

GRAMMATICAL EQUIVALENCE IN THE INDONESIAN TRANSLATION OF GALBRAITH'S *THE CUCKOO'S CALLING*

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Abstract

The aim of this paper is to analyze the grammatical equivalence in the Indonesian translation of Robert Galbraith's novel, *The Cuckoo's Calling*. The translated version is titled *Dekut Burung Kukuk*, translated by Siska Yuanita. The theory used in this research is the translation theory by Baker (2018) where five grammatical categories were analyzed, namely, number, gender, person, tense and aspect, and voice. This is a qualitative study as it was conducted by analyzing the text of the books and comparing the source and target language. The results show that the Indonesian translation of 'The Cuckoo's Calling' was mostly grammatically equivalent, meaning that all five grammatical categories appeared in the Indonesian version and were well adjusted. Some necessary changes were made due to the different natures of both languages and to improve the translation quality and clarity.

Keywords: novel, grammatical equivalence, translation theory, *The Cuckoo's Calling*

Abstrak

Tujuan dari makalah ini adalah untuk menganalisis kesepadanan gramatikal dalam terjemahan bahasa Indonesia dari novel Robert Galbraith, *The Cuckoo's Calling*. Versi terjemahannya berjudul *Dekut Burung Kukuk*, yang diterjemahkan oleh Siska Yuanita. Teori yang digunakan dalam penelitian ini adalah teori penerjemahan dari Baker (2018), yang menganalisis lima kategori gramatikal, yaitu jumlah, jenis kelamin, orang, waktu dan aspek, dan bentuk kalimat. Makalah ini merupakan studi kualitatif karena dilakukan dengan menganalisis teks buku dan membandingkan bahasa sumber dan bahasa sasaran. Hasilnya menunjukkan bahwa terjemahan bahasa Indonesia dari *The Cuckoo's Calling* sebagian besar secara gramatikal ekuivalen, artinya kelima kategori gramatikal tersebut muncul dalam versi bahasa Indonesia dan telah disesuaikan dengan baik. Beberapa perubahan perlu dilakukan karena sifat kedua bahasa yang berbeda dan untuk meningkatkan kualitas dan kejelasan terjemahan.

Kata kunci: novel, persamaan tata bahasa, teori terjemahan, *The Cuckoo's Calling*

INTRODUCTION

Translation transforms a text from a source language (SL) into a target language (TL). As defined in the textual-linguistic norm, translation replaces the original textual material in one language with another language (Toury, 2021). The goal is to produce something in another language with the same meaning (Wau & Laia, 2021). Translation products are very diverse (Poyungi et al., 2021); they can be subtitles, songs, poems, plays, and novels.

According to Munday et al. (2022), translation can be defined as either the general subject field, the product (the translated text), or the process of producing the translated text. The process

involves changing the original text in the source language (SL) into a written target text (TL), which may be challenging especially when the source language expresses a concept that could be unknown to the target language (Baker, 2018).

In translating a source text into a target language, some adjustments, changes, and shifts are necessary to make the translation acceptable. These happen when a translator replaces a word with another word of a different word class, and tries not to change the meaning of the message (Pratama & Hartono, 2018). One of the possible differences includes changes in grammatical structures (Baker, 2018). Grammatical differences are unavoidable since the English and Indonesian languages have different grammatical rules. The changes are done to preserve the meaning of the source text and create grammatical equality (Wau & Laia, 2021). Grammar is a set of rules that regulates how words and phrases should be combined and determine how notions such as time reference and gender can be made explicit (Baker, 2018). Grammatical equivalence can be understood as the diversity of grammatical categories across languages (Ummami, 2019).

Sumarni (2016) explains that English and Indonesian are two languages that are linguistically and culturally distant. English has tense, number, aspect and gender. For instance, tense or time in English is grammatically marked while in the Indonesian language, it is lexically marked. To express something that happened in the past, English speakers use the past tense of a verb, while in Indonesian, the adverb of time should be added to indicate the time. On the other hand, the problem with the translation of culture-specific terms may occur when there is no equivalent concept in the target language (Baker, 1992). Idiomatic expression is an example that can show how translation needs both cultural and linguistic knowledge. For instance, English has the idiomatic expression 'a piece of cake' which means that something is very easy. The equivalence of that expression in the Indonesian language is *semudah membalikkan telapak tangan* to express the same thing. The expression 'a piece of cake' is not translated literally into *sepotong kue* because it is a fixed expression. Kurnia & Bram (2021) describe another example of culture-specific term in translating an Indonesian poem anthology. The term *daun ketapang*, for example, is translated into a general term 'leaves', since English does not have the concept of *daun ketapang* which is a specific kind of leaf which does not have the English equivalence.

