

# Linguistic Deviation and Techniques of Translation in *Spring of Kumari Tears*

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## Abstract

## Article information

*A linguistic deviation occurs when a writer chooses not to abide the rules of a standard language. It is one of the ways to achieve artistic merit. Through linguistic deviation, a writer can communicate unique experiences that cannot be effectively communicated by means of normal communicative resources. It is also a linguistic phenomenon that has an important psychological effect on readers. This article aimed at analyzing the linguistic deviation in Mata Air Air Mata Kumari and the techniques of translation in its English version, Spring of Kumari Tears. The three most used types of linguistic deviation found are semantic deviation (55.77 %), graphological deviation (20.19 %), and grammatical deviation (11.54 %). The rest are phonological and lexical deviation in a small percentage. Meanwhile, the three most used translation techniques are reduction (28.85 %), linguistic compression (23.07 %), and discursive creation (10.58 %). The rest are modulation, amplification, transposition, established equivalent, borrowing, and deletion. The findings indicated that the author mostly used semantic, graphological, and grammatical deviation to create unexpected surprises and make a strong impression to the readers as the means to attain the artistic merit. However, the artistic merit is simplified by the use of the translation techniques which compress the linguistic elements, reduce the message of the original text, and create temporary equivalence that is out of context. As a result, the translated version tends to be more concise and succinct.*

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## Introduction

What makes a literary work is the artistic merit. The term “artistic merit” deals with the perceived artistic quality or value in the work of art, film, literature, sculpture, or painting. One of the ways to achieve artistic merit in literature is by the means of language. In

order to attain the artistic merit, a writer needs to use the most creative way in the language. By using the most creative or inventive language, a writer can give unexpected surprises and make a strong impression to the readers. This can be achieved by deviating the standard rules of language. The creative use of language is

called *linguistic deviation*. By using linguistic deviation, a writer makes the original language deviated from the norms of literary convention or everyday speech.

Leech explains the definition of linguistic deviation by using a concept of foregrounding: "... anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise, rather than on automatic pattern. Such deviation from linguistic or other socially accepted norms has been given the special name of 'foregrounding'... The foregrounding figure is the linguistic deviation, and the background is the language" (Leech, 1969).

Leech states that types of linguistic deviation are distinguished in three main language levels: realization, form, and semantics. Realization includes phonology and graphology; form comprises grammar and lexicon; and semantics is realized by denotative or cognitive meaning (Leech, 1969). The term "graphology" refers to the whole writing systems which are punctuation, paragraphing, and also spelling, and phonology is the visual coding of its spoken version. Meanwhile, the formal aspect of language is constructed by grammar and lexicon. They are inseparable. Grammar includes the whole system and structure of a language, while lexicon refers to the words or vocabulary of a language. Meanwhile, denotative or cognitive meaning in the level of semantics refers to the relationship between a term and the object, idea, or action it refers.

In a literary translation, translators face the challenge to transfer both meaning and style by using various ways. It often happens that during the translation process, there are forms of rewriting since the process is performed under certain constraints and for certain purposes. Sometimes, only a little part of the source text can be translated into the target text without changes. It is related to the different structure of the languages, different grammar, different stylistics and norms of the languages (Yuschenko, n.d.). Because of these reasons, rewriting is often bound to happen during the process of translation (Shuping, 2013). We cannot expect a faithful translation.

What we find in the target text (TT) is the result of the rewriting of the source text (ST).

There are some previous researches focused on finding linguistic deviation in literary works, including poems and novels. However, as far as the author's knowledge, researches which focus on the translation of linguistics are still rare. Most of the research only point out the types of linguistic deviation.

A research on deviations in language of literature was conducted by Singh (2013). He found that language is used to create an imaginary world of literature, and it is used to express ideas, emotions, etc. He elaborated further about the language features and deviation. In lexical/semantic and grammatical features, there are various lexical/semantic meanings; meaning a relationship that holds over and above the individual meaning of words and morphemes in the sentence, and role relations. Meanwhile, deviation in the language of literature includes synonymy/homonymy, anomaly, tautology, lexical and semantic deviations, phonological and graphological deviations.

