

Conjunctive Relations In Elizabeth Gilbert's Novel Eat Pray Love Translated Into Indonesian

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ABSTRACT

This thesis is concerned with the translation field, focusing on conjunctive relation in the process of English-Indonesian translation. Regarding the research methodology, having a focus on content analysis of qualitative method, observation and note taking method are applied for the data collection. The subject matter of the study is the conjunctive relation found in the novel Eat, Pray, and Love by Elizabeth Gilbert and its translation Makan, Doa, dan Cinta applying the theory proposed by Halliday, also involving the occurrence of the eight procedures of translation proposed by Newmark and loss and gain of information proposed by Nida. In relation to the explanation above, it is hoped that by recognizing conjunctive relation and the theory loss and gain of information, the translator will be able to pinpoint and restate meaning more effectively, so that it will be easier to get the intended meanings that want to be translated. Based on the analysis, it is found that all the conjunctive relation types in the data and some of the procedures proposed by Newmark occurs in the novel, and loss and gain of information also occurs in some processes of transferring the message of the conjunctive relation in the SL text into the TL text

Keywords : *conjunctive relations, loss, gain, translation, text*

INTRODUCTION

One of the grammar elements is conjunction that is used to link words, phrases, and clauses together and provides a smooth transition between ideas. Conjunction refers to the use of formal markers to link sentences or the bigger parts of text, which also realize semantic relations between parts of text and; therefore, functions as a cohesive device (Baker, 1991: 191). For the translator, it is not easy to transfer the message of the two languages because every language has different structure or grammar. The translator has to transfer the message as exactly as possible. The basic purpose of translation is to reproduce various types of texts, comprising literary, religious, scientific, or philosophical texts in another language and thus making them available to wider readers, to a greater number of target audience and to bring the world closer. So, translation is very important, not only in scientific and technology books, but also in literary books such as poetry, prose, short story, novel, play and etc.

Translating the novel is not an easy work. If it is not done carefully, it could slide into the interpreter translating sentence by sentence. As a result, though it looks nice and coherent, the resulting overall target text does not reveal messages such as those mandated by the original

script and it is not readable. In order to translate the novel, the translator must master at least three things: linguistic aspects of the source text and the target text, cultural aspects contained in the novel, and the skills of storytelling. The third capability is necessary because the translation is the story. Without these skills, resulting target text will feel stiff and uncomfortable to read. In translation work, a translator does some processes or procedures to make his/her translation as a natural product in target language. This way is conducted in order to make the meaning acceptable for reader in the target language. However, the phenomena of loss and gain of information in the process of translating is something very common. Nida (1975: 34) states that: “Formal equivalent focuses attention on the message itself, in both form and content. In such a translation, one is concerned with the message in the receptor language that it should match as closely possible with different elements in the source language. This means that the message in the receptor culture is constantly compared with the messages in the source culture to determine the standard of accuracy and correctness”. Therefore, in the process of translation, the translator may add some information with the hope that it does not contradict the message of the sentence.

No exception for *Eat, Pray, Love*, a great novel released by Elizabeth Gilbert including in Bahasa Indonesia version which is translated by Silamukti Nugroho, there are some loss and gain information in the sentences that can be found out in both the novels in order to maintain the meaning in source language but still acceptable and readable in target language. Another reason for the researcher to choose the novel written by Elizabeth Gilbert’s Novel “Eat, Pray, Love” and translated into Bahasa Indonesia as “Makan, Doa, Cinta” by Silamurti Nugroho is that this novel is an international bestseller, translated into over thirty languages, with over 10 million copies sold world wide. In 2010, *Eat, Pray, Love* was made into a film starring Julia Roberts, and some Indonesian players like Chritina Hakim and Hadi Subiyanto. The novel becomes so popular that *Time Magazine* names Elizabeth as one of the 100 most influential people in the world.

Regarding the topic that is going to be discussed, this research addresses the following problems:

1. What types of conjunctive relations are there in the source language and how are the conjunctive relations translated into the target language?
2. What kinds of procedures are applied by the translator in translating conjunctive relations in the novel?
3. Is there any loss and gain of information occurring in the target language?

DISCUSSION

Newmark (1981:7) defines translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” while Larson (1984:3) describes translation as “transferring the meaning of the source language (SL) into the receptor language”. Nida gives emphasis to the transfer of meaning by adding that the priority in translating a message is the response of the receptor (Nida, 1974: 1), in which the receptor of the target language (TL) should respond to the translation in the same manner as the receptor of the SL ones (Nida, 1974: 24).

On the other hand, a translation needs a skill to synchronize both Source Language and Receptor Language on syntactic, semantic, and pragmatic levels. Catford (1965: 21) states that translation may be defined as the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

Procedure of Translation.