Baker (2018) listed five major grammatical categories of diversity across languages, namely, number, gender, person, tense & aspect, and voice. Number explains the idea of countability. Not all languages regulate the grammatical category of numbers. English distinguishes between one and more than one, where plural words have the additional morpheme -s to mark their plurality. In Indonesian, plurality is indicated by reduplication and sometimes by using determiners to show that there is a lot of something (Sumarni, 2016).

The gender aspect explains that some languages classified some nouns into masculine and feminine. English does not classify its nouns into masculine and feminine and so does Indonesian. However, the distinction applies to the person aspect. English pronouns differentiate the first person (the speaker: I and we), the second person (the person addressed: you) and the third person (persons and things other than the speaker and addressee: he, she, it, and they). Indonesian pronouns do not distinguish the gender dimensions in their pronouns, but it has relevance dimensions, which are the inclusive/exclusive dimension and familiar/non-familiar dimension. In the relevance dimensions, the English *we* can have two options in Indonesian, *kami* and *kita*. In the familiar/non-familiar dimension, the English *I* has the options of *aku* and *saya*, depending on the closeness. Both Indonesian and English have some affixes to indicate gender,

especially for occupations or specified persons such as ‘cameramen’ and ‘camerawomen’, which in Indonesian become *kamerawan* (male camera person) and *kamerawati* (female camera person).

Tense and aspect explore the idea of verbs in some languages that indicate time relations and aspectual differences. Time relation separates the past, present, and future. Aspectual difference discusses the completion of an event, whether it is non-completion, continuation, or momentariness. English has tenses to explore this idea while the Indonesian language needs to add adverbs to explain the tense and aspect of an event. The voice aspect explains how a sentence is either written in an active or passive voice, which explains the relationship between a verb and its subject. English tends to use active voices, while the use of passive voice dominates the Indonesian language.

There were several studies regarding translation and translation equivalence. Damayanti et al. (2020) researched English-Indonesian compound words in *The Wings of Joy* book and the result revealed that in translating compound words, the translator of the book used mostly literal translation procedures. Ulfah (2022) investigated the pure borrowing technique in the Indonesian translation of the “Little Woman” novel and the result shows that the translator used around 119 pure borrowing words. Most of the words have their translation in the target language, but the pure borrowing technique is used by the translator. Sianipar & Sajarwa (2022) studied the lexical equivalence variety of f-words translation from a corpus parallel *OpenSubtitle Corpus 2016*. The study analyses the variations of the f-word itself and the results show that the lexical translations of the swear word do not always necessarily give negative and taboo meanings. Instead, it shows the flexibility of the word where it can be used to emphasize meaning and show insult, emotion, solidarity, failure and misery.

Budi (2022) analyzed the category shift translation in the *Harry Potter and The Sorcerer’s Stone* novel. The study aims to determine what is the most dominant shift in the book and why the category shifts occur in the English – Indonesian translation. The research revealed four types of category shift in the data, namely structure, class, unit, and intra-system shift with the unit shift as the most dominant one. The unit shift is defined as changes that happen in morphemes, words, phrases, clauses, sentences, and sometimes even paragraphs and texts. Other past studies researching translation also cover the aspect of translating geographical names (Amini et al., 2022), translation losses strategies (Khalilova & Orujova, 2020), and cultural term translation (Fuadah et al., 2022; Kurnia & Bram, 2021). However, these studies mentioned do not discuss how the grammatical aspects are translated. They discussed how translation works at the lexical level.

Meanwhile, Suastini et al. (2018) researched the translation of English-marked sentences into Indonesian in “The Intelligent Investor” book. The study focused on the type of English-marked sentences and the translation using the theory from Catford (1965). The results found four types of marked sentences, namely passive, existential, it-cleft, and pseudo-cleft sentences. The most occurring type is existential sentences where the English *there* is translated into Indonesian *ada* or *terdapat*. The result also shows that the shifts in the grammatical categories are done to achieve equivalence or to produce an equivalent translation from English to Indonesia. This study discusses some specific types of sentences, but it does not analyze the grammatical structure of each sentence individually.