Linguistic deviation in Dicken's novel, *Hard Times* was analyzed by Ouameur (2013). He found phonological deviation which includes the substandard pronunciation and the substitution of sounds; graphological deviation covers the use of capitalization; lexical deviation in the nonce use, compounding, and malapropism words; grammatical deviation contains the confusion of affixes, comparison of adjectives, multiple negation, and the misuse of the verbs; and semantic deviation which covers semantic oddity, periphrasis, transference of meaning including synecdoche, metaphor, and simile; and honest deception includes hyperbole and irony.

Dealing with translation, a research on linguistic deviation has been done by Hossein & Vahid (2013). It was found that although semantic, historical, and lexical deviations are dominant in Ahmad Shamlu's poetry, "Blank Verse", only semantic deviations are largely transferred in translation and the other kinds of deviation are not conveyed in the translation.

The other research was conducted by Supeno (2019) about linguistic deviation in the students' translation of "The Road Not Taken" by Robert Frost. The research showed that both lexical and grammatical deviations are still two most dominant compared to other aspects. The difference between the forms and the meanings caused the students to interfere with their own imagination in translating some words or grammars differently.

It is interesting for the author to conduct a research on how translators handle linguistic deviation as the way to attain the artistic merit, considering various constraints mentioned above. As far as the author's knowledge, the research on linguistic deviation in fiction and its translation is still rare.

As a matter of fact, the translation program for Indonesian author's books has emerged since 2014, when *Komite Buku Nasional* (National Book Committee) organized the funding of translation for more than 100 books to various foreign languages and the number keeps increasing from year to year. This program has led to the world's recognition of the richness of Indonesian literary works. The realization of this importance has evoked Indonesian-book authors to get their book translated. Furthermore, according to the updated data of the National Book Committee, in the last five years, Indonesia has succeeded in selling around 1.100 book translation rights of the Indonesian-author books, in numerous genres. With a similar realization of promoting Indonesian author books to the world, Yudhi Herwibowo got his books translated into English in order to bring his work to the Wordstorm Festival in Darwin, 2012.

*Mata Air Air Mata Kumari* is a short story anthology written by Yudhi Herwibowo, published by Bukukatta Publisher. There are fourteen short stories in the book, and the stories depict the author's sensitivity toward words and stories. Yudhi Herwibowo proves himself as having a unique theme and style of writing. Mawardi stated that the author did

not just gather words and stories through economical-instrumentalist transactions. Language processing turned out to be a "fighting" arena for him to create a story. Words were produced to travel and manage themselves in author world construction (Mawardi in Herwibowo, 2011).

Yudhi Herwibowo has a unique style of writing. He crafted his words thoroughly to attain certain aesthetic purposes, some of them are by using language deviation. *Mata Air Air Mata Kumari* has been translated into English, and the English version itself is no less interesting, translated by Rini Nurul Badariah and Nita Chandra. *Air Mata Mata Air Kumari* consists of Yudhi Herwibowo's short stories which have been published in various media, i.e. *Femina*, *Kumpulan Cerita Cinta Pertama*, *Buletin Sastra Littera*, *Seputar Indonesia*, *Suara Merdeka*, *Jurnal Sastra Pendar*, *Buletin Sastra Pawon*, and *Wawasan*.

Despite the differences in both language system (Indonesian and English), the translators have to achieve the natural equivalent in message and in style, as Nida and Taber stated that "translating consists of reproducing in the receptor language natural equivalent of the source language message, first in terms of message and secondly in term of style" (Nida & Taber, 1974). In order to attain the equivalence, translators need to apply some techniques. The use of techniques will help them to find the best equivalencies in various linguistic units.

