

**MANUSIA GAIB AS THE TRANSLATION OF INVISIBLE MAN:
LINGUISTIC AND CULTURAL ERRORS IN TRANSLATING ENGLISH
NOVEL**

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This study is aimed to describe the errors in linguistic and cultural aspect when Yuliani Liputo and Eva Y. Nukman translate Invisible Man into *Manusia Gaib*. Paragraphs that consist of errors in linguistic and cultural are taken and analyzed to gather the data.

In collecting the data, the writer uses library research. It is conducted by collecting data from materials related to literature of the problem. There are 11 data that need to be observed by the writer. The writer compares the source language text and the target language text and gives her analysis about what errors occur and also the suggested translation for the errors. The data which have been observed by the writer show the errors that have been classified: (1) Linguistic; syntactical, morphological, and semantic. (2) Cultural errors; socio-culture.

The data which have been observed by the writer show that the translator made errors in linguistic and cultural aspect. In translating the novel, the translator does not pay attention to linguistic and cultural aspects in the novel. Based on the data which have been analyzed, the writer found that in translating a novel, a translator needs to learn not only about all types of translation, but also the linguistic and cultural issues in the novel. In linguistic aspect, a translation should realize the differences between the source language and target language, pay attention to modifier, and classification of word. In cultural aspect, a translation should be aware of cultural issue in the novel.

Key Words: Linguistic and cultural errors, translation, Invisible Man, *Manusia Gaib*.

INTRODUCTION

According Hartono (2003: iv) cited in Will (1982) that from all of publications in physics studies, 50 percents of them cannot be read by the experts and scientists, because they are not mastering the foreign language needed. It shows that without understanding English, no matter how great a journal is, it will be useless if we cannot read then. Not all people can get the information easily because some of them do not understand English. It leads us to achieve the importance of translation, which is really needed in order to transfer the knowledge to be understood by others. In this case, a translator is needed as a bridge connects countries in the world with different languages and cultures.

The problem occurs when a translator does not really pay attention to linguistic aspects in translating a written material. Generally, people can translate a language with a dictionary, yet it is not enough. A written material, especially novel, brings

another aspect, such as cultural and language patterns, which is different with our language. Then, a translator should pay attention to those aspects.

It is commonly found in many translated novels, the meaning or the title in target language (Bahasa Indonesia) is totally different. For example, an English novel “The Marriage Full of Scandalous” is translated into “*Terjerat pernikahan Pura-Pura*”. Not only the title, but also the content is hard to be understood because somehow the humor or the way of live of people in the novel is different. Therefore, what the author means in the novel is not transferred well, or we can say that the message of the author is totally not delivered well. It also happens in “Invisible Man” written by Ralph Ellison. The considerations are first; there are a lot of cultural aspect and uncommon issues in this novel. It should be really hard to be translated since the translator should translate not only the language, but also how to transfer the spirit of the novel exactly with the real setting which is totally different from our culture. Secondly, “Invisible Man” is one of the famous novels and has been translated into many languages, including Bahasa Indonesia translated by Yuliani Liputo and Eva Y. Nukman.

METHODOLOGY

Descriptive – qualitative study is used to describe linguistic and cultural problem that occur in process of translation. The qualitative research referred to the meanings, concepts, definitions, characteristics, metaphors, symbols and description of things (Berg. 1989 in Mariani, 2003:45). Then the descriptive study determines and reports the translation of sentences in Invisible Man novel in English and Indonesian version. After that, the researcher will analyze the data and decide the errors that are occurred in the translation.

Novel Invisible Man consists of 25 chapters excluding epilogue and prologue and 568 pages. The Translation version of the Novel Manusia Gaib consists of 25 chapters excluding prologue and epilogue and 494 pages. The researcher first comparing all sentences in both novels, choosing paragraph deal with the research problem, then analyze the errors. There will be one paragraph for one description of error(s). The paragraph at least consists of 6-12 sentences and 106-158 words. The data are taken from the paragraph of both novels; Invisible Man and *Manusia Gaib*. Then, the data is taken by following procedures:

1. First, the researcher reads and comprehends the novels
2. Chooses the data dealing with the problem of the study
3. Conducts survey on the text (paragraph and dialogues) and compare both the data from both novels

RESULT AND DISCUSSION

Here are the analyses of data in the novel. To make them systematical, the researcher divides them into two major errors. They are; Linguistic and Cultural problem. The result is presented in form of table followed by the analysis.

