Journal of Language and Literature
Vol. 24 No. 2, October 2024, pp. 439 – 454
DOI: 10.24071/joll.v24i2.8017
Available at https://e-journal.usd.ac.id/index.php/JOLL/index
This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Translation Method of Emotional Expression in Daniel Keyes' *The Minds of Billy Milligan*

Ayuning Wanodya, Diana Anggraeni, Bob Morison Sigalingging
bob-morison@ubb.ac.id
English Literature Department, Universitas Bangka Belitung, INDONESIA

Abstract

This study examines the English to Indonesian translation of emotional expressions depicted in Daniel Keyes's novel "The Minds of Billy Milligan" and its Indonesian translation "24 Wajah Billy." The primary objectives are to describe the emotional expressions portrayed by the main character and to analyze the methods applied in translating these emotional expressions from English to Indonesian. Employing David Krech's emotional classification theory and drawing on Vinay and Darbelnet's translation methods, this qualitative descriptive research identifies 28 emotional classification data in the novel. Eight types of emotion classifications were identified, including 13 instances of fear, 6 instances of anger, 3 instances of hate, 2 instances of happiness, 1 instance of pain, 1 instance of guilt and regret, 1 instance of pride and shame, and 1 instance of love. The translation applies six translation methods used in 39 instances borrowing, literal, transposition, modulation, equivalent, and adaptation. Each emotion is translated using different translation methods. The application of these six methods is divided into three variants: single with 18 instances, couplet with 9 instances, and triplet with 1 instance. The literal method is the most frequently used in translating emotional expression. The translation method aims to preserve the essence of the narrative from the source language to the target language.

Keywords: *translation method; emotional classification; The Minds of Billy Milligan*

Article information

Received: 19 January 2024

Revised: 25 June 2024

Accepted: 27 June 2024

Introduction

In the realm of literature, words have greater weight than actions. Authors have the ability to attract readers by arousing their curiosity and emotions with captivating narratives and characters. Their words have the ability to elicit a wide range of emotions, building a deep connection between the reader and the literary work. When a literary work achieves international popularity, it is typical for it to be translated into multiple languages, albeit linguistic differences might make translators' jobs more difficult.

Translation holds great significance in the literary world and it is essential for people from different cultures experience and enjoy each other's literature (Bassnett, 2018).

Hoed (2006) defines translation as translating written material from one language to another. The original text is the source text, and the language it was written in is the source language. The output that the translator has translated is referred to as the target text, and the language to which it corresponds is known as the target language. The quality of translation relies on the translator's fluency in both languages and cultures, a factor that significantly influences the translation process and outcome (Sigalingging et al., 2021).

Ghazala (2012) states that in the world of translation there is only one thing that the translator focuses on, namely meaning. Meaning is the result of the various components of language occurring in a certain text and context and aimed at a specific type of readership. In another perspective, as stated by Newmark (1988) translating is a rendering action that ties to the author's goal. Thus, when translating a text, we should consider the author's intended audience and choose the terms that best convey the intended meaning in the target text. In the context of novel translation, there are many translations in Indonesia that make readers frown because they have to guess the meaning of the writing in front of them (Hartono, 2017). The final result of the translation often tends to be rigid and formal. Sometimes, a translated text is more understandable if we have read the original manuscript.

Translating involves more than converting words from one language to another; it requires effectively conveying feelings, emotions, and gestures in the target language for the translation to be considered successful (Siraj et al., 2023). The translator must master and understand the linguistic aspects of both languages. These aspects are very different from one culture to another, which means that the use of terms in the source language differs from those in the target language. The reader is a person who is passive towards the source text, so the translator must give or convey the message of the text sources accurately and reasonably (Siregar, 2016). Translation involves more than just expertise in two languages; it also requires the ability to deeply understand the text to produce high-quality translations and ensure the message of the source language is maintained when translated into the target language (Martiyani, 2020)

Boase-Beier (2014) defines literary translation as the transfer of texts with literary elements and in a literary manner. Kazakova (2015) emphasizes the difficulty of maintaining literary elements during translation, requiring the translator to convey not just the text but also the author's style, feelings, and culture. Literary translation, beyond linguistic challenges, involves balancing fidelity to the original while creating a unique, evocative version. Hartono (2017) discusses several translation issues, such as linguistic difficulty in grasping complicated phrase patterns and elaborate syntax. Cultural problems come while attempting to establish counterparts for material culture, events, and practices and recognizing sociocultural nuances in the narrative. Literary obstacles include translating colloquial language, personification, alliteration, assonance, metaphors, figures of speech, alliteration, phrases about the setting and mood of the story, and character names (proper names).

One of the challenges in translating literary works is to translate the emotion felt by the characters in them. Although emotions are universal ideas, human translators, let alone machine translation systems, may find it challenging to translate varied shades of emotion from one language to another (Saadany et al., 2021). Translation, as a type of language communication, will invariably contain emotion. As a result, translation and emotion appear to be an apparent pairing for research study (Davidson, 2017).

In psychological discourse, expressive behavior is understood as an inherent element of the emotional response, rather than an external addition, facilitating the communication of human emotions to others

(Collier 2014). In relevance with emotion studies, emotions are crucial part of a person's mental state, shaping their behavior accordingly (Elkobaisi et al., 2022). Nakonecny (in Mach, 2020) stated that emotions are generally expressed through facial "language," such as laughter, tears, grimacing, enthusiasm, or joy, but they can also be suppressed. Emotional expression involves various aspects, from facial to vocal, bodily, verbal, and symbolic by using emoticons or emojis (Van Kleef and Côté, 2022). Emotions range in duration from long-lasting, such as hatred or love, to brief, such as anger or fear (Verduyn 2021). Emotions are not bound by space or time; they might emerge unexpectedly, prompted by thoughts, situations, or even while watching a movie.