This research employs translation techniques offered by Molina and Albir. There are 18 techniques in translation, i.e. adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation (Molina & Albir, 2002).

Based on the consideration mentioned above, the objectives of this research are: 1) to find out the linguistic deviation in *Mata Air Air Mata Kumari*, as the way the author used to attain the artistic merit; and 2) to analyze

the translation techniques used by the translators to see the impact on the result of translation in *Spring of Kumari Tears*.

## Methodology

This research is a qualitative research. One of the characteristics of qualitative research is that the researchers are the key instrument. The researchers may use an instrument for collecting data, but they are the ones who actually gather the information (Creswell, 2009).

In collecting the data, the author used content analysis as a part of document analysis. Document analysis yields data—excerpts, quotations, or entire passages—that are then organized into major themes, categories, and case examples specifically through content analysis (Labuschagne, 2003).

This research also employs descriptive method. In descriptive method, the data is collected qualitatively, but it is often analyzed quantitatively, using frequencies, percentages, averages, or other statistical analyses to determine relationships (Nassaji, 2015).

*Mata Air Air Mata Kumari* (will be abbreviated to MAAMK) consists of fourteen short stories. In the English version, *Spring of Kumari Tears* (will be abbreviated to SoKT), there are also fourteen short stories. However, there is one short story in the original version that is not translated into the English version. A different short story is put into the English version instead, to replace the one in the original version. The two short stories will be omitted from the data selection because they are not relevant to the research.

Each short story is analyzed to obtain the samples of the linguistic deviation using the framework proposed by Leech. The data, both from the original version and the English version will be listed. The data from the original text will be selected and classified based on the types of linguistic deviation. Then, the techniques of translating the words, phrase, or sentences which contains linguistic deviation in the English version will be analyzed by using Molina and Albir's 1974

theory. The findings are presented in tables, interpreted, and finally concluded.

## Results and Discussion

### Linguistic Deviation

Based on the data analysis, the author found four types of deviations, *i.e.* phonological, graphological, lexical, grammatical, and semantic deviations. We can see in the table below that the three most used types of linguistic deviation found in *Mata Air Air Mata Kumari* are semantic deviation (55.77 %), graphological deviation (20.19 %), and grammatical deviation (11.54 %). The rests are phonological and lexical deviation in a small percentage.

**Table 1. Types of Linguistic Deviation**

| Types of linguistic deviation | Numbers of | Percentage |
|-------------------------------|------------|------------|
| Semantic                      | 58         | 55.77 %    |
| Graphological                 | 21         | 20.19 %    |
| Grammatical                   | 12         | 11.54 %    |
| Phonological                  | 7          | 6.73 %     |
| Lexical                       | 6          | 5.77 %     |
|                               | 104        | 100%       |

### Phonological Deviation

According to Leech's classification, realization level consists of phonology and graphology. Phonological deviation represents the sound patterns of speech, including substandard pronunciation of regional dialects and substitution of sounds (Leech, 1969).

Here are the examples of phonological deviation in one of the short stories entitled "Anak Nemang Kawi" in *Mata Air Air Mata Kumari* (MAAK), showing the substandard pronunciation of regional dialect, and the translations in *Spring of Kumari Tears* (SoKT).

#### ST

Namun, Mamae Tipa hanya akan menyembur cepat, "Pokoknya, ko jangan ke sana!" (MAAMK, 97)

**TT**

But she only answered hastily, "Just don't!" (*SoKT*, 82).

The other examples of the substandard pronunciation of regional dialect were also found in the other parts of the short story, as shown below.

**ST**

Mari *kitong* pergi lihat! (*MAAMK*, 98).