Thus, this research aims to answer the research question: What are the grammatical categories that experience changes in the translation of *The Cuckoo’s Calling*? This research analyzed grammatical equivalence in the Indonesian translation of Robert Galbraith’s *The*

Cuckoo's Calling (2013) which was translated into *Dekut Burung Kukuk* (2013a) by Siska Yuanita and published by PT Gramedia Pustaka Utama. The source language of this translation study is English and the target language is Indonesian. Robert Galbraith is the pseudonym of JK Rowling. It is an alter ego Rowling chooses in writing the criminal novel (Bury, 2013). The book was chosen due to the descriptive nature of the text.

Grammatical Differences: English vs. Indonesian

The grammatical differences across languages proposed by Baker (2018) also happen between the English and Indonesian languages. For example, the English language is grammatically marked while Indonesian is lexically marked when it comes to tenses (Sumarni, 2016). The other explanation of the grammatical differences is summarized in Table 1.

Table 1. Grammatical category differences

No	Grammatical Categories	English	Indonesian
1.	Number	Singular forms Singular articles (a, an, and the) Third-person possessive pronouns (her, his, its, their) Second-person possessive pronoun (your) First-person possessive pronoun (my)	Singular form No articles Prefix 'se-' Suffix '-nya' Suffix '-ku' Suffix '-mu'
		Plural forms Suffix '-s' or '-ies' Irregular plural forms	Plural forms No article Specifiers that indicate that the noun is more than one such as 'para' or 'banyak' or the specified amount such as 'dua', 'tiga'. Reduplication
2.	Gender	Man/male Woman/female Her/his house Girl/boy Stewardess/steward	Pria/laki-laki Wanita/perempuan Rumahnya Gadis/laki-laki Pramugari/pramugara
		First-person singular (I) First-person plural (we) Second person (you) Third person singular (he, she) Third person plural (they)	Saya, aku Kita, kami Kamu, kalian Dia Mereka
4.	Tense and Aspect	Past tense	No adverb of time that explains the past aspect of a sentence
		Past perfect tense	Adverbs of time such as 'sudah,' 'telah,' and 'belum' are used to indicate completion
		Present tense	No adverb of time or the adverb 'akan' that indicates future plan

No	Grammatical Categories	English	Indonesian
		Future tense	The adverb ‘akan’ that indicates future plan
		Past and present progressive tense	The adverb ‘sedang,’ ‘selama,’ and ‘terus’ that indicate the action is still ongoing
		Negative of will not	The adverb ‘tidak akan’
		Can never be	‘tidak akan pernah’
5.	Voice	Active sentences	Suffix ber-, meng-, men-, mem-, me-
		Passive sentences	Suffix di-, ter-

Table 1 presents the general differences between the English and Indonesian languages in five aspects suggested by Baker (2018). The categories are number, gender, person, tense and aspect, and voice. In number, the differences between the Indonesian and English languages lie in the forms of singular and plural nouns. In gender, while the differences are more on the lexical aspect of the vocabulary, sometimes it also involves morphology in adjusting the suffix of -ness in English and -*wan* or -*wati* in Indonesian to indicate gender.

In the person category, one of the differences is the translation of the first person plural from English to Indonesian. There are two options with different meanings. The pronoun ‘we’ in English can be translated into *kita* or *kami*, depending on the meaning. The lexical form *kita* in Indonesian means that the speaker includes the addressee in the conversation, while ‘kami’ means the speaker is talking about an event of which the addressee is not a part. Tense and aspect categories in English and Indonesian are also different. English is grammatically-marked, however, its markings do not always make it to the Indonesian translation. They often times are deleted in the final text. In the last aspect, voice, the adjustments involve suffixes in both languages.

RESEARCH METHOD

This study was conducted using a qualitative research method. Qualitative research enables the researchers to conduct an in-depth study on broad topics and explains them in everyday terms (Yin, 2016). This type of research was chosen because the particular objective of this study is to discover the grammatical equivalence of the book translation. The specific type of qualitative research that was used in this study is content or document analysis. According to Ary et al. (2010), content analysis interprets materials in the form of textbooks, letters, films, diaries, or other documents and this type of analysis begins with the researchers’ belief that the research question can be answered by studying documents.