Krech (2008) describes four main classifications of emotions. The first is the primary emotions: happiness, anger, fear, and sadness. This is evident when someone feels happy after winning a competition or clenches their fists in anger, despair after being trapped, and feels sad after losing something. Second, emotions related to sensory stimulation are pain, disgust, and pleasure. This includes pain eliciting a wince, the disgust of spoiled food, and the pleasure of refreshing the body with a shower after a long day's work. Third, emotions related to self-assessment: pride and shame, guilt and regret, success and failure. This includes the feeling of pride felt when graduating or the shame of being caught cheating, feelings of guilt for having hurt other people and regretting that action, and feelings of success after winning a competition or failure after losing a competition. Fourth, emotions related to other people: love and hate. This includes love expressed through looks of admiration or deep hatred harbored towards someone. These examples illustrate the broad spectrum of human emotions categorized by Krech.

While there has been much research of translation in linguistic domains, translating the emotions characters experience in literary works is complicated and needs more attention in translation studies. The lack of emotional analysis in translation is frequently linked to sociocultural differences and difficulty translating the original novel's language style to the target language. In this context, it is important to understand how literary translation responds to the complexity of emotional expression in literary works (Li, 2022). In translation study, the significance of identifying and conveying emotional responses is often disregarded. Powers (2019) argued that although individuals may experience similar feelings, a word in one language may have distinct implications compared to its equivalent in another. This emphasizes the limitations of language in effectively expressing proper intentions. According to Bailey (2018), the translation of emotional expressions is challenging since they are sensitive and dependent on the cultural context of the target language. Literary translations can be emotionally taxing since they require the translator to capture nuanced meaning from the source text while overcoming language obstacles. More study is needed in literary translation because this process shows how hard it is to portray emotions correctly.

To understand how to catch and convey these complex feelings in literary translation, it is necessary to know how the translation method works. Molina and Albir (2002) state that the choice of translation method impacts the overall text. Picking the proper method is so critical when dealing with this complicated procedure. The translation method assumes a greater significance when examining the expression of emotions within literary works. Words have more than a literal meaning; they also carry subtle shades of emotion, and translators must capture both in their work. Given the intricacies involved, the translator must meticulously contemplate the translation method employed to guarantee that the target language faithfully conveys the emotional expression of the source language.

The translation method by Vinay and Darbelnet was chosen for this research due to its robust framework in analyzing translations, as it emphasizes understanding language structure and nuanced meanings through semantic and stylistic analysis. Its advantage lies in its ability to identify shifts in meaning and explore stylistic elements, providing rich insights. Semantics involves delving into the meaning of words and

sentence structures, elucidating how meaning is retained. Meanwhile, stylistics concerns language style and artistic expression, examining how translation style influences the conveyance of emotions through word choices and sentence structures.

Several previous studies are pertinent to this topic. First, an article entitled *Procedures of Harsh Language and Their Correlation to the Visual in The Life and Times of Scrooge McDuck* conducted by Saputri and Wijaya (2022). This study analyzes translation methods of harsh language and their correlation with visual elements in comics. The results show that the adaptation, modulation, and equivalence methods are used to reduce harsh language in the source text (ST) and have no correlation with the aggressiveness displayed by the visual elements. Second, an article entitled *Translation of Positive Emotion Words in Red Queen* by Utara et al. (2022). This study aims to identify and analyze the types of positive emotion and the translation technique applied to translate the positive emotion words found in the novel *Red Queen*. This research found three types of positive emotions in the novel, with only four of the eighteen translation techniques applied, including literalization, amplification, transposition, and particularization. Last, an article entitled *Translation Procedure of Happy Emotion of English into Indonesian in Kṛṣṇa Text* conducted by Suryasa et al. (2019). This study aims to identify the translation procedure of happy emotions in English into Indonesian. The results show that the transposition procedure is the most relevant in translating the text.

The relevance of previous and current research is the analysis of the translation of emotions in literary works. Given that there is not much research on emotions, this study concludes that research on emotional translation needs to be thoroughly investigated. Using Vinay and Darbelnet's translation method and David Krech's emotional classification, a study titled Translation Method of Emotional Expression in Daniel Keyes' *The Minds of Billy Milligan* was undertaken by referring to available references. The research object is taken both from the English version and Indonesian version of Daniel Keyes' novel entitled T*he Minds of Billy Milligan* and its translation entitled *24 Wajah Billy* by Miriasti and Meda Satrio. This study is part of a translation study that intends to analyze the numerous emotions felt by Billy Milligan utilizing emotion studies and how emotions initially written in English are transferred into Indonesian. This research provides a theoretical contribution by deepening understanding regarding how emotions are capable of being translated into novel contexts. From a practical standpoint, this research is helpful because it offers assessments and recommendations for translators, mainly new translators, on employing suitable methods to provide high-quality translations when translating emotions. This research is also expected to be a reference for further research regarding emotional translation.

Methodology

This research uses content analysis as a basis and applies descriptive qualitative methods to explain the details of the qualitative data collected. According to Creswell (2017), descriptive qualitative research comprehensively explains the processes underlying the events studied. Moreover, Creswell (2017) stated that a descriptive nature is associated with research efforts that seek to analyze data with all its characteristics, traits, and characters; therefore, the research results will only be in the form of exposure as it is.Translation, as expressed by Yunus et al. (2022), is significant in qualitative research because it allows researchers to convey participants' meanings accurately through various languages. Gawlewicz (2019) emphasizes the importance of various translation activities in qualitative approaches, including using interpreters to facilitate communication, translators to transform data, and language coordination throughout the research. By showing how closely translation data and the qualitative descriptive method are linked, this study aims to clarify how the qualitative approach is used to explain how emotions are translated, leading to a deeper understanding of the

connection between the method used and the translation results.

This research uses dialogue excerpts from the novel The Minds of Billy Milligan and its Indonesian translation. Since dialogue depicts the direct exchanges between characters, it frequently expresses emotions more realistically. Dialogue portrays emotions more realistically than narrative because, like in casual conversation, the characters are more likely to be honest and expressive when speaking directly to one another.

