR/ 2/ 10/ 18

“Tidak!” kata Bela. “Dan ayahku tidak gila. Makhluk mengerikan itu memang ada, dan aku bisa membuktikannya.” Bela menghadapi orang-orang itu. “Lihatlah sendiri ke dalam cermin ini.”

130. BB/ 12/ 8/ 18

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131. BB/ 9/ 8/ 18

“Never!” Belle exclaimed. “And my father is not crazy. There really is a beast, and I can prove it.” She turned to the crowd. “Look in this mirror and see.”

CPBR/ 11/ 11/ 18

“Tidak!” kata Bela. “ Dan ayahku tidak gila. MakhluK mengerikan itu memang ada, dan aku bisa membuktikannya.” Bela menghadapi orang-orang itu. “Lihatlah sendiri ke dalam cermin ini.”

132. BB/ 8/ 3/ 19

The townspeople looked at the Beast’s reflection and grew frightened.

Gaston was furious. **His** plan would be foiled. “We must hunt down this savage animal!” he cried, stirring up the mob. “Who’s with me?”

CPBR/ 13/ 3/ 19

Orang-orang melihat bayangan si Buruk Rupa dalam cermin dan mereka menjadi ketakutan.

Gaston marah sekali. Rencananya gagal. “Kita harus membinasakan binatang buas ini!” teriaknya, membangkitkan kembali kemarahan orang-orang. Siapa ikut aku?”

133. BB/ 13/ 3/ 19

The townspeople looked at the Beast’s reflection and grew frightened.

Gaston was furious. His plan would be foiled. “**We** must hunt down this savage animal!” he cried, stirring up the mob. “Who’s with me?”

CPBR/ 23/ 3/ 19

Orang-orang melihat bayangan si Buruk Rupa dalam cermin dan mereka menjadi ketakutan.

Gaston marah sekali. Rencananya gagal. “Kita harus membinasakan binatang buas ini!” teriaknya, membangkitkan kembali kemarahan orang-orang. Siapa ikut aku?”

134. BB/ 6/ 4/ 19

The townspeople looked at the Beast’s reflection and grew frightened.

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The townspeople looked at the Beast’s reflection and grew frightened.

Gaston was furious. His plan would be foiled. “We must hunt down this savage animal!” **he** cried, stirring up the mob. “Who’s with **me**?”

“**We** are!” answered *the villagers*.

CPBR/ 22/ 7/ 19

Orang-orang melihat bayangan si Buruk Rupa dalam cermin dan mereka menjadi ketakutan.

Gaston marah sekali. Rencananya gagal. “Kita harus membinasakan binatang buas ini!” teriaknya, membangkitkan kembali kemarahan orang-orang. Siapa ikut aku?”

“Kami!” jawab para penduduk desa.

137. BB/ 11/ 7/ 19

Gaston was furious. His plan would be foiled. “We must hunt down this savage animal!” he cried, stirring up the mob. “Who’s with me?”

“We are!” answered the villagers.

After locking *Belle* and **her** father in the cellar of the cottage, the villagers rode off to storm the Best’s castle.

CPBR/ 13/ 8/ 19

Gaston marah sekali. Rencananya gagal. “Kita harus membinasakan binatang buas ini!” teriaknya, membangkitkan kembali kemarahan orang-orang. Siapa ikut aku?”

Setelah mengurung Bela dan ayahnya dalam gudang bawah tanah mereka, orang-orang itu bernagkat untuk menyerbu istana si Buruk Rupa.

138. BB/ 6/ 10/ 19

Luckily *Chip*, Mrs. Potts’s son, had stowed away in Belle’s saddlebag. After the villagers were gone, **he** used Maurice’s latest invention to release Belle and her father from the cellar.

CPBR/ 11/ 13/ 19

Untunglah Chip, anak Bu Pot, tadi menyelundup ke dalam kantong pelana Bela. Setelah orang-orang pergi, Chip menggunakan penemuan terakhir Maurice untuk membebaskan Bela dan ayahnya dari gudang bawah tanah.

139. BB/ 11/ 11/ 19

Luckily Chip, Mrs. Potts’s son, had stowed away in *Belle*’s saddlebag. After the villagers were gone, he used Maurice’s latest invention to release Belle and **her** father from the cellar.

CPBR/ 13/ 14/ 19

Untunglah Chip, anak Bu Pot, tadi menyelundup ke dalam kantong pelana Bela. Setelah orang-orang pergi, Chip menggunakan penemuan terakhir Maurice untuk membebaskan Bela dan ayahnya dari gudang bawah tanah.

140. BB/ 8/ 4/ 20

By the time Belle reached the castle, the townspeople had broken in. Gaston and the Beast were in a mortal duel on the castle roof. The Beast managed to knock *Gaston*’s weapon from **his** hand, Then there was nothing to stop him from killing Gaston—nothing but the Beast’s own’ humanity.