**TT**

Let's go there! (*SoKT*, 82)

The word "ko" in the source text is derived from the word "kau", which means "you" in English. The setting of "Nemang Kawi" takes place in Papua. The Papua people pronounce "kamu" or "kau" in formal Indonesian language with "ko", "kita" (we) with "kitorang" or "kitong", or "tong"; dia (he/she) with "die", "kalian" ("you" in plural) with "kamorang" or "kam". In the English version, both examples show that the translators use reduction as the technique of translation. Some parts of the sentence in the original text are omitted. This technique makes the translation result seem more efficient. However, not all the messages are conveyed to the target readers. In this sense, the readers lost some information the writer wants to tell them.

The phonological deviation is also found in "Cerita tentang Tiku", with Timor as the setting of place. The same pattern happens in one of the dialogues, which shows the dialect of people in Timor Leste.

**ST**

"Oooh...si *panipu* itu!" ia berseru kencang. (*MAAMK*, 126)

**TT**

"Oooh, that slicker!" he said loudly. (*SoKT*, 103)

There is a substandard pronunciation due to the Timor Leste dialect, shown in the word "*panipu*". The word is derived from "penipu" (in the context, it means "swindler", or "slicker" in English). The translators used

literal translation to convey the meaning from the source text into the target text.

### **Graphological Deviation**

To the extent that spelling represents pronunciation, any strangeness in pronunciation will be reflected by a strange written form. Graphological deviation can be seen in various ways, such as the use of capital, spacing, special symbols, and multiple vowels or consonants which abide the standard rule of language. These deviations are used for emphasis, irony, satire, and other literary purposes.

In one of the stories, "Keris Kyai Setan Kober", graphological deviation is found in the description of clanking sound of the clashing *keris*. Rarely were used in Indonesian, consonant /t/ meets /h/ to produce the sound mimicking (onomatopoeia) of the clanking metals.

**ST**

Menimbulkan bunyi, *thank thaank thaank*, yang terus bergema. (*MAAMK*, 61)

**TT**

*Thank thaank thaank* sound echoed everywhere, as fast as his mumbling. (*SoKT*, 51).

The pattern of lengthened vowels shown in the story also means to emphasize the long utterance of the words. It is aimed at showing the emotion of the character. The story told about the unclear voices of the shadows, urged the character (which is Keris Kyai Setan Kober) to kill people.

**ST**

*Bunuuuh! Bunuuuh! Bunuuuh!* (*MAAMK*, 64)

**TT**

*Kill them! Kill them all!* (*SoKT*, 53)

This pattern reappeared in the utterance using Javanese words afterward.

**ST**

*Tetaaak! Tetaaaak! Tetaaaak! (MAAMK, 65)*

**TT**

*Chop! Chop! (SoKT, 53)*

In the next paragraph, both utterances reappear six more times, with the same types of writing. In the last paragraph, those utterances also appear, but with different types of writing, which is by using capital letters. The use of capital letters is both to make the strongest emotion and to show the climax of the story.

**ST**

*BUNUUUH! BUNUUUH! BUNUUUH!  
TETAAAK! TETAAAK! TETAAAK!  
(MAAMK, 71)*

**TT**

*Kill him! Kill him!  
Chop! Chop! (SoKT, 57)*

The exaggeration in the use of vowels and consonants also happens in the yelling sound, as shown in “AAAAAAAARRRCCHH” on page 69.

Mostly, the graphological deviation is used to give emphasis or strong emotion to the utterances based on the situation that happens in the story. As in the examples, the use of vowels and consonants exaggeration was meant to show anger or pain.

**Lexical Deviation**

Lexical deviation happens when a writer makes up a word which has not existed before. This is called neologism, or the invention of new words. It is one of the more obvious ways in which a writer exceeds the normal use of the language (Leech, 1969). The word is a *nonce-formation* if it is made up for a single occasion only. This type of deviation is found in “Amela-Ameli” story.