A subsequent comparison of utterances in *The Minds of Billy Milligan* and *24 Wajah Billy* novels was conducted. The main focus is on dialogue that expresses the emotions of Billy Milligan as the main character in this novel. Utterance that has been marked is then further restricted according to the emotional classification by David Krech. Once identified, the data is classified in a table based on the specified emotion categories. This table will help in visualizing and organizing data for further analysis. To ensure this research is more focused and structured, each emotion in one dialogue is only represented by one utterance that represents the entire emotion.

Emotion analysis is then carried out using a lexical and contextual approach. The author's choice of words reflects the intensity and type of emotions felt by the character. It is related to the concept of lexicon, which includes all the words and phrases in a given language and their meaning and use. Lexical analysis provides raw data in the form of words and phrases. Meanwhile, the analysis is extended by considering the situational context in which emotional words are used. This provides a deeper and more nuanced understanding of how emotions are expressed and understood in stories. The combination of these two approaches ensures that the interpretation of emotions in texts is more accurate and valid, avoiding errors that might occur if only one approach is used.

After analyzing emotions, the translation methods used in translating speech are analyzed according to the theory proposed by Vinay and Darbelnet (1995). These methods include: 1) borrowing, 2) calque, 3) literal, 4) transposition, 5) modulation, 6) adaptation, and 7) equivalence. In analyzing the translation results, this research used the Cambridge Dictionary and the Big Indonesian Dictionary (KBBI) to compare the meanings of the source language and target language. The data to be analyzed is marked in bold to facilitate identification and deeper analysis. This research ensures that every emotion expressed in Billy Milligan's dialogue is carefully analyzed, both in the source and target languages, to understand how the meaning and emotional nuances are maintained or changed in the translation process.

Results and Discussion

1. Emotional Classification

The findings of emotion classification were carried out by analyzing the novel The Minds of Billy Milligan. The analysis was carried out based on the data selection criteria, namely the utterances from the sentences according to emotional classifications.

Table 1 Data Findings of Emotional Classification

No	Emotional Classification	Data Finding Code	Freq.
1	Happiness	013, 024	2
2	Anger	007, 009, 014, 016, 018, 025	6
3	Fear	002, 003, 005, 006, 010. 011, 012, 015, 017, 019, 023, 027, 028	13
4	Sadness	-	0
5	Pain	004	1
6	Disgust	-	0
7	Pleasure	-	0

No	Emotional Classification	Data Finding Code	Freq.
8	Success and Failure	-	0
9	Pride and Shame	001	1
10	Guilt and Regret	008	1
11	Love	021	1
12	Hate	020, 022, 026	3
Total			**28**

a. Happiness

Happiness can be interpreted as an emotional overflow of excitement over one's success in achieving a goal (Krech, 2008). Happiness can arise when there is a stimulus that makes someone happy. This feeling is the easiest to detect in the world of psychology.

> *He ran out the bank door, pretending to be clutching something in his hands. "**Quick, let's make our getaway.** Hide me. Hide me." He squeezed Marlene and laughed and felt good*. (023/MBM)

After spending a long time in prison, Billy was finally released and picked up by his mother and sister. The one who met them was Allen. Allen was getting impatient because Billy's mother talked too long with the warden; he could not wait to get home. He also asked their car to stop at the bank because he wanted to cash his prison check. Allen was getting angrier and left the spot. When Tommy seized consciousness, he realized that his girlfriend, Marlene, had also come to pick him up. He felt delighted to see Marlene again without any hindrance because they could only exchange letters when he was in prison.

The lexical meaning of *quick* is happening or done with great speed. Then, the lexical *let's* comes from *let us*, which is used to express requests that invite oneself and others. Lexically, *getaway* means an occasion when someone leaves a place quickly. In the sentence "Quick, let's get away," when contextualized, it implies that the character looks happy and excited when pretending to run away from the bank. They show feelings of happiness and enthusiasm through the way they interact with each other, where they plan activities that may seem naughty but are fun for them. The happiness shown by this character is also reflected in the way he expresses himself by inviting other people to leave and escape from somewhere immediately.

b. Anger

Anger itself is a form of emotion that arises to give a warning against something that is felt as a disturbance either in the form of words or actions. Krech (2006) stated that an essential condition for arousing anger is an obstacle to achieving goals, especially when there is constant frustration with a gradual accumulation of tension.

> *The guard stumbled back and ran to hit the alarm button.*
> *"Jesus, Milligan!" Hill said.*
> *"**He threw vater on Christene's drawing.** Is not right to destroy the vork of children."* (006/MBM)

The data above is the angry emotion felt by Ragen. Christene was drawing in the bar when two wardens visited her. One of them deliberately splashes water on the picture and laughs at it. Ragen, who saw that, went berserk, grabbed the toilet bowl, tore it from the wall, and threw it into the bars. His action made the wardens wary and scared at the sudden personality change. Ragen loved Christene dearly and would not allow anyone or anything to sadden her.

Lexically, *threw* means to send something through the air with force, especially by a sudden movement of the arm. Vater in the novel refers to *water*, lexically a liquid without color, smell, or taste that falls as rain, is in lakes, rivers, and seas, and is used for drinking, washing, etc. In the sentence "He threw vater on Christene's drawing," when

contextualized, it implies that the act of violently defacing someone's drawing shows significant dislike or anger toward that individual. When someone uses rude actions like this towards a piece of art created by someone, it shows disrespect for the other person's efforts and personal expression. When someone's work of art is intentionally damaged, angry emotions will be shown by the person who saw the incident.

c. Fear

Fear is a form of emotion to defend life from a threat or danger. Fear itself is often caused by powerlessness in dealing with something. Bhatia (2009) explains that fear is a primitive emotion, a strong emotion in the face of threats, both natural and imaginative, accompanied by physiological reactions resulting from stimuli from the sympathetic nervous system and defensive behavior patterns related to avoidance, resistance, and hide.

> *"There's another doctor—George Harding, from Harding Hospital. And the prosecutor, Bernie Yavitch."*
> ***"Men?"*** *gasped Danny, shaking so hard his teeth began to chatter.* (002/MBM)

The datum above is the emotion of fear felt by Danny. Danny has a deep trauma with men because Chalmer, Billy's stepfather, had abused him. Ever since being abused by Chalmer, David has always been afraid of men approaching him when he is on the spot. David's trauma reappears when he is told that he will meet some men. David was very alarmed to meet many grown men in the same room.