Actually the aim of procedure of translation is the clarity of the message of source language and the possibilities how to transfer the data. The procedure of translation differs slightly from various translators and is influenced by the particular work translated. Newmark (1998: 201) concedes that it usually happens that the literary translator first has to deal with words set on the page by an author “who may be dead physically or metaphorically and now lives in the variegated reading by a host of readers of the source language (Newmark 1998: 117).

Newmark (1988: 45-47) uses the eight classifications: they are word for word, literal, faithful, semantic, communicative, idiomatic, free, and adaptation organized into two areas: SL textual approach and TL textual approach. He puts them in the following diagrams called diagram V

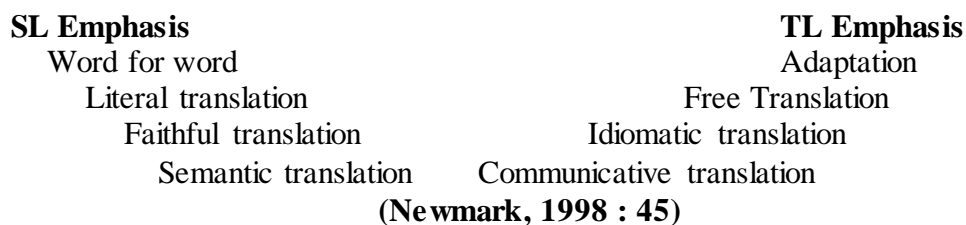


Figure 2.3 Newmark’s V Diagram

The explanations of the method of SL textual approach mentioned above are explained below and the examples are from Maxsinatalia’s thesis (2007:15-17).

1. Word-for-word Translation

This often demonstrates as interlinear translation, with the target language immediately below the source language words. The source language word - order is preserved and the words translated singly by their most common meanings out of context. Cultural words are translated literally. The main use of word- for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

2. Literal Translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

3. Faithful Translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraint of the target language grammatical structure. It “transfers” cultural words and preserves the degree of grammatical and lexical “abnormality” (deviation from source language norms). It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

4. Semantic Translation

It may translate less important culture words by culturally neutral third or functional terms but not cultural equivalent and semantic translation is more likely to be economical than a communicative translation.

Unless for the latter, the text is poorly written. In general, a semantic translation is written at the author's linguistic level, a communicative at the readership's. Semantic translation is used for 'expressive' and 'vocative' texts. Semantic translation is personal and individual, follows the thought processes of the author, tends to over-translate, pursues nuances of meaning, yet aims at concision, in order to reproduce pragmatic impact.

5. Free Translation

It reproduces the matter without manner, usually a paraphrase than the original.

6. Adaptation Translation

This is the "freest" form of translation. It is used mainly for the plays (comedies), poetry, the SL culture converted to the culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has reproduced many poor adaptations, but other adaptations have "rescued" period plays.

7. Idiomatic Translation

Idiomatic translation reproduces the message of the original but tends to distort the nuances of the meaning by preferring colloquialism and idioms where these do not exist in the original.

8. Communicative Translation

It renders the exact contextual meaning of the original in such a way that both content and language are acceptable and comprehensible for readers.

According to Newmark (1988 : 47), only semantic and communicative translation fulfill the two main aims of translation, which are first, accuracy and second, economy. In general a semantic translation is written at author's linguistic level and a communicative level at the readership's semantic translation is used for 'expressive' text, communicative for 'informative' and 'vocative' texts.

Equivalence in Translation Studies

Nida (2000: 133) states that it is not easy to produce a completely natural translation, especially if the original writing is good literature, precisely because truly good writing intimately reflects and effectively exploits the total idiomatic capacities and special genius of the language in which the writing is done. A translator must therefore not only contend with the special difficulties resulting from such an effective exploitation of the total resources of the source language, but also seek to produce something relatively equivalent in the receptor language.

Nida (Venuti, 2000: 134) explains about two types of equivalence in translation, which are :

a. Formal Equivalence.

Formal equivalence translation basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message.

Nida (1991: 26) states that Formal Equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept.

b. Dynamic Equivalence.

A Dynamic Equivalence translation may be described as one concerning which a bilingual and bicultural person can justifiably say, “That is just the way we would say it”. In Dynamic Equivalence translation the focus of attention is directed, not so much toward the source message, as toward the receptor response.

Loss and Gain Information in Translation

Nida (1974: 3) states that there is no exact equivalent in translation. Because of this, translation always involves loss (losing of meaning) and gain (gaining of meaning). Loss of information can occur in all linguistic levels. For example, ‘*She is a teacher*’ becoming ‘*Dia guru*’. The meaning of *dia* partly lies in its opposition to *she* and *it*, in Indonesian *dia* is third person, singular system has no opposition at that level because *dia* covers her and him but does not cover it. This means that *she* has more meaning than the Indonesian *dia* because *she* contains the idea of female, which is, absent in Indonesian *dia*, thus loss of information occurs in translation.