CPBR/ 1/ 5/ 20

Ketika Bela tiba di istana, orang-orang sudah berhasil masuk ke istana. Gaston dan si Buruk Rupa sedang berduel menyabung nyawa di atas atap istana. Si Buruk

Rupa berhasil memukul jatuh senjata Gaston. Tak ada lagi yang bisa mencegahnya untuk membunuh Gaston—kecuali rasa belas kasihannya sendiri.

141. BB/ 7/ 5/ 20

By the time Belle reached the castle, the townspeople had broken it. Gaston and the Beast were in a mortal duel on the castle roof. *The Beast* managed to knock Gaston's weapon from his hand, Then there was nothing to stop **him** from killing Gaston—nothing but the Beast's own' humanity.

CPBR/ 12/ 5/ 20

Ketika Bela tiba di istana, orang-orang sudah berhasil masuk ke istana. Gaston dan si Buruk Rupa sedang berduel menyabung nyawa di atas atap istana. Si Buruk Rupa berhasil memukul jatuh senjata Gaston. Tak ada lagi yang bisa mencegahnya untuk membunuh Gaston—kecuali rasa belas kasihannya sendiri.

142. BB/ 12/ 7/ 20

Gaston screamed for *mercy*. The Beast granted **it** and turned away from his foe. Then Belle watched helplessly as Gaston rose up and plunged a knife into the Beast's back.

CPBR/ 12/ 9/ 20

Gaston menjerit memohon ampun. Si Buruk Rupa mengampuninya dan meninggalkan musuhnya. Bela memandang tak berdaya ketika Gaston bangkit dan menusukkan pisaunya ke punggung si Bururk Rupa.

143. BB/ 8/ 8/ 20

Gaston screamed for *mercy*. *The Beast* granted it and turned away from **his** foe. Then Belle watched helplessly as Gaston rose up and plunged a knife into the Beast's back.

CPBR/ 13/ 10/ 20

Gaston menjerit memohon ampun. Si Buruk Rupa mengampuninya dan meninggalkan musuhnya. Bela memandang tak berdaya ketika Gaston bangkit dan menusukkan pisaunya ke punggung si Buruk Rupa.

144. BB/ 8/ 3/ 21

Gaston screamed for *mercy*. The Beast granted it and turned away from his foe. Then Belle watched helplessly as Gaston rose up and plunged a knife into the Beast's back.

The Beast roared in pain, frightening *Gaston*. Backing away from the wounded Beast, the hunter lost **his** footing and fell off the roof into the fog below.

CPBR/ 1/ 4/ 21

Gaston menjerit memohon ampun. Si Buruk Rupa mengampuninya dan meninggalkan musuhnya. Bela memandang tak berdaya ketika Gaston bangkit dan menusukkan pisaunya ke punggung si Buruk Rupa.

Si Buruk Rupa menggerung kesakitan, membuat Gaston ketakutan. Ketika mundur menjauh dari si Buruk Rupa yang terluka, Gaston kehilangan pijakan dan jatuh dari atap ke tengah kabut di bawah.

145. BB/ 4/ 5/ 21

Gaston screamed for mercy. The Beast granted it and turned away from his foe. Then Belle watched helplessly as Gaston rose up and plunged a knife into the Beast's back.

The Beast roared in pain, frightening Gaston. Backing away from the wounded Beast, the hunter lost his footing and fell off the roof into the fog below.

Brokenhearted, *Belle* flew to the Beast's side.

"**You** come back," the Beast said weakly. "At least I can see you one last time."

CPBR/ 6/ 8/ 21

Gaston menjerit memohon ampun. Si Buruk Rupa mengampuninya dan meninggalkan musuhnya. Bela memandang tak berdaya ketika Gaston bangkit dan menusukkan pisaunya ke punggung si Buruk Rupa.

Si Buruk Rupa menggerung kesakitan, membuat Gaston ketakutan. Ketika mundur menjauh dari si Buruk Rupa yang terluka, Gaston kehilangan pijakan dan jatuh dari atap ke tengah kabut di bawah.

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

"Kau kembali," kata si Buruk Rupa lemah. "Paling tidak aku bisa melihatmu untuk terakhir kali."

146. BB/ 1/ 5/ 21

Gaston screamed for mercy. The Beast granted it and turned away from his foe. Then Belle watched helplessly as Gaston rose up and plunged a knife into the Beast's back.

The Beast roared in pain, frightening Gaston. Backing away from the wounded Beast, the hunter lost his footing and fell off the roof into the fog below.

Brokenhearted, Belle flew to the Beast's side.

"**You** come back," *the Beast* said weakly. "At least **I** can see you one last time."

CPBR/ 2/ 9/ 21

Gaston menjerit memohon ampun. Si Buruk Rupa mengampuninya dan meninggalkan musuhnya. Bela memandang tak berdaya ketika Gaston bangkit dan menusukkan pisaunya ke punggung si Buruk Rupa.