Lexically, *men* are the plural form of *man*, which means adult male human beings. The sentence "Men?" when being contextualized implies that there is an intense fear among the character regarding adult men, reflecting bad experiences or trauma related to adult male figures in the past.

d. Pain

Pain can be interpreted as having something terrible happen to one's body, mind, and even soul. Matsumoto (2009) states that unpleasant experiences are usually associated with sensory nerve ending, nerve damage, or sensory stimulation. This is related to the increase in heart rate and respiration rate, narrowed focus on something, dilation of the pupils, and a grimacing face. The brain mediates pain; therefore, the same stimulation sometimes produces pain, but at other times it does not.

> *He looked at her blankly, and she realized it was no longer Danny. It was the keeper of the pain.*
> *"David?" she asked.*
> *He nodded. "**It hurts, Miss Judy.** It hurts bad. I don't want to live anymore."* (003/MBM)

The datum above shows the pain felt by David. David, as the recipient of the pain, appears after Danny bangs his head on the wall. His entire face was covered in blood. The excruciating pain made David unwilling to live anymore. The lexical meaning of *hurt* is to feel pain in a part of one's body or to injure someone or cause them pain. Contextually, the sentence "It hurts, Miss Judy" is included in the emotion of pain because the character states that he feels physically hurt.

e. Guilt and Regret

Guilt is a feeling experienced after doing something that is considered to violate truth, violate a moral, or even violate a rule (Krech, 2006) Feelings of guilt and regret are closely related. If a person feels guilty about his actions, then a sense of regret will also arise.

> *"Yes, but we need to talk about it," Dr. George said, "to help us understand."*
> *"I did it. **It's a little too late to say I'm sorry now, isn't it?** I ruined the boys' lives … But they just didn't understand …"* (007/MBM)

The datum above is the emotion of regret felt by Adalana. She felt remorse for stealing time and raping women because of his sexual needs. Because of her actions, she destroyed Milligan's life and ended up being subject to criminal punishment.

Lexically, *late* means something is happening or done after the expected. Meanwhile, *sorry* means feeling sad and

embarrassed about something that has been done. Then, *now* means the present time. Contextually, the sentence "It's a little too late to say I'm sorry now, isn't it?" shows that the character realizes that she has made a mistake or hurt someone else, and now she realizes that it is too late to apologize, which creates a deep sense of guilt and regret.

f. Pride and Shame

Feelings of pride and shame are frequent feelings that often arise from other people's perspectives with a comparison of their respective ideals. These two classifications are closely related to feelings of success and failure. If a sense of success appears, a sense of pride also arises. Likewise, if feelings of failure arise, shame will follow. Pride is the experience of self-satisfaction that occurs when an individual positively evaluates himself and believes others are equally evaluating where shame is (Matsumoto, 2009). Shame is a condition experienced by humans due to the actions they did before, where he wants to cover up the results of the actions they did earlier (Krech, 2008).

> *The black man nudged Milligan and said, "Ah guess you is the famous one. You got outta them cuffs. Now let's see yall get us outta here."*
> *Milligan looked at him blankly.*
> *"You just keep messin' with these police," he said, "they're gonna beat you to death. You can just take my word, 'cause I been in the joint many times. You ever been locked up?"*
> *Milligan nodded. "That's why I don't like it.* ***That's why I like to leave.****"*

The datum above is the emotion of pride felt by Milligan. After being arrested, he was transferred to the Franklin County Jail by car with other inmates. After arriving, they were ordered to get out of the car. Milligan was free from his handcuffs among all the inmates who were still handcuffed, and this made the officers accompanying him panic. When he was taken to his cell, another officer engaged him and warned Milligan about what would happen if he resisted the officers. Milligan confirmed the police's warning. Since he was good at escaping from handcuffs, he felt proud of being able to escape from his previous prisons.

Lexically, *like* is used to show what is usual or typical for someone; meanwhile, *leave* means to go away from someone or something for a short time or permanently. The statement shows that the character has a tendency or desire to leave a situation or place, prison or other place of confinement. Contextually, the sentence "I like to leave" matches the emotion of pride because it shows that the character feels satisfied or proud of his ability to escape from a place that may be unpleasant or not according to his wishes.

g. Love

Bhatia (2009) states that love is an act of caring, giving and receiving affection, and being attached to someone. The feeling of love varies in several forms; the intensity of experience also has a range from the mildest to the most profound; the degree of tension from the most serene affection to the most violent and agitative passions.

> *When Marlene came to the apartment on Monday after work, Tommy gave her an engagement ring.*
> ***"I want you to have this, Marveen,"*** *Tommy said, calling her by his pet name for her. "And if anything happens to me, I want you to know I'll always love you."* (021/MBM)

The datum above is the emotion of love felt by Tommy. Pet names are used by lovers. Wilde (in Dodgson, 2018) says that the use of pet names for loved ones shows that most humans feel a need to express their affection in words, even when body language, a loving glance, or a hug would express the same. Tommy's girlfriend's name is Marlene, and his pet's name for Marlene is Marveen. Only Tommy uses those pet names as a special form of his relationship with Marlene.

Lexically, *want* means to wish for a particular thing or action plan. Meanwhile, *have* means to own. Then, *this* is used for a person, object, idea, etc. The use of this word shows that the character feels emotionally attached to Marveen. Contextually, the sentence "I want you to have this, Marveen" shows that he wants to give something to

Marveen as a sign of affection, attention, or love.

h. Hate

Krech (2008) stated that hatred or hate is closely related to feelings of anger, jealousy, and envy. Hate is often interpreted as an extreme emotion and symbolizes dislike, hostility, or antipathy towards something, both animate and inanimate. Hate is also commonly referred to as a desire to avoid, eliminate, or even destroy something that is disliked.