Translation may not be possible unless linguistically relevant information is added. If necessary information is not inferable from the sentence or the larger unit, the information should be seen from outside the language. If it is not possible, the translator has to make its own decision with the hope that it does not contradict the message of the sentence. For example ‘*Uang saya habis*’ which becomes ‘*I am broke*’. It could be assumed that the translation would be like this *my money is empty*, but it does not make any sense in the TL, so the translator then makes some adjustment here, and the result is, *I am broke*, which is still related to SL, especially its sense. Another example, ‘*Mereka kumpul kebo*’ becomes *they live as an unmarried couple*. It could be assumed that the translation would be like this: “They are together with the bulls”, but it does not make any sense in the TL, so the translator then makes some adjustments here, and the possible result is: *they live as an unmarried couple*, which is still related to SL, especially its sense. (Adidharma, 2006: 13). The other examples of gain of information can be taken from the previous researches. For example, SL: The mad Bluger – TL: *Si Bluger gila* (Pastini, 2004: 9). There is gain of information from the SL to the TL because the definite marker ‘*the*’ is translated into ‘*si*’.

In this research the writer will analyze conjunctive relations based on the theory of Wren and Martin (2004:129), Baker (1991: 191) and Halliday & Hasan's (1976: 227). As the main theory, the researcher applies Halliday & Hasan's, while others will support the main ideas of conjunctive relations. Types of the Conjunctive Relation will be investigated based on Halliday & Hasan (1976: 227), classifying types of conjunctive relations into four main classes, namely Addition, Adversative, Causal and Temporal relation. While in the position and the use of of Conjunctive Relation the writer makes the evaluation based on Kardimin's theory in his thesis (2010: 11). All the explanation of the theoretical framework of this thesis can be shown in the flowchart below :

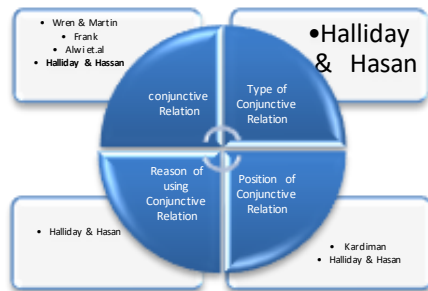


Figure 2.4 scheme of conjunctive relation's theoretical work

Types of Conjunctive Relation

Halliday & Hasan (1976: 228) classify types of conjunctive relations into four main classes, namely Additive, Adversative, Causal and Temporal relation. Each can be specified as follows:

1. Additive Relations

a. Simple Additive Relations

Simple additive relation includes negative and alternative form (Halliday :1984: 245). For example: *and*, *and also* (additive form), *or*, *or else* (alternative form), *and nor*, *neither*, *not...either* (negative form).

a. Complex Additive Relations: Emphatic

There are large conjunctive expressions which included in this relation such as, *further*, *furthermore*, *again*, *also*, *moreover*, *what is more*, *besides*, *aside*, *additionally*, *in addition*, *in addition to this*, *not only that but* (Halliday : 1984: 246).

Complex Additive Relations: De-emphatic

The items of complex additive relations that show a kind of de-emphasis such as *incidentally*, *unfortunately*, *by the way* have the function to reduce the weight accorded to the presupposing sentence and to its connection with what went before (Halliday :1984: 249).

b. Comparative Relations

Comparative relations contain of similarity and dissimilarity (Halliday :1984: 247). The similarity shows a comparison of what is being said with what has gone before. Forms such as *similarly*, *likewise*, *in the same way* are used by the speaker to assert that a point is being reinforced or a new one added to the same effect and the relevance of the presupposing sentence is its similarity of import to the presupposed one. This is frequently expressed by the phrase such as *on the other hand*, *by contrast*, *as opposite to this*, and so on.

c. Appositive Relations

There are two types of relation which can be thought of as sub-categories of the appositive relation (Halliday :1984: 248). The first is exposition that is usually expressed by the phrase such as *I mean*, *that*, *that is*, *that is to say*, *in other words*, *to put it another way*, and so on. The second is exemplification that is expressed by *for instance*, *for example*, *thus*, *etc.*

2. Adversative Conjunction

The basic meaning of the adversative relation is “contrary to the expectation”. The expectation may be derived from the content of what is being said, or from the communication process, and speaker-hearer situation (Halliday :1984: 250). There are four relations under this

type namely adversative relations (proper), contrastive relations, correction relations, and dismissive relations

3. Causal Conjunction

The general meaning of the causal conjunction is “because..., so”. There are five relations under this type namely general causal relations, specific causal relations, reversed causal relations, conditional relations, and respective relations.