A qualitative content analysis systematically investigates texts and the meanings embedded in the texts. According to Ena (2013), in content analysis, the researcher can draw specific inferences from a body of text in the context. Documents that can be used in this analysis include transcribed speeches, books, historical documents, diaries, blogs, newspapers, and magazines (Leavy, 2017). Content or document analysis is also a method used in visual and written materials to identify specified characteristics of the materials or meanings inferred from them (Ary et al., 2018).

The objects of this research were the book *The Cuckoo's Calling* by Robert Galbraith and its translated version, *Dekut Burung Kukuk* (translated by Siska Yuanita). The translated version was published by PT Gramedia Pustaka Utama. The data source came from the prologue part which consists of 50 sentences. The prologue was chosen because it contained a rich source of data and descriptive sentences relevant to this study. All the sentences from the English book and the Indonesian book were coded and compared. The English sentences were coded with SL (stands for source language) and the Indonesian sentences with TL (target language) and then were followed with the number. For example, the first English sentence was coded SL01 and the Indonesian TL01.

The goal was to examine whether the grammatical categories proposed by Baker (2018) were present in the data. Therefore, the sentences were analyzed using the five grammatical categories, namely number, gender, person, tense and aspect, and voice.

The Synopsis

The book tells a story about a supermodel named Lula Landy, who fell down from her balcony, and people speculated that she died by suicide. However, her adoptive brother, John Bristow, did not believe that his sister jumped from her balcony. That being said, three months after the accident, he hired Cormoran Strike, a private investigator, to inspect his adoptive sister's death. Bristow believed that his sister was murdered, and she did not commit suicide. The source of the data, the prologue, introduced the situation that happened after the supermodel's fall.

As the story progresses, it can be concluded why the novel was titled *The Cuckoo's Calling*. A cuckoo bird is a bird that puts its egg in another bird's nest so that the other bird takes care of the baby cuckoo as its own, which represents Lula as an adoptive child of the Bristow family along with Charlie Bristow. They were the cuckoo of the family. It was then revealed that John pushed Lula to her death as he did with Charlie when they were children.

RESULTS AND DISCUSSION

Five grammatical categories were analyzed based on Baker's (2018) theory. They are number, gender, person, tense and aspect, and voice. Of all five grammatical categories, tense and aspect are the ones with the most occurrences. It is followed closely by number and voice. This happens mostly because all sentences in English have tense to indicate the time. The number also happened in almost every sentence and so did the voice. There are only three sentences that do not have a number in them, and it was because the sentences were mentioning the name and no article or nouns in it. The voice aspect was found in almost all the sentences as well, only four sentences out of fifty sentences that do not have the voice aspect. The voice explains the active or passive sound of a sentence. When a sentence uses either nominal predicates that are followed by adjectives, nouns, or prepositions, or intransitive verbs that do not require an object, there is no passive form of those sentences. The four sentences that do not have the voice aspect are sentences with nominal predicates and intransitive verbs. Figure 1 shows the occurrences of these categories in the translation.