> *The following week, while Philip was on the spot, he told Wayne Luft, one of his dope customers, what had happened at the Lancaster roadside rest.*
> *"Shit," Luft said. "Didn't you know them roadside rests is infested with queers?"*
> *"Sure, as hell surprised me," Philip said.* ***"****Fuckin' faggots trollin' their bait.* ***I hate 'em.****"* (019/MBM)

The datum above is the emotion of hatred felt by Philip. His friend told him that the Lancaster rest roadside was full of gays. Philip hates those gays hanging around, even calling them derogatory terms to show his hatred. Lexically, *hate* means to dislike someone/something very much. The word *'em* is an abbreviation of *them*, used when referring to people, animals or things as the object. Contextually, the sentence "I hate 'em" reflects very strong emotions of hatred or discomfort towards the subject being discussed.

This research identified eight types of emotional classifications, including happiness, anger, fear, guilt and regret, pride and shame, love, and hate. The emotion classification of fear was the dominant finding. This is in accordance with the story of the novel The Minds of Billy Milligan, which tells the complex problems faced by the main character in this novel. Billy Milligan must face court demands for crimes committed by the personality within him. Billy, who must accept the fact that he has multiple personalities, is under pressure from various parties because he is considered to be pretending to have a mental illness. Moreover, Billy had childhood trauma due to his stepfather's treatment, and combined with these pressures, often made Billy feel afraid and even want to commit suicide. Therefore, much of the utterance expresses Billy's fear.

2. Translation Method

After classifying the types of emotions, the subsequent step involves identifying the translation method used, following the approach proposed by Vinay & Darbelnet. The analysis of this translation method is carried out on each emotion classification data. Newmark (1988) stated translators can use multiple translation methods in the same utterance or sentence. Newmark then introduced the following terms to indicate multiple translation methods: single variant (applying one translation method), couplet variants (using two methods at once in one utterance), triplet variant (applying three methods at once in one utterance), and quadruplet variant (applying four translation methods at once in one utterance).

a. Single Variant

Table 2 Use of Translation Methods in Single Variant

No	Translation Method	Freq.
1	Literal	11
2	Adaptation	3
3	Modulation	4
Total		**18**

1) Literal

ST: **Men?**
TT: Laki-laki?

This translation maintains the original meaning of the word "men" in English. According to Cambridge Dictionary, "men" is plural word of "man", referring to an adult male human being. Meanwhile, "laki-laki"

according to KBBI means a person (human) who has penises and this translation expresses the same meaning in Indonesian, this translation is literal and does not change the meaning or nuance contained in the word "men," because "laki-laki" in Indonesian can also be said to be a singular and plural noun as used in ST.

2) Adaptation
ST: **Holy shit!**
TT: Bangsat!

"Holy shit" is an informal exclamation in English that combines the word "holy" (meaning sacred or divine) with a vulgar slang term for feces. Citing from Cambridge Dictionary, it is used to express shock, surprise, or disbelief. To convey the same level of shock or surprise as "Holy shit," the translator might opt for an adaptation that retains the intensity of the expression without resorting to vulgarity. "Bangsat!" is a slang term in Indonesian that can be used to express strong disapproval, frustration, or anger. Referring to the KBBI, "bangsat" means "kutu busuk (bedbug). Apart from that, (Wijana 2004) explains that *bangsat* is a curse word that uses animals as a reference. While it is not considered polite, it is less vulgar than the direct translation.

3) Modulation
ST: **I'm Bobby!**
TT: Aku ini *Bobby*!

The English sentence "I'm Bobby!" is a simple, direct sentence, where "I'm" is an abbreviation of "I am," and "Bobby" is a name. In the translation, the sentence structure is changed to "Aku ini Bobby," which literally maintains the original meaning but introduces modulation in the sentence structure. The use of the phrase "Aku ini" is a modulation in language style that can highlight self-identity. According to Cambridge Dictionary, "I" is a pronoun, the same thing is expressed in KBBI, where "aku" means *diri sendiri* (self).

b. Couplet Varian

Table 3 Use of Translation Methods in Couplet Variant

No	Translation Method	Freq.
1	Transposition + Borrowing	1
2	Modulation + Adaptation	1
3	Modulation + Borrowing	1
4	Literal + Transposition	2
5	Literal + Modulation	1
6	Equivalence + Transposition	1
7	Modulation + Equivalence	1
8	Equivalence + Adaptation	1
Total		**9**

1) Transposition + Borrowing
ST: **When Daddy Chal…**
TT: Waktu Daddy Chal…

Transposition refers to changing the grammatical category or structure of a word or phrase while preserving its meaning (Vinay & Darbelnet, 1995). In this case, the word "When" is transposed to the Indonesian word "Waktu." This change involves a shift in the grammatical category, as "when" is a conjunction while "waktu" is a noun meaning "time." According to the Cambridge Dictionary, "when" means at what time. Meanwhile, according to KBBI, "waktu" means the entire series of moments when a process, action, or state exists or takes place.

Calling someone's name in the form of the word Daddy Chalmer is not translated in TT language culture as "ayah". According to Cambridge Dictionaries, Daddy is a child's word for father. Meanwhile in KBBI, "ayah" means "bapak (father)". The word Daddy Chalmer remains Daddy Chal when translated by the translator. This shows that the word uses the borrowing translation method. Thus, the meaning in the text in ST does not experience a shift in TT.

2) Modulation + Adaptation

ST: **I've got what I used to hear referred to as 'mixed emotions.'**

TT: Aku punya sesuatu yang biasa disebut orang sebagai 'emosi campur aduk'.

Modulation involves changing the point of view or perspective in the translation (Vinay & Darbelnet, 1995). In this case, "I've got" is modulated into "Aku punya," which is a common way to express possession in Indonesian. According to Cambridge Dictionary, Got is also used with "have" or "has" to show that someone has or possesses something. The same thing is also expressed in KBBI, where punya means belonging or being owned. Additionally, "what I used to hear referred to as" is modulated into "biasa disebut orang sebagai," indicating a more indirect way of expressing the same idea.