4. Temporal Conjunction

This relation may be simply one of sequence in time: the one is subsequent to the other (Halliday: 1984: 261). There are six relations under this type namely simple temporal relations, complex temporal relations, conclusive relations, correlative relations, ‘here and now’ relations, and summary relations.

Research Methodology

This research is descriptive qualitative method because it analyzes the translation of the conjunctive relation in Elizabeth Gilbert’s Novel *Eat, Pray, Love* into *Makan, Doa, Cinta* By Silamurti Nugroho, because the result of conjunctive relation is description and it does not establish calculations.

Data collection was conducted through library research. The observation method as introduced by Sudaryanto (1993: 133-136) would be applied. In collecting the data, the English novel and its translation into Indonesian were observed and documented as the data. The data were the English sentences that contained conjunctive relations in them. Along with the English text, the Indonesian translation text was also observed in order to compare it with the source text. The choice of this method is in accordance with the type of data source which is written language.

There are three in collecting the data in this research, they are: (1) Observing (2) Documenting and (3) Identifying the conjunctive relations

After the text and the translation are typed and paired, the sentences that have correlation with this research, that is, conjunctive relations would be identified. Then how the original texts were translated into Indonesian would be analyzed, and note taking technique would be used to collect all of the data especially to calculate, sort out, identify and classify the occurrences of the conjunctive relations in Indonesian translated text.

The data would be analyzed according to the concepts which were presented as the way to find the type of conjunctive relation, the procedure adopted by the translator in translating the data in the process of English-Indonesian translation and supported by loss and gain of information.

- a. The first was analyzing the data identification.
- b. Then the data would be classified.
- c. Finally, the data would be analyzed based on the scope of the study by applying the theory concerning conjunctive relation, the procedure of translation and the concept of loss and gain of information.

Types of Conjunctive Relations in The Novel *Eat, Pray, and Love* and their Translations in Indonesian

1. Additive Conjunction

The additive conjunction is used to indicate an addition of fact or idea, alternative, comparison (similarity), comparison (dissimilarity), exposition, and classification or exemplification. There are five types of additive conjunction namely simple additive relations, complex additive relations (emphatic), complex additive relations (de-emphatic), comparative relations, and appositive relations.

These will be discussed further below:

a. Simple Additive Relations

This conjunction takes important places to make cohesive relation in each sentence or clause of articles and link them together. In this novel, it could be found out the words *and*, *and also*, *or else*, *neither ..nor*.

Example

When you're traveling in India-especially through holy sites **and** Ashrams - you see a lot of people wearing beads around their necks. (page 1)

Jika kita melakukan perjalanan di India – terutama ketika melalui tempat-tempat suci Ashrams – kita akan melihat banyak sekali orang yang memakai tasbih yang dikalungkan dileher mereka. (hal. 1)

This conjunction, **and** is used to indicate an addition of fact or idea. **Complex Additive Relations: Emphatic**

The data displayed below are complex additive relations (emphatic) found in the novel. There are large conjunctive expressions included in this relation, but the writer only found out some of them as the samples such as, *furthermore*, *moreover*, *besides*, *in addition*. Here are some examples of additive relation that shows an emphatic:

Example

Furthermore, the Upanishads suggest that so-called chaos may have an actual divine function, even if you personally can't recognize it right now: "The gods are fond of the cryptic and dislike the evident." (page 224)

Lebih jauh lagi dikatakan, Upanishads berrpendapat apa yang disebut kekacauan itu mungkin mempunyai suatu fungsi keilahian khusus, meskipun secara pribadi kita tidak dapat mengetahuinya sekarang : " Dewa-dewa senang dengan sesuatu yang tidak jelas dan tidak menyukai bukti. " (hal. 248)

b. Complex Additive Relations: De-emphatic

The data below are categorized as complex additive relations (de-emphatic) found in the novel *Eat Pray And Love*. There are two complex additive relations (de-emphatic) which are found, they are 'unfortunately' and 'by the way'. This conjunction is contrast with the emphatic type described earlier. It is kind of de-emphasis that reduces the weight of presupposing sentence and its connection with what went before.

Example

Giovanni is my Tandem Exchange Partner. That sounds like an innuendo, but **unfortunately** it's not. (page 16)

Giovanni adalah Tandem Exchange Partner (pasangan yang bekerjasama dengan erat) saya. Ini kedengarannya seperti suatu sindiran, tetapi sayangnya tidak. (hal.8)

c. Comparative Relations

There are some relations found in the novel *Eat Pray And Love*. They are expressed by the words *similarly, like wise, in the same*. Moreover, conjunction in this type has function to indicate a comparison of similarity or dissimilarity. However the data which are found only type of comparative relations which indicate a comparison of dissimilarity.