Table 1
 Case 1 of the comparison of SL and TL

Source Language	Target Language
“I too have become acquaintance with ambivalence ,” I said. “That’s why I’m here.” (prol:10)	<i>Aku sudah terbiasa dengan ambivalensi” kataku. “Itulah sebabnya aku disini.”</i>

The error in target language appears when we talk about equivalence meaning as the branch of semantics. There is an omission of the word *Too*. The word *Too* indicates the next action that should be done after finishing something. No matter how short the word is, it gives big contribution to readers’ comprehension. In this case, translating the word *Too* into *Juga* will be better.

The error does not only appear in the omission the word **Too**, but also the word choice. The translator decides to translate ambivalence as ambivalensi. The translator uses borrowing word or *kata serapan* in target language. As we can see that the borrowing word ambivalensi is not familiar and target language has better word to express the meaning which is *hal-hal yang bertentangan*. Therefore, the suggested translation of the source language is *aku juga sudah terbiasa dengan hal-hal yang bertentangan*.

Table 2
 Case 2 of the comparison of SL and TL

Source Language	Target Language
It was a strange evening. Invisibility, let me explain, gives one a slightly different sense of time , you’re never quite on the beat. (Prol:8)	<i>Senja yang aneh. Sebaiknya kujelaskan, hal tidak tampak memberi kita sense of time yang agak sedikit berbeda, kau takkan pernah betul-betul merasakannya.</i>

The words “*sense of time also*” do not translated by the translator. The words sense of time cannot be classified into borrowing word or a title of something that can be not translated, but it is pure English and there is a better target words to reveal the meaning. The suggested translation for these is *Senja yang aneh. Sebaiknya kujelaskan, hal tidak tampak memberi kita kesan terhadap waktu yang agak sedikit berbeda, kau takkan pernah betul-betul merasakannya*.

Table 3
 Case 3 of the comparison of SL and TL

Source Language	Target Language
We were led out of the elevator through a rococo hall into an anteroom and told to get into our fighting togs. Each of us was issued a pair of boxing gloves and	<i>Kami keluar elevator melewati sebuah ruangan rococo menuju ruang tunggu dan disuruh berganti pakaian. Setiap orang diberi sepasang sarung tinju dan</i>

<p>ushered out into the big mirror hall, which we entered looking cautiously about us and whispering, lest we might accidentally be heard above the noise of the room. And already.....we were a small tight group, clustered together, our bare upper bodies touching and shining with anticipatory sweat; while up front big shot were becoming increasingly excited over something we still could not see. Suddenly I heard the school superintendent, who had told me to come, yell, “Bring up the shines, gentlemen! Bring up the little shines!” (1:18)</p>	<p><i>diantarkan sebuah ruangan dengan cermin besar, yang kami masuki dengan hati-hati sambil berbisik-bisik, takut kalau-kalau keributan diruangan ini terdengar dari atas. Dan.... Kami membentuk sebuah kelompok kecil yang rapat, berkerumun, bagian atas tubuh kami telanjang basah dan mengkilap oleh keringat; sementara dibagian depan para pembesar semakin girang oleh sesuatu yang tak dapat kami lihat. Tiba-tiba kudengar penilik sekolah, yang menyuruh datang, berteriak, “Bawa anak itu keatas, tuan-tuan. Bawa sikecil itu keatas!”</i></p>
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As we see from both of the data, there is a different meaning of “we were led out” and *keluar*. “We were led out” is a passive sentence that indicates someone or something directs them to go out of the elevator. Meanwhile, the word *keluar* in Indonesia can be done alone or together without being directed. Therefore, the target language translation does not fit syntactically to the source language.

The next error occurred in this data is the word “fighting togs” and “pakaian”. The translator missed the specific information in translating the word by omitting the word “fighting”. However, this information leads to the next action by the main character which is he will have fighting session. The word “fighting” is the adjective that modify the word “togs”. As the result, this error is also classified as syntactical error in translation.