The phrase "mixed emotions" is changed to "emosi campur aduk," considering the nuances and meanings to be conveyed. The translator chose to use "emosi campur aduk" because the phrase accurately conveys the concept of mixed and complex feelings, which may not be directly represented by the words "mixed" and "emotion" separately. Apart from that, the translator also considered that the phrase "emosi campur aduk" is a well-known expression and is often used in daily conversation in Indonesian, so it will be easier for the target reader to understand. This shows an adaptation to the language norms and styles that apply to Indonesian culture. Therefore, the translated text becomes more relevant and acceptable to local readers.

3) Modulation + Borrowing

ST: **It hurts, Miss Judy.**

TT: Rasanya sakit, Miss Judy.

The primary goal of modulation is to maintain the original meaning of the source text. In both the source and target sentences, the message remains the same: someone is experiencing pain. The modulation occurs in the way the message is expressed. In ST, "It hurts" is a direct and straightforward way to express pain. This type of meaning shift is carried out by changing the expression of the SL message in the form of abstract words or phrases into concrete equivalents in the TL. This change from abstract to concrete will make the meaning or message conveyed more clearly understood by readers of the translated text. In this case, the word "It" is described as "Rasanya".

According to the Cambridge Dictionary, "it" is used as the subject or object of a verb or preposition to refer to a thing, animal, situation, or idea that has already been mentioned. Meanwhile, "rasanya" consists of two words: "rasa" and "nya". According to KBBI, "rasa refers to what is experienced by the body, while "nya" refers to an object pronoun that expresses possession, perpetrator, or recipient. Therefore, "rasanya" in this context is an expression to describe or express what someone feels or experiences.

Calling someone's name in the word Miss Judy is not translated in TT language culture as Nona. According to the Cambridge Dictionary, "miss" is a form of address for a young girl or young woman. Meanwhile, in KBBI, "nona" is a term for unmarried girls or women. The word Miss Judy remains Miss Judy when translated by a translator. This shows that the word uses the borrowing method. Thus, the meaning in the text in ST does not experience a shift in TT.

4) Literal + Transposition

ST: **I—I'm afraid of knives.**

TT: Aku—aku takut sama pisau.

The repetition of "I" and "I'm afraid" emphasize the speaker's fear. The Indonesian translation uses the exact repetition with "Aku—aku takut" for the same effect. "Aku" means "I", and "takut" means afraid. According to the Cambridge Dictionary, "afraid" means feeling fear; frightened because you think you might be hurt or suffer. The same thing is expressed in KBBI, where "takut" refers to feeling afraid (horrified) in the face of something considered to bring disaster. The phrase "of knives" is translated as "sama pisau." According to KBBI, "sama" means "of" or "with," and "pisau" means "knives" in Indonesia.

According to the Cambridge Dictionary, "knives" is the plural form of "knife," which

means a sharp blade (= metal edge) with a handle used for cutting or as a weapon. The same thing is expressed in the KBBI, where "knife" means a thin and sharp iron blade with a handle as a slicing tool and so on. The transposition method is also used in the word "knives." "Knives" is the plural form in English but is translated as the singular form in Indonesian. If the translator follows the plural form, then the translation result should be "pisau-pisau." Overall, the translation effectively conveys the original meaning and the intended emphasis on fear.

5) Literal + Modulation

ST: **I was locked in a room—back in the box**

TT: Aku dikunci dalam kamar**—** di belakang sana, dalam sebuah peti …

The phrase "I was locked in a room" has been translated literally to "Aku dikunci dalam kamar," which maintains the original structure and meaning. The key modulation occurs with the phrase "back in the box." Instead of translating this phrase literally, the translator expands upon it to provide more context and detail. In Indonesian, it is translated to "di belakang sana, dalam sebuah peti," which means "over there, inside a box." The modulation method used in this translation maintains the essence of the original sentence while making a strategic adjustment to provide additional context and clarity for Indonesian readers. This approach ensures that the translation effectively communicates the situation of being locked in a room within a box, which might not have been immediately apparent in the original English sentence without further context.

Quoting from the Cambridge Dictionary, "box" means a square or rectangular container with stiff sides and sometimes a lid. Meanwhile, "peti" according to the KBBI means a box with a lid (made of wood, metal, etc.). The description used is perfectly matched between the two languages.

6) Equivalence + Transposition

ST: **Fools!**

TT: Dasar tolol!

The data above is a translation using the transposition method. "Fools!" is a single word in English, while "Dasar bodoh!" is a phrase in Indonesian. This change in structure also represents a form of transposition, as the translation shifts from a single-word expression to a multi-word phrase. "Fools!" is a straightforward English term used to criticize or insult someone's intelligence or actions.

Quoting from the Cambridge Dictionary, fool means a person who behaves in a silly way without thinking. It is a relatively mild derogatory term. Instead of directly translating "Fools!" as word-for-word, the translation substitutes it with an equivalent expression in the target language. "Dasar" according to KBBI means "indeed", a common colloquial term used to criticize or express annoyance.

Meanwhile, according to the Cambridge Dictionary, "indeed" has the meaning really or certainly, often used to emphasize something. Meanwhile, "bodoh" is used to express foolishness or stupidity. According to the KBBI, "bodoh" means not understanding quickly; not easy to know or unable to (do and so on). This combination effectively captures the intended meaning and emotional tone.

7) Modulation + Equivalence

ST: **It's a little too late to say I'm sorry now, isn't it?**

TT: Penyesalan sudah terlambat sekarang, kan?

Modulation involves changing the point of view, perspective, or focus of the message while maintaining the original meaning. In this translation, "It's too late to say I'm sorry now" is modulated into "Penyesalan sudah terlambat sekarang." This modulation shifts the expression of the sentiment from apologizing to expressing regret but still effectively conveys the idea that it's too late for apologies. In English, "isn't it?" is a tag question used to seek agreement or confirmation from the listener. In Indonesian, "kan?" serves a similar function and is commonly used as a tag question to achieve the same communicative purpose. By using "kan?" in the translation, the equivalent

meaning and communicative intent are retained, and the tag question is expressed naturally and conversationally in Indonesian. This aligns with the principle of equivalence, which aims to preserve both meaning and naturalness in translation.