Example

As long as even two souls are locked in conflict, the whole of the world is contaminated by it. **Similarly**, if even one or two souls can be free from discord, this will increase the general health of the whole world, the way a few healthy cells in a body can increase the general health of that body. (page 43)

Jadi jika ada dua jiwa terbelenggu dalam konflik, seluruh dunia akan terkontaminasi olehnya. Begitu juga, jika satu atau dua jiwa dibebaskan dari petualangan, ini akan meningkatkan kesehatan dar seluruh jiwa di dunia, seperti juga beberapa sel sehat dalam tubuh manusia akan meningkatkan kesehatan tubuh secara secara keseluruhan. (hal. 38)

d. Appositive Relations

Appositive relations from the novel *Eat, Pray And Love* can be found such as *I mean, in other words*.

Example

The irony is, you can hardly blame him. **I mean**, check yourself out. You're a pathetic mess, unrecognizable even to your own eyes. (page 30)

Ironisnya, kita tidak dapat menyalahkan dia. Maksud saya, lihatlah diri kita sendiri. Kita terlihat sangat menyedihkan, bahkan kita sendiri tidak mengenali diri kita sendiri. (hal. 24)

2. Adversative Conjunction

a. Adversative Relations 'Proper'

The data displayed below are adversative relations (proper). There are some of adversative relations (proper) which are found, they are expressed by *yet, even though, but, however, nevertheless, all the same*. These conjunctions are used to indicate concession.

Example

This was evident. Though I couldn't **yet** imagine how to do it, given my chaotic and disturbed life. (page 40)

Ini sudah jelas. Meskipun saya belum dapat membayangkan bagaimana melakukannya karena hidup saya masih kacau. (hal. 33)

b. Contrastive Relations

There are some contrastive relations found in the novel. They are expressed by the words *on the other hand, at the same time, in fact, actually*. These conjunctions are used to indicate concession as the followings:

Example

On the other hand, the Zen masters always say that you cannot see your reflection in running water, only in still water. (page 183)

Disisi lain, para guru Zen selalu mengatakan bahwa kita tidak dapat melihat bayangan diri kita sendiri dalam air yang mengalir, hanya dalam yang tenang. (hal. 204)

c. Corrective Relations

According to the result of analysis there are some data that are categorized as corrective relation found in this novel. They are expressed by *instead, rather*. The words *instead* and *instead of* are used to indicate correction of meaning. While the word *rather* is used to indicate correction of wording.

Example

Instead, I would call what happened that night the beginning of a religious conversation. (page 26)

Saya menyebut apa yang terjadi pada malam itu sebagai awal dari percakapan yang berhubungan dengan keyakinan agama. (hal. 18)

d. Dismissive Relations

Dismissive relations that are found in this novel are *either, anyhow, in any case*. This conjunction is used to indicate dismissive relation.

Below are the examples of dismissive relations:

Example

Either way, Junior sits perched atop their wrists, right between them, unaffected by their merriment or strife, munching on his bunch of grapes. (page 48)

Dan Junior bertengger diatas pergelangan tangan mereka, tepat di antara kedua pergelangan tangan mereka (ibu dan ayahnya) tidak terganggu dengan pertengkaran atau kegembiraan mereka, mengunyah seikat anggur. (hal. 43)

3. Causal Conjunction

The general relation of the causal conjunction is *because..., so*. There are five types of causal relations namely general causal relations, specific causal relations, reversed causal relations, conditional relations, and respective relations. These will be discussed further below:

a. General Causal Relations

Example

If I were going to have such a short visit on earth, I had to do everything possible to experience it now. **Hence** all the traveling, all the romances, all the ambition, all the pasta. (page 165)

Jika saya hanya melakukan kunjungan singkat di bumi ini, saya harus melakukan apa saja yang saya bias sekarang ini untuk merasakan pengalaman dari kunjungan ini. Yaitu semua perjalanan, semua kisah romantis, semua ambisi, semua pasta. (hal. 185)

b. Specific Causal Relations

The data below are categorized as specific causal relations. There are some data found in this novel. They are expressed by *because of*, but the writer will show only one sample. As the general causal relationship, these conjunctions are also used to indicate cause and effect relationship but in more specific way.

Example

And I can actually afford to do this **because of** a staggering personal miracle: in advance, my publisher has purchased the book I shall write about my travels. (page 46)

Saya dapat melakukan ini karena mukjizat yang mengejutkan; penerbit saya telah lebih dahulu membeli buku yang akan saya tulis mengenai perjalanan saya ini. (hal. 41)

c. Reversed Causal Relations

The data displayed below are reversed causal relations (emphatic). There are some reversed causal relations which are found. They are expressed by *because*, *since*. These conjunctions are used to indicate reversed causal relationship or cause and effect relationship.