The last error is when the translator translates the word “rococo hall” into *ruangan rococo*. The translation of *ruangan* does not match the word “hall” because these two words have different semantic features. “Hall” stands for a big and open room, and *ruangan* stands for unspecific place, it can be big or small. However, the first sense of the word *ruangan* describes a small room that is used as office or bedroom. Therefore, the translation of “rococo hall” does not fit with *ruangan rococo*. *Ruangan rococo* means a room named rococo while in this sentence rococo hall means a hall with rococo design. It is classified as a mistake in word order (morphology). Therefore, the suggested translation for these errors are *aula bergaya rococo*.

Table 4
 Case 4 of the comparison of SL and TL

Source Language	Target Language
The men kept yelling, “Slug him, black boy! Knock his guts out!”	<i>Orang-orang itu masih berteriak, “Hantam dia, sihitam!</i>
“Uppercut him! Kill him! Kill	<i>Keluarkan isi perutnya!”</i>

<p>that big boy!"</p> <p>Taking a fake fall, I saw a boy going down heavily beside me as though we were felled by single blow, saw a sneaker-clad foot shoot into his groin as he two who had knocked him down stumble upon him.i roll out of the range, feeling a twinge of nausea (1:32)</p>	<p>"Beri dia uppercut! Habisi dia! Habisi si gendut itu!"</p> <p><i>Pura-pura jatuh, aku melihat seorang anak berdebum di sisiku, seakan-akan kami dirobohkan oleh sebuah pukulan tunggal, kulihat kaki bersepatu karet menendang pangkal pahanya ketika dua orang yang tadi memukulnya jatuh tak sengaja menemukannya. Aku menggelinding keluar kancah perkelahian, serasa mau muntah.</i></p>
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As we compare from both of the data, the word uppercut is translated into uppercut, too. In the target language translation, the word *beri dia uppercut* can be defined as giving a thing. Uppercut can be sensed by the reader as a concrete thing instead of a kind of punch. As the suggestion, giving footnote and give a brief explanation about uppercut which is a kind of straight punch through opponent's chin will be better, because this problem can be classified as socio-cultural problem that exist in source language, but does not exist in target language.

The researcher finds another error when she sees this problem from the branch of semantic. The word "big boy" has different semantic features with *si gendut*. "Big" means he has a big body not because of fat, but because he is physically big and tall; probably because of his bone. When the translator decides to translate "big boy" into *si gendut*, the reader interpretation would be different. Someone can imagine *si gendut* as a full of fat body, can be tall, and can be short. Therefore, it will be better if the translator translate "big boy" as "si besar". It will not only avoid the different interpretation, but also give the clear image of the subject and the real appearance of him.

Table 5
 Case 5 of the comparison of SL and TL

Source Language	Target Language
<p>"Gentlemen, you see that I did not overpraise this boy. He makes a good speech and some day he'll lead his people in the proper path. And I don't have to tell you that that is important in these day and time. This is a good, smart boy and so to encourage him in the right direction, in the name of the Board of Education I wish to present him a prize in the form of this . . ." (1:32)</p>	<p><i>"Tuan-tuan, anda semua telah menyaksikan bahwa aku tidak sekadar memuji anak ini. Dia membuat pidato yang bagus dan kadang-kadang dia memimpin kelompoknya dengan cara yang pantas. Dan aku tak perlu mengingatkan anda bahwa hal ini penting untuk saat sekarang ini. Dia seorang anak yang baik, pintar, dan maka, untuk mendorongnya kearah yang benar, atas nama Dewan Pendidik</i></p>

aku akan memberinya sebuah hadiah berupa”

The researcher could say those TL data is a perfect error. As the branch of linguistic; semantic, the translation is totally against the lexical meaning. The word “overprise” stands for *berlebihan memuji*, and the sentence “some day he’ll lead his people in the proper path” does not stand for “*kadang-kadang dia memimpin kelompoknya dengan cara yang pantas*” but “*suatu saat dia akan memimpin kelompoknya kejalan yang sepatasnya*”. Those corrections are the recommended translation for these data.