**ST**

*Jadi syukurlah, ini sebuah sumpahan, bila ia baru tahu sekarang! (MAAMK, 22)*

**TT**

*So it’s not my mistake if she just found out now!” (SoKT, 17)*

The word “sumpahan” derives from the base form “sumpah” added with the suffix {-an}. This is a non-standard use of language. There is no pattern of suffix addition after the word “sumpah” before. From the context of situation, what the author means about “sumpahan” is a “curse”.

**Gramatical Deviation**

Grammatical deviation happens in morphology (the grammar of the word) and syntax (the grammar of words pattern within sentences). The obvious examples were shown below.

**ST**

*Aku mencoba menatap keluar, namun sosok-sosok yang kini begitu kerap nampak di luar jendela, menyinisiku. (MAAMK, 29)*

**TT**

*I looked outside, but those figures lately often appeared there, did not seem friendly. (SoKT, 23)*

According to Kridalaksana (2009: 51), the verb formation derives from the suffix combination {me-i} includes V→V (repetitive), N→V (act as, to cause something get....), A→V (to act to something), Adv→V (to make a certain condition or situation), Pron→V (towards), A→V (to make a certain condition or situation), N→V (to do something intensively), A→V (to make someone get something), V→V (to do something at a certain location/locative), A→V (to do something intensively), N→V (continuative).

In Indonesian, the word “sinis” (“cynical”, in English) is an adjective. The word cannot have the prefix “me” and the suffix {-i}. It deviates the grammatical system in Indonesian and therefore it is unacceptable. However, the author used it instead of following the rule in Indonesian, for instance, to use the phrase “bersikap sinis”.

In similar pattern, the other example is shown below.

**ST**

Hanya *menatapi* riak-riak di dekatnya. (MAAMK, 32)

**TT**

He turned again to the sea, only to *stare at* rippling water nearby. (SoKT, 82-33)

The word “menatapi” (“look at”) comes from the suffix {me-i} + the base word “tatap”. The formation of V—V with suffix {me-i} in Indonesian means “to do something repetitively” or “to do something in a certain location/locative”. However, the word is also unacceptable in Indonesian since the real meaning is not “to see repeatedly” (repetitive), not also to show location (locative), but to do something intensively (look at).

**Semantic Deviation**

Semantic deviation refers to a “nonsense” or absurdity (Leech, 1969: 48). It is classified into semantic oddity, transference of meaning, and honest deception. Here are the examples of semantic deviation found in MAAMK and its English version, SoKT.

**ST**

“Aku tak bisa menerima cintamu,” akhirnya ucapan itu keluar dari bibirnya, begitu pelan, namun *seperti sebuah hentakan mencabut panah di dada Kitta Kafadaru*. (MAAMK, 20)

**TT**

“I can’t love you back,” finally she replied, almost inaudible, but *cracking Kitta’s heart deep down inside*. (SoKT, 15)

In the narration above, we see that the clause “*seperti sebuah hentakan mencabut panah di dada Kitta Kafadaru*” is a kind of semantic oddity and the translators translated in a quite different way in English. However, the translated clause contains a similar oddity.

**ST**

Ia tak pernah tahu bila *daun-daun kini sudah mendongengkan cerita buatku, atau sekadar menyanyikan lagu-lagu nina bobo* pengantae tidurku, seperti yang dulu kerap dilakukan mama dan papa, sebelum kepindahannya ke sini. (MAAMK, 23)

**TT**

She never knew that *leaves had become my storyteller, or sang me lullaby*, just like Mom and Dad before we move here. (SoKT, 18)

Example 2 shows the semantic oddity where the leaves are described as telling stories to the character.

**Translation Techniques**

Translation techniques are used as a way to solve the problems the translator encounters in the process of translation. From the analysis, the three most used techniques are reduction (28.85 %), linguistic compression (23.07 %), and discursive creation (10.58 %). The rests are modulation, amplification, transposition, established equivalent, and borrowing. There is also deletion technique, which omits the whole sentences and consequently omits the message of the source language.