8) Equivalence + Adaptation
ST: **That's why I like to leave.**
TT: Karena itu aku senang kabur.

In the context of the equivalence method, the translation does not have to be literal, but must capture the essence and functionality of the original phrase. "That's why" has no direct equivalent in Indonesian, so adjustments are needed to achieve equality of meaning. "Karena itu" was chosen to maintain harmony in a causal context. "That's why" is used to state a reason or cause and effect, connecting a statement to its consequences. "Karena itu" has a similar function in Indonesian, implying a cause-and-effect relationship.

In translation, sometimes literal methods cannot fully capture the target language's nuances, culture, or linguistic norms. The word "like" in English includes a variety of meanings, including liking (*suka*) or feeling happy (*senang*). Generally, "like" is translated into Indonesian as "suka." In this context, to be more grounded and accommodate a broader meaning, the adaptation option of using "senang" is considered more effective than retaining the literal word "suka."

The adaptation method is also found in the word "leave." In this context, the term "leave" may have certain connotations that are not fully translatable with words of similar meaning in the target language. According to the Cambridge Dictionary, leave is interpreted as to go away or depart from, often without intending to return. According to KBBI, "kabur" is a verb that means to run quickly and escape. Therefore, it used as a form of adaptation to maintain the desired purpose of the text.

c. Triplet Varian

Table 4 Use of Translation Method in Triplet Variant

No	Translation Method	Freq.
1	Literal + Transposition + Modulation	1
Total		**1**

a. Literal+Transposition+ Modulation
ST: **Quick, let's make our getaway.**
TT: Cepat, ayo kita kabur.

The word "quick" is translated literally to "cepat." Quoting from the Cambridge Dictionary, "quick" means happening or done with great speed. Meanwhile, KBBI refers to "cepat" as within a short time. Both have the same meaning when translated. Transposition involves changing the grammatical category of a word, phrase, or sentence element. In this translation, we can see a transposition in the shift from the verb "make" to the verb "kabur" (to escape), which involves changing from a verb that creates something to a verb that indicates action.

Modulation involves changing the point of view or perspective in the translation. In this case, there is a change in perspective from creating ("make our gateway") to taking action ("ayo kita kabur"). This change in perspective is a form of modulation. Quoting from the Cambridge Dictionary, "getaway" means an occasion when someone leaves a place quickly, usually after committing a crime. The same thing is shown by the translation in Indonesian, where the KBBI refers to "kabur" as running away.

From the presentation of the findings of the translation methods used above, the total number of translation methods used is 39 methods, both in single, couplet, and triplet variants. The following are the overall findings of the method applied in translating the classification of emotions in the novel *The Minds of Billy Milligan*.

Table 5 Total Number of Translation Method

No	Translation Method	Varian Metode			Freq.
		Single	Couplet	Triplet	
1	Borrowing	-	2	-	2
2	Calque	-	-	-	0
3	Literal	11	3	1	15
4	Transposition	-	4	1	5
5	Modulation	4	4	1	9
6	Equivalent	-	3	-	3
7	Adaptation	3	2	-	5
Total					**39**

Based on the table above regarding the total translation methods applied in the emotional classification of the novel The Minds of Billy Milligan, the frequency of use can be seen. The method most widely used in translating emotion classification is the literal method 15 times. In other words, the frequency of use of this method is more than half of the total data. After literal, the translation method, which is in second place, is modulation nine times. Next, the transposition translation method was applied five times. Next, the adaptation translation method was applied five times. The translation method with the most minor frequency of application is borrowing and equivalent, with each used two and three times.

The utilization of multiple methods underscores the necessity for diverse approaches to grasp the richness and nuances of emotions comprehensively. Each variant and method is selected meticulously following the conveyed emotion, emphasizing that emotional translation transcends mere word substitution and embodies an art requiring profound comprehension of cultural context and linguistic subtleties. This conclusion underscores the intricate and distinctive nature of translating emotional facets within a literary work. Building upon the identification results, the translated output retains the emotional essence present in the source language. The emotional expressions delineated within the novel are articulated precisely, facilitating readers in the target language to fully apprehend and partake in the same emotional profundity conveyed in the source language.

Conclusion

This study explores emotional expressions in “The Minds of Billy Milligan” and the translation methods used. Utilizing David Krech's classification theory, the research analyzes 28 instances, encompassing fear (13), anger (6), hate (3), happiness (1), pain (1), guilt and regret (1), pride and shame (1), love (1) and hate (1). The dominant emotion is fear, resonating with Billy Milligan's complex struggles, including legal consequences and societal pressure due to crimes committed by his multiple personalities, compounded by childhood trauma leading to thoughts of suicide.

Utilizing Vinay and Darbelnet's methods, the novel's emotional classifications were translated using six out of seven methods—borrowing, literal, transposition, modulation, equivalent, and adaptation—employed 39 times. These methods were categorized into three variants: single (18 instances), couplet (9 instances), and triplet (1 instance), each emotion having a unique combination. The literal method dominated, underscoring the translator's commitment to preserving the original message in the target text

A well-translated novel's quality reflects several vital signs readers can identify. First, an accurate and precise translation indicates the translator's success in maintaining the original meaning and nuances of the novel source. Fidelity to the original author's style is also an important characteristic, where the translator can maintain the author's distinctive nuances and tone without losing the essence of the work. The construction in language use and the maintained authenticity

of the story create a unified and well-structured reading experience. Cultural relevance, namely the ability of a translation to understand and integrate cultural elements, is also a quality marker. Emotional absorption, choosing the right words, and positive reception from readers confirm a translation's quality. Apart from that, the smoothness of the narrative, which is not disturbed by changes in language, also shows success in maintaining the continuity of the message and storyline.

Judging from the analysis of the results, the translation of the novel The Minds of Billy Milligan into 24 Billy Faces succeeded in maintaining the quality of the original novel. The emotions of the main character in the translated novel are successfully conveyed as well as the original novel, adding proof that the work is able to maintain the appeal and uniqueness contained in the original novel. This study provides a solid basis for further research on emotional translation. While this research focuses solely on emotional translation methods, future research could broaden its horizons by exploring quality aspects of emotional translation, contributing to a deeper understanding of how emotions can be articulated and maintained through the medium of translation.