Example

Richard from Texas really is named Richard, and he really is from Texas. I wanted to use his real name *because* he was so important to me when I was in India. (page 15)

Richard dari Texas memang nama sebenarnya Richard, dan dia memang berasal dari Texas. Saya ingin menggunakan nama yang sebenarnya karena dia merupakan sosok yang sangat penting bagi saya berada di India. (hal. 3)

bagaimanapun juga dia adalah laki-laki italia- apa yang dapat dia katakana? (hal. 70)

d. Conditional Relations

Conditional relations from this novel are displayed below. There are some conditional relations which are found. They are expressed by the words *then*, *that being the case*, *even if*, *if*, *unless*, *whether*. These conjunctions are used to indicate conditional relationship.

Example

Then Felipe wakes up. We'd both been dozing in and out of consciousness all afternoon, curled in each other's arms on the deck of this Indonesian fisherman's sail boat. (page 350)

Setelah itu Felipe bangun. Kami berdua telah tidur sebentar bangun lagi sepanjang siang, saling berpelukan di dek kapal nelayan Indonesia. (hal. 398)

e. Respective Relations

The result of analysis shows that there are some data categorized as respective relationship found in this novel. Respective relations, the conjunctive link in this relation represented by the expressions such as *here* will be displayed.

Example

The little fishing boat anchors right off the shore of Gili Meno. There are no docks *here* on this island. (page 350)

Perahu nelayan yang kecil itu bersandar agak jauh dari daratan Gili Meno. Dipulau ini tidak ada dok. (hal. 399)

4. Temporal Conjunction

a. Simple Temporal Relations

According to the results of analysis, there are some simple temporal relations found in this novel. They are expressed by the words *by then*, *and then*, *after that*, *subsequently*, *before*, *earlier*, *before that*, *previously*. These conjunctions are used to indicate time order. The data can be seen in the following:

Example

By then, we mutually anticipated, I would have grown weary of traveling and would be happy to live in a big, busy household full of children and home made quilts, with a garden in the backyard and a cozy stew bubbling on the stove top. (page 19)

Pada saat itu, kami telah mengantisipasi, saya sudah bosan dengan melakukan perjalanan dan akan hidup senang di rumah yang besar, sibuk dengan pekerjaan rumah tangga yang dipenuhi dengan anak-anak dan hiasan-hiasan buatan sendiri dengan taman di belakang rumah dan rebusan makanan di kompor. (hal. 11)

b. Complex Temporal Relations

Complex temporal relations from the novel, *Eat, Pray And Love* are displayed below. There are some conditional relations found in the novel. They are expressed by the words *soon, presently, later, next time, a few minutes later*. These conjunctions are used to indicate time.

Example

I can't afford to buy a new wardrobe every few weeks, and I am aware that **soon** I will be in India, where the pounds will just melt away, but still - I cannot walk in these pants anymore. (page 123)

*Saya tidak mampu membeli baju baru setiap beberapa minggu, dan saya sadar **tidak lama lagi** saya akan berada di India, dimana lemak – lemak dalam tubuh saya akan mencair, tetapi walaupun begitu – saya tidak dapat lagi berjalan dengan celana panjang-celana panjang ini. (hal. 152)*

Example (55)

c. Conclusive Relations

There are some conclusive relations found in the novel . They are expressed by the words *finally, at last, in conclusion, in the end, eventually*. These conjunctions are used to indicate conclusion.

Example

I drop my face in my hands for a longer and even sadder time. **Finally** I look up, only to see that one of the Albanian women who work at the Internet café has paused from her night-shift mopping of the floor to lean against the wall and watch me. (page 98)

Dengan kesedihan yang mendalam, saya menutup muka saya dengan tangan lama sekali. Saya mengangkat muka saya, hanya melihat satu dari wanita-wanita Albania yang bekerja di Internet café berhenti sejenak dari tugasnya membersihkan lantai pada malam itu, bersandar ke dinding dan memperhatikan saya. (hal 101)

d. Correlative Relations

The result of analysis shows that there are some conjunctions categorized as correlative relations found in this novel. They are: *First...then...and then, first of alland secondly*. These conjunctions are used to indicate time order or sequence.

Example

First in English. **Then** in Italian. **And then** - just to get the point across - in Sanskrit. (page 18)

Pertama dalam bahasa Inggris. **Kemudian** dalam bahasa Italia .**Dan kemudian** – untuk lebih mengesankan – dalam bahasa Sanskerta. (hal. 10)

e. 'Here and Now' Relations

Below is the example of *here and now* relation found in the novel. This conjunction is used to indicate time.