**Table 2. Techniques of Translation**

| Techniques of translation | Numbers of | Percentage |
|---------------------------|------------|------------|
| Reduction                 | 30         | 28.85 %    |
| Linguistic compression    | 24         | 23.07 %    |
| Discursive creation       | 11         | 10.58 %    |
| Modulation                | 11         | 10.58 %    |
| Amplification             | 10         | 9.62 %     |
| Transposition             | 10         | 9.62 %     |
| Established equivalent    | 3          | 2.88 %     |
| Borrowing                 | 3          | 2.88 %     |
| Deletion                  | 2          | 1.92 %     |
|                           | 104        | 100 %      |

### **Amplification**

In amplification technique, details that are not formulated in the source language are introduced in the target language. This technique includes paraphrasing, explicitation, and footnote. Here are the examples of amplification technique in *Spring of Kumari Tears*.

#### **ST**

Kau tahu, *mereka berebutan, bersikut sana-sini*, seakan itu adalah air terakhir di bumi ini. (MAAMK, 115)

#### **TT**

They *struggled to each other, trying to get water for themselves, as if they had been strangers for each other*, as if it had been the last water on the earth! (SoKT, 94)

In the source text, “*mereka berebutan, bersikut sana-sini*” was translated more explicitly to the target text. The phrase “*bersikut sana-sini*” or literally in English means “to nudge each other with the elbows” was translated more clearly. It is not only the physical movement which describes people elbow their way in a crowded situation. Here is another example.

#### **ST**

Menurut kabar, katanya, babah Asong di-*sukabumi-kan*. (MAAMK, 45)

#### **TT**

Rumor had it, Babah Asong was ‘*cleared*’. (SoKT, 37)

In the target text, the explicitation is adopted. “*Sukabumi*” in the source text refers to a quite small town, which was in the era was considered as the mass graveyard due to the revolutionary conflicts. In order to attain the acceptability, “*di-sukabumi-kan*” was translated by using explicitation techniques. The word means “*cleared*” or “*killed*”.

### **Modulation**

Basically, modulation means using the target text’s words order which is different

from the source language to convey the same idea. With this technique, the translators can change the point of view, focus or cognitive category in relation to the source text. The translation technique can influence the lexical or structural aspect.

#### **ST**

*Mematikan Kofa* hari itu. (MAAMK, 15)

#### **TT**

*Kofa was dead* for the whole day. (SoKT, 12)

In the source text, there is a change in the cognitive category from the source text into the target text. In the source text, the meaning implied in the word “*mematikan*” is that there is “*something*” that caused Kofa dead. Meanwhile, in the target text, the focus moved to Kofa.

### **Discursive Creation**

In the target text, this technique was adopted quite often by the translators. The source text was transferred into the target text by providing a temporary equivalence. Sometimes, the result of the translation is totally out of context. Here is an example.

#### **ST**

Aku merasa Tuhan telah *mengkhianatimu!* (MAAMK, 114)

#### **TT**

I thought God had already *left you!* (SoKT, 94)

The word “*mengkhianatimu*” literally means “*betrayed you*”. However, in the target text, the translators change it into “*left you*”. The word “*betrayed*” and “*left*” of course have different meanings. However, in this context, they have temporary equivalence, showing the condition of “*you*”, who encountered an unlucky condition in his life, and “*I*” considered that it was because God does not care about him.

### **Transposition**

Transposition is the technique towards oblique translation, another term for free translation where translators make use of



their freedom to attain equivalence. It works at the grammatical level by replacing a word class with another word class but without changing the meaning. In other words, the parts of speech change their sequence when they are translated.

**ST**

*Tak dirasakannya juga terik matahari yang menusuk kulitnya yang hitam. (MAAMK, 31)*

**TT**

*He did not mind hot sun burn his black skin. (SoKT, 25)*

The sentence in source text is in passive voice, and it is translated by changing the sequence and make it into active voice. It may not have the same value from the stylistic viewpoint, but the meaning is similar.