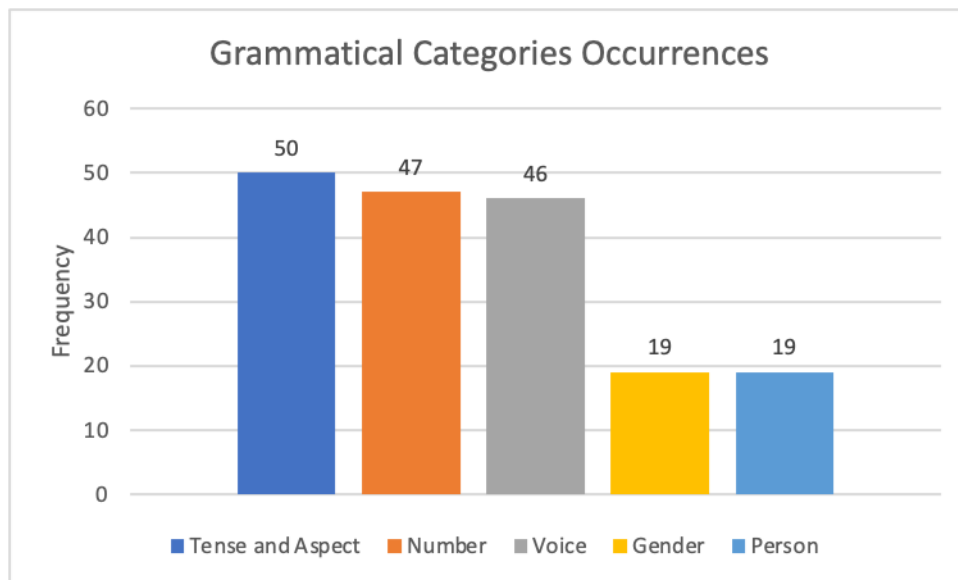


Figure 1. Grammatical categories occurrences

Number

Not all languages have grammar rules regarding numbers. English distinguished between singular and plural (Baker, 2018), where the distinction was indicated with the addition of the suffix -s or -ies or -es to mark plurality. In the Indonesian language, plural words are indicated by reduplication or adding determiners such as *para* and *banyak* (Sumarni, 2016).

For example, the word ‘photographers’ in the SL is translated into *para fotografer* in the TL which is equivalent and acceptable, both have the same meaning of a plural number of photographers. Another example is the translation of the word ‘fingers’ into *jari-jari* in the TL. In addition to the use of determiners such as *para* or *banyak*, plurality in Indonesian can also be indicated by the reduplication of the word. English also has irregularities for some plural nouns such as ‘men’ is the plural form of ‘man’ and ‘feet’ of ‘foot.’ These examples can also be found in the text, such as ‘two men’ which is translated into *dua pria* and ‘his feet’ is translated into *kakinya*.

Singular nouns in English are indicated using the determiner ‘a’, ‘an’ or ‘the,’ depending on the first letter of the noun (‘an’ for nouns that start with vowels and ‘a’ for nouns that start with consonants) and whether the noun is definite or non-definite (‘the’ is used for the definite nouns). In the Indonesian language, singular indefinite nouns sometimes stand on their own, or they could be preceded by a determiner such as *sebuah* for things and *seorang* for people. Singular definite nouns in Indonesian can be described using words such as *tersebut*, *tadi*, *itu* or the suffix *-nya* after the noun. These adjustments are rooted in the different nature of both languages, making the target text equivalent to the source text in terms of meaning and grammatical rules.

In the text, the example can be seen from the translation of the noun phrase ‘the white canvas tent’ that is translated into *tenda kanvas putih*, without any determiner in the target language. Other examples are ‘the entrance’ that is translated to *pintu masuk*, ‘a body bag’ to *kantong mayat*, and ‘the face’ into *wajahnya*. Another example of a different translation is the noun phrase ‘a fucking murder scene’ that becomes *TKP* (Indonesian abbreviation for *tempat kejadian perkara*). The adjective ‘fucking’ is not included in the target language translation. The

word ‘fucking’ in the source language is used by Carver to emphasize his anger about the crime scene. The translator may decide to remove that as a practice of euphemism, where people use a more subtle word in communication as an effort to be more modest and avoid misunderstanding (Ekasiwi & Bram, 2022). To avoid misunderstanding in the target language, the phrase is only translated into *TKP* where the adjective in the complete noun phrase was removed. The phrase ‘the poor cow’ is another example of a noun phrase that is translated differently. Since the noun phrase is a figurative language that does not give a literal meaning of *sapi yang malang*, it is translated into *anak malang ini* as the word ‘cow’ can mean a woman offensively. However, this study will not discuss further the lexical translation found in this novel. The overall findings of the number aspect in the translation are adjusted well while still persevering the same meaning using equal grammatical structures in English and Indonesian.

Gender

English does not have a grammatical category for gender like French or German when it comes to classifying words such as construction or magazine (Baker, 2018). However, not to be confused with the person aspects, English has some distinctions for some of its nouns, such as lady and gentlemen, God and Goddess, or boyfriend and girlfriend. Some of these distinctions can be found in the text. For instance, the noun ‘one young man’ is translated into *seorang pria muda* and ‘young girls’ becomes *perempuan muda*. There is one instance where the noun ‘cameraman’ (the suffix -man is added to indicate the gender) is translated into *para juru kamera* (genderless phrase) in the target language. Despite this adjustment, the meaning stays the same and the grammatical structure is unaffected in the process, making the translation equivalent to the source text. Another case of gender translation found in the SL and TL is the translation of ‘her penthouse’ into *apartemen penthouse-nya* where the word ‘penthouse’ is not translated into a word in the target language, but there is an addition of the suffix *-nya* to indicate possession. The possessive pronoun ‘her’ in English is followed by a noun. Indonesian does not have a gendered possessive pronoun that comes before the noun, but it has the suffix *-nya* to show possession.