Example

I blew out the candles of the birthday cake along with Little Ketut, the smallest orphan, whose birthday, I had decided a few weeks ago, would also be on July 18 **from now on**, shared with my own, since she'd never had a birthday or a birthday party before. (page 326)

*Saya meniup lilin ulang tahun yang ada di kue bersama dengan Ketut Kecil, anak yatim piatu yang paling kecil, yang ulang tahunnya, telah saya putuskan beberapa minggu yang lalu, **yang***

dari sekarang akan menjadi tanggal 18 Juli, sama dengan ulang tahun saya sendiri, karena sebelumnya dia tidak pernah berulang tahun atau merayakan hari ulang tahunnya. (hal. 366)

f. Summary Relations

Summary relations are displayed below. There are two simple additive relations which are found; they are expressed by the words *in all*, *anyway*. These conjunctions are used to indicate summary.

Example

I've never had less of a plan in my life than I do upon arrival in Bali. ***In all*** my history of careless travels, this is the most carelessly I've ever landed any place. (page 223)

Dalam hidup ini, saya selalu merencanakan sesuatu dengan baik, tidak seperti sekarang ketika saya tiba di Bali. Dalam semua sejarah perjalanan saya yang ceroboh, perjalanan kali ini yang paling ceroboh. (hal. 257)

Procedures of Translating those Conjunctive Relations into The Target Language

1. Literal Translation

In this novel, some of conjunctive relations are translated in literal translation, such as *likewise* in example (12) translated as *demikian juga*, *in the same way* in example (13) translated as *sama dengan*, *I mean* in example (14) translated *maksud saya*, and etc.

Example

Luca's grandfather (who I hope is known as Nonno Spaghetti) gave him his first sky-blue Lazio jersey when the boy was just a toddler. Luca, ***likewise***, will be a Lazio fan until he dies. (page 81)

Kakek Luca (yang saya harap bernama Nonno Spaghetti) memberikan kemeja wol Lazio berwarna biru langit yang dia miliki pertama kali kepada Luca ketika Luca masih balita. Demikian juga, Luca akan menjadi pendukung Lazio sampai akhir hayatnya. (hal. 80)

2. Faithful Translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures (Newmark 1988:45). It transfers cultural words and preserves the degree of grammatical and lexical abnormality in the translation. It attempts to be completely faithful to the intentions and the text realization of the SL writer.

Example

Nor will I reveal either the name or the location of her Ashram, thereby sparing that fine institution publicity which it may have ***neither*** the interest in ***nor*** the resources for managing. (page 15)

Saya juga tidak akan menyebut nama maupun lokasi dari Ashram tersebut, dengan demikian mempublikasikan institusi tersebut yang mungkin tidak mempunyai kepentingan dalam publikasi ini. (hal. 3)

3. Semantic Translation

Semantic translation differs from faithful translation only in as far as it must take more account of the aesthetic value that is the beautiful and natural sound of the SL text,

compromising on meaning where appropriate so that no assonance, word play or repetition jars in the finished version (Newmark1988:46).

Example

But my newest best friend in Italy is, of course, Luca Spaghetti. Even in Italy, *by the way*, it's considered a very funny thing to have a last name like Spaghetti. (page 72)

Tetapi sahabat saya yang terbaru di Italia, tentunya, Luca Sphagetti. Meskipun di Italia, nama belakang Sphagetti tetap dianggap sangat lucu. (hal. 69)

Free Translation

Free translation reproduces the matter without the manner, or the content without the form of the original (Newmark 1988:45). It means that the linguistic structure of the source language is ignored, and an equivalent is found based upon the meaning it conveys.

Example

But it wasn't there. *Moreover*, I couldn't stop thinking about what my sister had said to me once, as she was breastfeeding her firstborn: "Having a baby is like getting a tattoo on your face. (page 20)

Tetapi keinginan itu tidak ada, selain itu, saya tidak berhenti memikirkan apa yang dikatakan oleh saudara perempuan saya ketika dia sedang menyusui anak pertamanya: " Mempunyai anak seperti memiliki tato dimuka. (hal. 11)

4. Adaptation Translation

This is the freest form of translation. It is used mainly for plays and poetry. The themes, characters, plots are usually preserved and the SL culture converted to the TL culture and text rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have rescued period plays (Newmark1988:46). Besides for plays and poetry, adaptation is used to cultural utterance indifferent concept between SL and TL.