**Linguistic Compression**

Linguistic compression technique is used by suppressing the linguistic element to make it brief due to some consideration. However, the suppression is done without reducing the meaning.

**ST**

Rodanya empat, biasanya terdiri dari *carry* atau kijang yang didandani *trendy*, dicat dengan warna-warni mencolok, lalu diberi nama-nama *funky*. (51)

**TT**

Four tired trendy *Carry* or Kijang, very bright colored, given funky names. (42)

In the above example, the translation version has the more compressed linguistic elements than the source text. However, the main message of the text is not reduced.

**Borrowing**

This technique is used to take a word or expression straight from the source language. There are two types of borrowing: pure borrowing and natural borrowing. In pure borrowing, the word of source text is purely loaned by the target text without any change. The translators used pure borrowing

frequently because there is no equivalence found in target text for the word. Meanwhile, the natural borrowing means the word in ST is naturalized by the spelling rules in TL. It aims to make the translated word more acceptable and common in the target language.

**Pure Borrowing**

**ST**

Menimbulkan bunyi, *thank thaank thaaank*, yang terus bergema. (MAAMK, 61)

**TT**

*Thank thaank thaank* sound echoed everywhere, as fast as his mumbling. (SoKT, 51).

In the example, it is shown that “thank thank thaank” in the source text is preserved in the target text. In other words, it is purely borrowed.

**Naturalized Borrowing**

**SL**

AAAAAAAAARRRCCHH (MAAMK, 69)

**TT**

AAARRGHH... (SoKT, 56)

In the example, there is some adjustment from “AAAAAAAAARRRCCHH” in the source language to “AAARRGHH...” in the target language. The latter is more commonly used in Indonesian.

**Reduction**

Reduction technique is adopted by suppressing information of source language into the target language. It includes (partly) omission and implicitation.

**ST**

la menciptakan genangan-genangan darah baru di sana-sini, dan menumpuk mayat-mayat baru di setapak. (MAAMK, 64)

**TT**

Blood and dead bodies scattered everywhere. (*SoKT*, 53)

There are some omissions in the translation. The pronoun “Ia” is omitted in the target text. For the pronoun is omitted, so are the active verbs “menciptakan” (creating) and “menumpuk” or “piling up”. The translators also omit the word “genangan” which is supposed to show how the blood pooled everywhere.

**Established Equivalent**

This technique applies recognized term or expression in dictionary or language use as an equivalence in the target text. The meaning and style of the source text are conveyed similarly as in the target text.

**ST**

“Oooh...si *panipu* itu!” ia berseru kencang. (*MAAMK*, 126)

**TT**

“Oooh, that slicker!” he said loudly. (*SoKT*, 103)

In the example, the word “panipu” or “penipu” is translated into “slicker” which in the dictionary means a cheat or swindler.

**Deletion**

The translators adopted deletion in the translation version. The whole sentence was deleted due to some reason. Consequently, the message of the source text is also omitted in the target text. Here is one of the examples.

**ST**

Melempar ke sana-sini, jiwa dari raga-raga itu. (*MAAMK*, 64)

**TT**

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**Conclusion**

From the results and discussion, the author concludes that in *Mata Air Air Mata*

*Kumari*, the author (Yudhi Herwibowo) mostly adopted semantic deviation in attaining the artistic merit in his short story anthology. He uses figurative language to create unexpected surprises and make a strong impression to the readers. His creativity in knitting the words by deviating the graphology and grammar is also shown in his effort to achieve the aesthetic aims. However, due to the constraints of two language systems (i.e. structure, grammar, stylistics, and norms) the artistic merits in the English version (*Spring of Kumari Tears*), tends to be simplified by the translators. It is shown by the use of techniques which tend to compress the linguistic elements and even reduced the message of the original text. As a result, the translated version tends to be more concise and succinct.

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