References

Bailey, Nicholas A. 2018. "The Expression Of Emotion In Language And In Translation: Failures and Succcesses In English Translation."

Bassnett, Susan. 2018. *Translation and World Literature (New Perspectives in Translation and Interpreting Studies)*. 1st ed. London: Routledge.

Bhatia, M. S. 2009. *Dictionary of Psychology and Allied Science*. New Age International (P) Ltd., Publishers.

Boase-Beier, Jean. 2014. *Stylistic Approaches to Translation*. 4th ed. New York: Routledge.

Collier, Gary James. 2014. *Emotional Expression*. New York: Psychology Press.

Davidson, Séverine Hubscher-. 2017. *Translation and Emotion: A Psychological Perspective*. New York: Routledge.

Elkobaisi, Mohammed R., Fadi Al Machot, and Heinrich C. Mayr. 2022. "Human Emotion: A Survey Focusing on Languages, Ontologies, Datasets, and Systems." *SN Computer Science*, *3*(4), 282. doi: 10.1007/s42979-022-01116-x

Ghazala, Hasan Said. 2012. *Translation as Problems and Solutions: A Textbook for University Students and Trainee Translators*. 12th ed. Konooz Al-Marifa.

Hartono, Rudi. 2017. *Pengantar Ilmu Penerjemah (Teori Dan Praktek Penerjemahan)*. Cipta Prima Nusantara.

Hoed, Beny. 2006. *Penerjemahan Dan Kebudayaan*. Jakarta: Pustaka Jaya.

Jean-Paul Vinay, and Jean Darbelnet. 1995. *Comparative Stylistcs of French and English*, *53*. John Benjamins Publishing Company.

Kazakova, Tamara. A. 2015. "Strategies of Literary Translation." *Journal of Siberian Federal University. Humanities & Social Sciences, 12*.

Keyes, Daniel. 2018. *The Minds Of Billy Milligan*. Weidenfeld & Nicolson.

Keyes, Daniel. 2019. *24 Wajah Billy*. (diterjema. Penerbit Qanita.

Van Kleef, Gerben A., and Stéphane Côté. 2022. "The Social Effects of Emotions." *Annual Review of Psychology, 73,*629–58. doi: 10.1146/annurev-psych-020821-010855

Krech, David, and Richard S. Crutchfield. 2008. *Elements of Psychology*. New York: Knopf.

Li, Jingxia. 2022. "Emotion Expression in Modern Literary Appreciation: An Emotion-Based Analysis." *Frontiers in Psychology*, *13*(June), 1–8. doi: 10.3389/fpsyg.2022.923482

Mach, Lukas. 2020. "Spectrum Of Emotion: From The Evolution To The Revision Of The Modern Psychiatry And Psychology." *Modul University Vienna*.

Martiyani, Ninda. 2020. "Kajian Terjemahan Tindak Tutur Pada Peristiwa Tutur Bercinta Dalam Novel Fifty Shades of Grey." Universitas Sebelas Maret.

Matsumoto, David. 2009. *The Cambridge Dictionary of Statistics, 49.* New York: Cambridge University Press.

Molina, Lucía, and Amparo Hurtado Albir. 2002. "Translation Techniques Revisited: A Dynamic and Functionalist Approach." *Meta*, *47*(4), 498–512. doi: 10.7202/008033ar

Newmark, Peter. 1988. *A Textbook of Translation*. Prentice Hall International.

Powers, Anna. 2019. "Emotions Get Lost In Translation." *Forbes*.

Saadany, Hadeel, Constantin Orasan, Rocio Caro Quintana, Felix do Carmo, and Leonardo Zilio. 2021. "Challenges in Translation of Emotions in Multilingual User-Generated Content: Twitter as a Case Study." *ArXiv Preprint ArXiv:2106.10719.*

Saputri, Janis Ramadhanti, and Andika Wijaya. 2022. "Translation Procedures of Harsh Language and Their Correlation to the Visual in The Life and Times of Scrooge McDuck." *Journal of Language and Literature*, *22*(2), 490–503. doi: 10.24071/joll.v22i2.4541

Sigalingging, Bob Morison, Diana Anggraeni, and Herland Franley Manalu. 2021. "Inventiveness during Pandemic: Formulating and Translating Short Stories from Indonesian to Bangka Malay Language." *ISTED 2021: Proceedings of the 1st International Seminar on Teacher Training and Education* 17.

Siraj, Bismina, Raheela Bibi, Robina Rashid, and Farzana Khiderzai. 2023. "Significance of Translation in Literature." *PalArch's Journal of Archaeology of Egypt / Egyptology*, *20*(1).

Siregar, Roswani. 2016. "Pentingnya Pengetahuan Ideologi Penerjemahan Bagi Penerjemah." *Jurnal Penelitian Pendidikan Bahasa Dan Sastra*.

Suryasa, I. Wayan, I. Nengah Sudipa, Ida Ayu Made Puspani, and I. Made Netra. 2019. "Translation Procedure of Happy Emotion of English into Indonesian in Kṛṣṇa Text." *Journal of Language Teaching and Research*, *10*(4), 738–46. doi: 10.17507/jltr.1004.08

Utara, Kadek Gangga, I. Made Rajeg, and Ida Ayu Made Puspani. 2022. "Translation of Positive Emotion Words in Red Queen." *Linguistika: Buletin Ilmiah Program Magister Linguistik Universitas Udayana* *29*(1), 83. doi: 10.24843/ling.2022.v29.i01.p09

Verduyn, Philippe. 2021. "Emotion Duration." *In: Waugh, C.E., Kuppens, P. (Eds) Affect Dynamics.*

Wijana, I. Dewa Putu. 2004. "Makian Dalam Bahasa Indonesia: Studi Tentang Bentuk Dan Referensinya." *Humaniora*, *16*(3).