Example

I'm so ashamed of my rage that I go hide in (yet another!) bathroom and cry, and then I'm so mad at myself for crying as I remember my Guru's counsel not to fall apart all the time *or else* it becomes a habit . . . but what does she know about it? (page 160)

Saya sangat malu dengan kemarahan saya tersebut dan saya bersembunyi di (sekali lagi) kamar mandi dan menangis, dan kemudian saya sangat marah pada diri saya sendiri karena setiap kali karena kalau ini terjadi akan menjadi suatu kebiasaan Tetapi apa yang dia tahu mengenai hal itu?(hal. 176)

5. Idiomatic Translation

Idiomatic translation reproduces the message of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

Example

I needed to make some friends. So I got busy with it, and now it is October and I have a nice assortment of them. I know two Elizabeths in Rome now, *besides* myself. (page 70)

Saya perlu mencari teman. Jadi saya sibuk dengan hal tersebut, dan sekarang di bulan Oktober dan saya telah mempunyai banyak teman. Sekarang di Roma saya mengenal doa Elizabeth, disamping diri saya sendiri. (hal. 66)

6. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Example

When you're traveling in India-especially through holy sites **and** Ashrams - you see a lot of people wearing beads around their necks.(page 1)

*Jika kita melakukan perjalanan di India – terutama ketika melalui tempat-tempat suci **dan** Ashrams – kita akan melihat banyak sekali orang yang memakai tasbih yang dikalungkan dileher mereka. (hal. 1)*

Loss and Gain Information that Occur in Translating Conjunctive Relations into the Target Language

Loss of Information

Example :

When you're traveling in India-especially through holy sites **and** Ashrams - you see a lot of people wearing beads around their necks.(page 1)

Jika kita melakukan perjalanan di India – terutama ketika melalui tempat-tempat suci Ashrams – kita akan melihat banyak sekali orang yang memakai tasbih yang dikalungkan dileher mereka. (hal. 1)

The conjunctive ‘and’ is not translated in the target text and the conjunctive ‘and’ is a part of additive meaning. The function of conjunctive ‘and’ in the second sentence is to give additional information to the first sentence and both sentences are correlated tightly by the use of simple additive conjunctive ‘and’. In the data above the conjunctive ‘and’ in SL is not translated communicatively, because there is no word indicating the conjunctive ‘and’ after being translated into TL. The data is translated communicatively, because, even the conjunctive ‘and’ is not translated in the TL and it does not change the meaning of the message from SL into TL.

Gain of Information

Example :

Not that I'm proud to list Serbian mass murderers amongst my nearest and dearest (I had to befriend him for a story, **also** so he wouldn't punch me), but I'm just saying—I can do it. (page 53)

*Bukannya saya bangga memasukkan pembunuh orang-orang Serbia dalam daftar teman-teman dekat dan shabat saya (saya harus menjadi temannya untuk mendapat sebuah cerita, **tambahan lagi** supaya tidak menonjok saya), tetapi saya hanya berkata – saya dapat melakukannya.*

In the example above the conjunctive ‘‘also’’ which is translated into ‘‘*tambahan lagi*’’ in Indonesian by the translator is classified into additive type. It is part of simple additive. In the example above, the conjunctive in the SL is translated using adaptation translation in TL. The conjunctive ‘‘also’’ in the example above is not translated word for word by the translator, but it is translated using another word in the TL; it is translated into ‘‘*tambahan lagi*’’. If the conjunctive is translated word for wordy, it would be ‘‘*juga*’’ in the TL. But between words ‘‘*tambahan lagi*’’ and ‘‘*juga*’’ they are of the same meaning in TL. but there is a gain of information in translating the conjunctive item above, because by using the word ‘‘*tambahan lagi*’’ in translating the conjunctive ‘‘also’’ it gives wider meaning in the TL.

CONCLUSSION

After analyzing the data, the writer found the findings as follows :

There are four (4) types of conjunctive relations based on Halliday’s theory found in the novel *Eat, Pray, And Love*. They are (1) Additive, (2) Adversative (3) Causal, (4) Temporal. All of the conjunctive relations are found in this novel. This means the writer applies the conjunctive relation varietively so the readers are easy and unbored to read this novel. In translating the conjunctive relations into the Target Language, there are some procedures applied, they are Word-for-word translation – Adaptation Literal translation - Free translation - Faithful translation - Idiomatic translation - Semantic translation - Communicative translation. In this novel the most dominant type in translating conjunctive relation is the adaptation procedure, because this procedure is always applied in translating literary works. Loss and gain of information always occurs in the translation of English Conjunctive Relations into Indonesian, especially in the novel *Eat, Pray, And Love*. Most of them occur based on the preference of the translator who wants to make the translation clearer and sound natural. nBesides the explanation above, it can be found out that in translating the SL which is culturally loaded, besides being bilingual, the translator is also required to master the two cultural backgrounds in order to be able to transfer as closely as possible the meaning and massage of the SL. Besides, the translator should be aware of translating the Conjunctive Relations in SL text into TL text because it can distort the original messages from SL text.

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