Table 6
 Case 6 of the comparison of SL and TL

Source Language	Target Language
<p>Now I have one radio-phonograph; I plan to have five. There is certain causational deadness in my hole, and when I have music I want to <i>feel</i> its vibration, not only with my ear but with my whole. I’d like to hear five recording of Louis Amstrong playing and singing “<i>What Did I Do to be so Black and Blue</i>” –all at the same time. Sometimes now I listen to Louis while I have my favorite dessert of vanilla ice cream and sloe gin. I pour the red liquor over the white mound, watching it glisten and the favor of rising Louis bends that military instrument into a beam of lyrical sound. (Prol:7)</p>	<p><i>Kini aku mempunyai satu radio fonograf; rencananya aku pingin punya lima. Ada semacam kematian akustik dilubangku, dan ketika akiu mendengar musik aku ingin merasakan getarannya, bukan hanya dengan telingaku, tetapi dengan seluruh tubuhku. Aku ingin mendengar lima rekaman permainan musik dan nyanyian Louis Amstrong “What Did I Do to be so Black and Blue” – sekaligus pada saat yang sama. Sekarang aku kadang-kadang menyimak Louis sambil menikmati eskrim vanila dan bir sopi kesukaanku. Aku menuang cairan berwarna merah itu diatas tumpukan yang berwarna putih, memperhatikan kilauannya. Dan aroma beterbangan sementara Louis membetot instrumen militernya memperdengarkan bunyi-bunyi liris.</i></p>

The title of the song is not translated. As it explained in the novel, the main character in this novel is a black person, so that the song is so about him. This song is also mentioned at least twice in the prologue in the novel, excluding in the chapters of

the novel. When the translator decided not to translate the song, the readers who do not master English will not feel the feeling of the character when he listens to the song. As a suggestion, it will be better if the translator translates the song, or not translate it but put the meaning of the song in the footnote.

Table 7
 Case 7 of the comparison of SL and TL

Source Language	Target Language
I felt a wave of irrational guilt and fear. My teeth chattered, my skin turned to goose flesh, my knees knocked. Yet I was strongly attracted and looked in spite of myself. Had the price of looking been blindness, I would have looked. The hair was yellow like that of a circus kewpie doll , the face heavily powdered and rouged, as though to form an abstract mask, the eyes hollow and smeared a cool blue, the color of baboon's butt. (1:19)	<i>Aku merasakan sebuah gelombang rasa bersalah dan ketakutan yang tak masuk akal. Gigiku gemeletuk, bulu romaku merinding, lututku gemetar. Aku terangsang dan jengkel dengan diriku sendiri. Sekalipun balasan untuk meihatnya adalah kebutaan, aku harus melihat. Rambutnya kuning seperti boneka kewpie disirkus, mukanya berpupurkan bedak dan pemerah pipi, bagaikan topeng abstrak, matanya cekung dan dipulas dengan warna biru, warna pantat babon.</i>

In these sentences, the word "kewpie doll" is used as analogy of the girl's appearance. When we discuss it deeply, it is related to socio-culture because the doll exists in American's circus but not every country outside America has the same kind of the doll.

There is no linguistics error in these sentences, but the error appears in cultural aspect. When something exists in one culture, and does not exist in another, what should be done by the translator is giving additional information to avoid misunderstanding or different interpretation. In these data, the word "kewpie doll" does not exist in target language (Indonesia) to express to something beautiful. For this case, it will be better if the translator put footnote to describe the kewpie doll.

Table 8
 Case 8 of the comparison of SL and TL

Source Language	Target Language
But now I felt a sudden fit of blind terror. I was unused to darkness. It was as though I had suddenly found myself in a dark room filled with poisonous cottonmouths. I could hear the bleary voices yelling insisently for the battle royal to begin.	<i>Tapi sekarang aku tiba-tiba merasakan serangan teror buta. Aku tak terbiasa dengan kegelapan. Aku seperti mendapatkan diriku dalam sebuah ruangan gelap penuh ular berbisa. Aku dapat mendengar suara-suara parau terus menerus berteriak meminta</i>