In addition to the addition of the suffix *-nya* in Indonesian to indicate possession, sometimes the possessive pronoun ‘her’ is not translated into the target language. The examples for this case include the noun phrase ‘her head’ that is not translated into *kepalanya*, but only *kepala* as the sentence is paraphrased. In the source language, it is written ‘Her head had bled a little into the snow.’ and it is translated into *Darah dari kepala mengalir di antara salju*. This is another technique of translation that causes the deletion of possession and could be as an attempt to reduce the gory image of a head bleeding where the translation gives a more subtle image of *darah mengalir* instead of *kepalanya berdarah*. There is also another example of paraphrasing example in the phrase ‘the sequinned top she wore’ was translated into *payet-payet yang menghiasi baju atasannya* where there is no gendered possessive pronoun in the source language, but it is added in the target language. There is also the phrase ‘Boyishly good-looking’ that becomes *Pria itu tampan*. The gendered adjective boyishly is translated into a clause that describes the appearance of the man.

Some more distinct examples of the gender aspect can be seen in the word ‘boyfriend’ in the source language that is translated into *sang pacar*, an Indonesian equivalence that is gender-neutral. The alternative to the word *sang pacar* was *sang kekasih* which is also gender-neutral. The phrase ‘the man and the lady’ in the following part is translated into *boneka lelaki dan*

perempuan. Even though the source language does not specify the man and the lady as a doll, it explains how they are part of a weather house. This results in a pretty clear translation where the target language explains that the man and the lady are dolls in a weather house. Overall, the gender aspect in this book is translated clearly and although some adjustments are made, the meanings are still the same and the grammatical structures are equivalent to the original language.

Person

The person aspect explains the participants in the sentences. English distinguishes a person into first person, second person, and third person. The use of the pronoun ‘they’ is translated into *mereka* in all the sentences every time that pronoun is used, but one sentence using ‘they’ is translated into *polisi* as the ‘they’ is referring to the police in the crime scene. Another aspect of person translation can be seen in the translation of ‘she’ and ‘he’ which are translated into the gender-neutral pronoun *dia* and *-nya* in the target language. For example, the sentence ‘... no word on whether she was alone when she fell...’ is translated into ... *tidak ada keterangan apakah dia sedang sendiri ketika jatuh...* where the pronoun ‘she’ is changed into *dia*. Another example of a change is in the description of the dead body, where the source language uses the pronoun ‘she’ and it is translated into *wanita itu*. Furthermore, sometimes the pronoun ‘he’ is explained who the person is in the target language. In this case, the pronoun ‘he’ is translated into *bawahannya itu* in the target language. English and Indonesian also have different use of the plural first-person pronoun. English has ‘we,’ but in Indonesian, ‘we’ can be translated into either *kita* or *kami* with the difference of whether or not the addressee is included or not. In the text, ‘we’ is translated into *kita* as in the sentence, Carver is talking to Wardle and includes him in the utterance.

In cases of names, they stay the same. What changes was the word for a title. For example, ‘Detective Inspector Roy Carver’ is translated into *Inspektur Polisi Roy Carver*. However, when last names are used, the target language uses the same name. ‘Carver’ and ‘Wardle’ stay as they are.

Tense and Aspect

The tense aspect of a language explains the time when a certain event is happening, whether it is in the past, present, or future. Aspect explains the completion, momentariness, and continuation of the said event (Baker, 2018). For English narrative texts or fiction books, writers use simple past tense for the description and present tense for direct communication between characters. The time aspect in English is seen through the tenses, but the Indonesian language does not have tenses. To indicate time, the Indonesian language is using adverbs that explain when the event takes place. The same rules apply to indicate the completion of the event in the Indonesian language, sometimes words such as *telah*, *sudah*, *sedang*, *akan* or *belum* indicate the aspect of the said event. This is the category with the highest frequency of occurrences and varieties in the data. Figure 2 shows the distribution of tense occurrences in the analysis.