Si Buruk Rupa menggerung kesakitan, membuat Gaston ketakutan. Ketika mundur menjauh dari si Buruk Rupa yang terluka, Gaston kehilangan pijakan dan jatuh dari atap ke tengah kabut di bawah.

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

“Kau kembali,” kata si Buruk Rupa lemah. “Paling tidak aku bisa melihatmu untuk terakhir kali.”

147. BB/ 4/ 6/ 21

Brokenhearted, *Belle* flew to the Beast’s side.

“You come back,” the Beast said weakly. “At least I can see **you** one last time.”

CPBR/ 7/ 9/ 21

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

“Kau kembali,” kata si Buruk Rupa lemah. “Paling tidak aku bisa melihatmu untuk terakhir kali.”

148. BB/ 9/ 7/ 21

Brokenhearted, Belle flew to the Beast’s side.

“You come back,” the Beast said weakly. “At least I can see you one last time.”

“No! No!” *Belle* said, sobbing, as **she** kissed his cheek. “Please don’t die... I love you.”

CPBR/ 1/ 10/ 21

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

“Kau kembali,” kata si Buruk Rupa lemah. “Paling tidak aku bisa melihatmu untuk terakhir kali.”

“Tidak! Tidak!” kata Bela terisak-isak, sambil mencium pipi si Buruk Rupa. “Janganlah mati... aku mencintaimu.”

149. BB/ 8/ 7/ 21

Brokenhearted, Belle flew to *the Beast’s* side.

“You come back,” the Beast said weakly. “At least I can see you one last time.”

“No! No!” Belle said, sobbing, as she kissed **his** cheek. “Please don’t die... I love you.”

CPBR/ 15/ 11/ 21

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

“Kau kembali,” kata si Buruk Rupa lemah. “Paling tidak aku bisa melihatmu untuk terakhir kali.”

“Tidak! Tidak!” kata Bela terisak-isak, sambil mencium pipi si Buruk Rupa. “Janganlah mati... aku mencintaimu.”

150. BB/ 1/ 8/ 21

Brokenhearted, *Belle* flew to the Beast's side.

"You come back," the Beast said weakly. "At least I can see you one last time."

"No! No!" Belle said, sobbing, as she kissed his cheek. "Please don't die... I love you."

CPBR/ 2/ 11/ 21

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

"Kau kembali," kata si Buruk Rupa lemah. "Paling tidak aku bisa melihatmu untuk terakhir kali."

"Tidak! Tidak!" kata Bela terisak-isak, sambil mencium pipi si Buruk Rupa. "Janganlah mati... aku mencintaimu."

151. BB/ 4/ 8/ 21

Brokenhearted, Belle flew to *the Beast's* side.

"You come back," the Beast said weakly. "At least I can see you one last time."

"No! No!" Belle said, sobbing, as she kissed his cheek. "Please don't die... I love **you**."

CPBR/ 7/ 12/ 21

Dengan hati yang hancur Bela berlari mendekati si Buruk Rupa.

"Kau kembali," kata si Buruk Rupa lemah. "Paling tidak aku bisa melihatmu untuk terakhir kali."

"Tidak! Tidak!" kata Bela terisak-isak, sambil mencium pipi si Buruk Rupa. "Janganlah mati... aku mencintaimu."

152. BB/ 8/ 2-3/ 22

At the moment the spell was broken, and in one magical instant, *the Beast* turned back into his princely self. The enchanted servants returned to their human forms as well.

CPBR/ 1/ 3/ 22

Pada saat itu kutukan sihirpun punah. Dalam sekejap saja, si Buruk Rupa berubah kembali menjadi pangeran yang tampan. Para pelayan pun berubah menjadi manusia kembali.

153. BB/ 16/ 3/ 22

At the moment the spell was broken, and in one magical instant, the Beast turned back into his princely self. *The enchanted servants* returned to their human forms as well.

CPBR/ 1/ 4/ 22

Pada saat itu kutukan sihirpun punah. Dalam sekejap saja, si Buruk Rupa berubah kembali menjadi pangeran yang tampan. Para pelayan pun berubah menjadi manusia kembali.

154. BB/ 8/ 7/ 22

The castle came alive again with rejoicing. Mrs. Potts cried human tears of joy as *the handsome young prince* gathered the beautiful belle into **his** arms. Mrs. Potts, Cogsworth, and Lumiere had not doubt that the loving couple would live happily ever after.

CPBR/ 1/ 6/ 22

Seluruh penghuni istana bergembira ria. Bu Pot menagis terharu ketika Pangeran tampan memeluk Bela. Bu Pot, Cogsworth, dan Lumiere sama sekali tidak meragukan, bahwa pasangan ini akan hidup bahagia selamanya.