<p>“Get going in there!” “Let me at that big <i>nigger!</i>” I strained to pick up the school superintendent’s voice, as though to squeeze some security out of that slightly more familiar sound. “Let me at those black sonsabitches!” someone yelled. “No, Jackson, No!” another voice yelled. “Here, somebody, help me hold Jack.” “I want to get at that ginger-color nigger. Tear him limb from limb,” the first voice yelled (1:21)</p>	<p><i>pertandingan segera dimulai.</i> “Masuklah!” “Aku inginkan <i>negro</i> besar itu!” Aku berusaha mendengar suara penilik sekolah, seakan-akan sedikit mencari rasa aman dibalik suara yang cukup akrab itu. “Berikan padaku sibangsat hitam itu!” seseorang berteriak. “Jangan Jackson, jangan!” teriak yang lain. “Hei, yang lain, bantu aku menahan Jack.” “Aku inginkan negro berwarna jahe itu. Mengoyak-ngoyaknya!” orang itu berteriak lagi.</p>
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There is an omission of the word “suddenly” that is not translated. However, this word gives contribution in expressing the feeling of the main character. The word “suddenly” strengthen the feeling of surprise and strange to the circumstance when he found himself in a different situation; from the darkness into a full light and crowded situation.

Not only omission of an important word, there is a cultural issue occurs in this data. The word “nigger” is translated as “negro”. It’s not an error when the translate “nigger into “negro” however, there is a cultural difference between the source language (America) and the target language (Indonesia). The sense of the word “nigger” in America and the word “negro” in Indonesia; even has the same meaning, has different sense of feeling. Nigger is a harsh word to address black people and in the early period used to address black slaves. While in Indonesia, the word “negro” refers to a black people only and it has the same meaning of black people. There is no purpose to hurt or disrespect other. It just a common word to address someone with a black skin but has no difference in social level. Since there are no black-slaves in Indonesia, the word nigger does not exist in Indonesia, and this socio-culture problem cannot be avoided, it will be better if the translator gives footnote to give brief explanation about it. Therefore, the readers in target language can feel the same spirit when they read it.

Table 9
 Case 9 of the comparison of SL and TL

Source Language	Target Language
<p>“Lissen to the younguns,” he said in embarrassment. “Playin’ London Bridger’s Fallin’ Down.” (2:68)</p>	<p>”<i>Dengarkan anak-anak itu,</i>” katanya <i>agak kikuk.</i> ”<i>Mereka memainkan ‘London Bridge’s Fallin’ Down’.</i>”</p>

One thing that should be noticed in the source language style, the text uses slank expression where the sound –ing is reduced into –in. however, the error

occurred in the bold form. the title of a song can be not translated, but the song 'London Bridge's Fallin' Down' is a famous song among the children and part of children play. Therefore, it is fine if the translator decides not to translate the song, but it will be better if he gives footnote about the explanation of the song the position in the childhood.

Table 10
Case 10 of the comparison of SL and TL

Source Language	Target Language
"Well, those bastards is trying to close me up again, that's why. You can drink till you blue in the face in here, but I wouldn't sell you enough to spit through your teeth to take outside"(3:74)	"Nah, orang-orang galak itu coba-coba menutup tempatku lagi, itulah sebabnya. Kau boleh minum-minum sampai mukamu biru disini, tapi aku takkan menjual bahkan Cuma sebanyak untuk kumur-kumur sekalipun kalau dibawa keluar."

The translator decides to translate bastard into *orang galak*, it is totally an error. This type of word can be classified into socio-culture aspect where the expression of cursing is different. However, when translating a cultural word, a translator should find the equivalence meaning of the same expression in the target language. Therefore, it is suggested to translate bastard into *bangsat*. The target language will be "Nah, **orang-orang bangsat** itu coba-coba menutup tempatku lagi, itulah sebabnya. Kau boleh minum-minum sampai mukamu biru disini, tapi aku takkan menjual bahkan Cuma sebanyak untuk kumur-kumur sekalipun kalau dibawa keluar."

CONCLUSION

There are two major problems in translating the source novel *Invisible Man* into the target language novel *Manusia Gaib*. The major problems are Linguistic and Cultural problem. Linguistic problems consist of three sub problems; they are syntactical, morphological, and semantic problem. In syntactical problem, there are omissions for some words. The translator decides not to translate them. However, the words take important aspect in modifying the meaning. In morphological problem, there are irrelevant borrowing. The translator treats the source language as the borrowing and has no equivalence meaning in target language. In cultural problem, there are some words in the source language which do not exist in the target language. Therefore, there are some senses that are not delivered well.

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