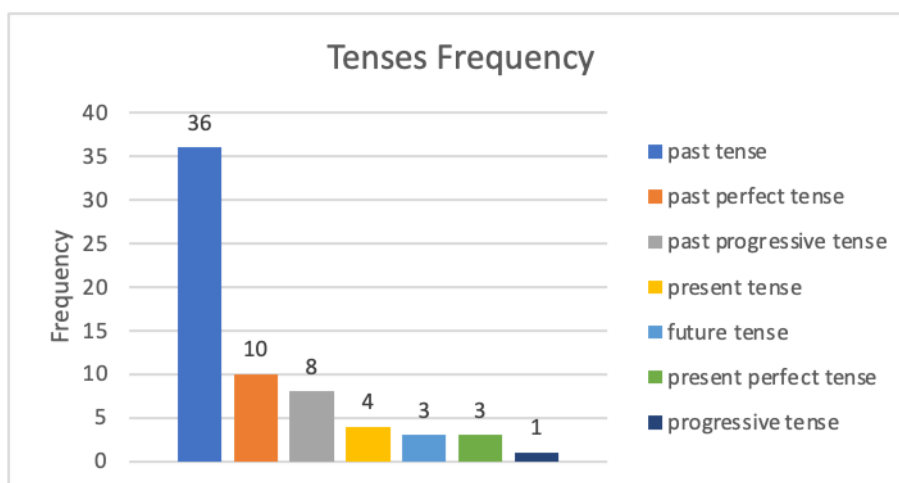


Figure 2. Tenses distribution in the source text

When the English text uses the past tense, there are two alternatives to the translation to Indonesian. The Indonesian language does not have tenses, so the past tense sentences are either lexically unmarked or contain an adverb of time to indicate the time when the event happens. If a sentence in the English text uses a future tense, the Indonesian text can also add an adverb to indicate the future aspect or no lexical mark at all. When the English sentence uses a progressive tense, the Indonesian translation adds an adverb such as *sedang* to indicate that the event is still ongoing. The same rule applies to the aspect (the completion of an event). When English use a perfect tense (either present or past perfect), the Indonesian translation includes the adverbs such as *sudah* or *telah*. Table 2 presents the summary of how the tenses are translated.

Table 2. The tenses translation

No	English	Indonesian
1.	Past tense	Lexically marked with adverbs such as ‘telah’ or ‘sudah’ or no lexical mark at all
2.	Progressive tense	Lexically marked with adverbs such as ‘sedang’ or ‘selama’ or sometimes ‘akan’
3.	Perfect tense	Lexically marked with adverbs such as ‘telah,’ ‘sudah,’ or ‘belum’ or no lexical mark at all
4.	Future tense	Lexically marked with adverbs such as ‘akan’

The most noticeable difference can be seen in the use of past tense verbs in English that immediately indicate that the description happened in the past. From the addition of the suffix -ed for regular verbs or some irregular verbs, the tense of the sentences can be acknowledged, whether a sentence is in the present tense, past tense, or future tense and so can the aspect of whether it is a perfect tense or a progressive tense. Tense and aspect are two grammatical features that can be found in almost every sentence since sentences require verbs in them. Other than a complete sentence, the verb can be found in noun clauses and adjective clauses.

For instance, the sentence ‘Just been organizing a space for it’ is translated into *sedang dicarikan tempat*. The SL uses perfect progressive tense that indicates the event had been going on from one moment in the past and is still happening. However, the tense was used in a direct conversation, which may indicate that it was likely a perfect progressive tense rather than a past

perfect progressive one. The conversation was that Sergeant Eric Wardle was explaining to Carver why the ambulance had not arrived yet at that moment.

Another example is the sentence following the conversation between Carver and Wardle. Wardle said, “At least that lot’ll shift once the body’s gone,” where he used ‘lot’ that was translated into *gerombolan ini*. The short form of ‘will’ and the verb ‘shift’ were translated into *akan pergi*. The modal future ‘will’ is used to talk about what is going to happen in the future, which could be something that has been planned or a prediction for the future.

Some descriptions in the following part also use the past tense, but the Indonesian translation included the adverb *telah* that indicates the completion of the said action. The sentence from the SL was “The story forced news of politics, wars and disasters aside, and every version of it sparkled with pictures of the dead woman’s flawless face, her lithe and sculpted body.” The first clause ‘The story forced news of politics, wars and disasters aside,’ was translated into *Liputan peristiwa itu telah menyisihkan berita-berita politik, perang, serta bencana*, where the past tense that did not usually use the aspect of *sudah* now has the word *telah* in the target language. There is no change in meaning, past tense sentences indicate that the actions have finished in the past, and the addition of the word *telah* in the target language was used to emphasize how the news of the supermodel’s death has affected the other news. The following clause “every version of it sparkled with pictures of the dead woman’s flawless face, her lithe and sculpted body,” was translated into *tiap versi dihiasi foto-foto wajah sempurna wanita yang telah mati itu, tubuhnya yang ramping dan indah*, where the noun phrase ‘the dead woman’s flawless face’ was paraphrased into a clause in the target language. It was changed into *wajah sempurna wanita yang telah mati itu*. The noun indicated that the woman has died using the adjective ‘dead’ but the translation uses the whole clause of *wanita yang telah mati itu* instead of just *wanita mati*. Not only was it unacceptable, but also sounded weird in Indonesian. The addition of *yang telah mati* was a practice of euphemism to make the translation less offensive.

Voice

The voice aspect defines the relationship between a verb and its subject (Baker, 2018). The form of the verb usually changes when it comes to passive structures. In English, passive constructions are marked with the pattern of to be that is followed by a past participle. In Indonesian, passive constructions are marked with the suffix *di-* or *ter-* in the front of the verbs. Other than a complete sentence, passive voice in English can also be found in adjectives from verbs with a passive meaning. For instance, the adjective clauses that follow the noun “barriers patrolled by police” have a passive voice because of the use of the past participle adjective ‘patrolled.’ In the target language, the clause was translated into *garis batas yang dijaga polisi* which was accurate.

Another similar example came from the phrase ‘gloved fingers wiped lenses clear’ which was translated into *jari-jari yang terbungkus sarung tangan mengusap lensa kamera*. The suffix *ter-* that was added to the verb *bungkus* resulted in the passive impression of the fingers being wrapped or gloved with a glove. For a complete sentence, one of the examples was the sentence “the entrance to number 18 was bounded with tape” with a passive construction to emphasize that it was the entrance that was being bounded. The Indonesian translation was *Pintu masuk nomor 18 dipagari pita polisi*, which was accurate.

The English version contained 38 active sentences (76%), three passive sentences (6%), five sentences (10%) in both active and passive voice, and four sentences (8%) in neither active

nor passive because they used intransitive verbs and nominal predicates. One of the examples was ‘Wardle did not answer the unspoken challenge,’ which was translated into *Wardle tidak menjawab tantangan yang tak terucapkan itu*. The active verb ‘did not answer’ was translated into *tidak menjawab* which was also active in Indonesian. ‘The unspoken challenge’ contained the adjective ‘unspoken’, which carried a passive meaning, and was also translated into a passive *tantangan yang tidak terucapkan*.

An example of an active verb can be seen also as an adjective in the phrase ‘the tent concealing the body’ whose full construction should be ‘the tent that is concealing the body’ but was reduced into a phrase instead of a clause. The translation was *tenda yang berisi mayat* with the word *berisi* being an active form of the verb. One more example can be seen in the adjective clause ‘One young man, not knowing which was the crucial balcony,’ where the ‘not knowing’ explained that one young man, giving the idea that man did not know the situation, but put it as an adjective phrase rather than a full adjective clause. The Indonesian translation was *Seorang pria muda, yang tidak tahu balkon mana yang dimaksud*, where the phrase was translated into *yang tidak tahu* which has an active meaning. Although the structure was adjusted to match the rules in the target language, the meaning did not change and therefore the translation is equivalent.

CONCLUSION

Based on the analysis and the findings of grammatical equivalence of the novel *The Cuckoo’s Calling* by Robert Galbraith, it can be concluded that the translation to the Indonesian language was mostly equivalent. Being equivalent means the target language uses structures with similar meanings to the source text, carries no change of meaning, and still delivers the same information. Some changes and adjustments were made due to the different natures of both languages and to improve the quality and clarity, but those did not affect the meaning or change the plot of the story. Changes that were made include the removal of a curse word to make the translation more decent and acceptable, and the separation of one long sentence into two smaller clauses. All five categories proposed by Baker (2018), namely number, gender, person, tense and aspect, as well as voice were all adjusted well and present in both texts. The most occurring one is the tenses since English lexically marks the time through changes in the verbs, but the Indonesian language does not.

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