

**AN ANALYSIS OF THE TRANSLATION OF
IMAGERY IN *THE HUNGER GAMES*
FROM ENGLISH INTO INDONESIAN**

A THESIS

DINI YURISTIANI

2010410037



**PROGRAM STUDI S1 BAHASA INGGRIS
SEKOLAH TINGGI BAHASA ASING LIA
JAKARTA
2014**

**AN ANALYSIS OF THE TRANSLATION OF
IMAGERY IN *THE HUNGER GAMES*
FROM ENGLISH INTO INDONESIAN**

A THESIS

**Submitted as partial fulfillment of the requirements
for Sarjana Humaniora Degree**

DINI YURISTIANI

2010410037



**PROGRAM STUDI S1 BAHASA INGGRIS
SEKOLAH TINGGI BAHASA ASING LIA
JAKARTA
2014**

TITLE : **An Analysis of the Translation of Imagery in *The Hunger Games* from English into Indonesian**
NAME : **Dini Yuristiani**
SRN : **2010410037**

Jakarta, October 9th, 2014

Acknowledged by:

SUPERVISOR I

SUPERVISOR II

Ika Kartika Amilia, M.Hum.

Eka Andriyani, M.Hum.

APPROVAL

**THIS THESIS WAS EXAMINED ON FRIDAY, OCTOBER 24th, 2014
BY THE EXAMINATION COMMITTEE:**

CHAIR PERSON

SECRETARY

Prof. Dr. Ida Sundari Husen.

Todo F. Sibuea, M.Hum.

SUPERVISOR II

EXAMINER

Eka Andriyani, M.Hum.

Sulistini Dwi Putranti, M.Hum.

**THIS THESIS WAS ACKNOWLEDGED ON FRIDAY,
OCTOBER 24th, 2014 BY:**

**HEAD OF ENGLISH
DEPARTMENT**

**DIRECTOR OF
STBA LIA JAKARTA**

Iwan Sulistiawan, M.Si.

Prof. Dr. Ida Sundari Husen.

DECLARATION OF ORIGINALITY

I hereby certify that I am the sole author of this thesis and that no part of this thesis has been published or submitted for publication.

I certify that, to the best of my knowledge, my thesis does not infringe upon anyone's copyright nor violate any proprietary rights and that any ideas, techniques, quotations, or any other material from the work of other people included in my thesis is appropriately acknowledged.

Name : **Dini Yuristiani**
Student Registration Number : **2010410037**
Signature :
Date : **October 9th, 2014**

DEDICATION PAGE

For my beloved parents,

this is for you.

Thank you,

Love you.

Your daughter,

Dini Yuristiani

AGREEMENT TO PUBLISH THESIS

Author of thesis : Dini Yuristiani
Student Registration Number : 2010410037
Department/Concentration : English/Translation
Thesis Title : An Analysis of the Translation of Imagery
in *The Hunger Games* from English
into Indonesian

By signing this agreement I hereby give my consent for the electronic publication of my thesis on the World Wide Web or in any other format by Sekolah Tinggi Bahasa Asing LIA Jakarta as long as STBA LIA mentions my name as the author as well as the owner of the copyright of my work.

In so doing, I certify (1) that my thesis has been approved for making it public; (2) that the printed version is identical to the electronic version that has been submitted for publication; (3) that the publication of this work does not infringe on any existing copyright.

Author's signature

Place and date : Jakarta, October 9th, 2014

Signature :

Name : Dini Yuristiani

PREFACE

Praise and thank to Allah for all the help so the researcher can finish the thesis. In this opportunity, the researcher would like to say thank you very much for every people who have given their hands to help the researcher in the process of writing the thesis, they are:

1. The Director of STBA LIA Jakarta, Prof. Dr. Ida Sundari Husen.
2. The Head of English Department of STBA LIA Jakarta, Mr. Iwan Sulistiawan, M.Si.
3. Mrs. Ika Kartika Amilia, M.Hum, and Mrs. Eka Andriyani, M.Hum, as my first and second supervisor, who have given their valuable guidance, motivation, suggestion and help during the writing process of the thesis.
4. My Academic Supervisor, Ms. Maya Sekartaji, M.Hum. Thank you for giving me guidance since my first semester until the end of my study.
5. All of lecturers of STBA LIA Jakarta, who have shared their knowledge and experiences, which inspired the researcher.

6. My endless love is dedicated to my beloved family. My beloved parents, brother, and sister, thank you for the endless support and prayers to me.
7. All my lovely friends. Thank you for all support and unforgettable memories.
8. Everyone who helped me during this thesis writing. Thank you.

Jakarta, October 9th, 2014

Dini Yuristiani

ABSTRACT

Name : Dini Yuristiani

NPM : 2010410037

Title : An Analysis of the Translation of Imagery in *The Hunger Games* from English into Indonesian

This research is conducted to analyze the categories of imagery that is found in *The Hunger Games* and the translation techniques applied by the translator in translating the imagery. This research uses qualitative method which focuses on interpreting the data and the result in the form of writing. In this research, there are 33 data which are categorized by the theory of imagery by Perrine and Arp. The data are analyzed by using the theory of translation technique by Molina and Albir. The types of imagery that are mostly found in this research are visual imagery and auditory imagery. And the mostly applied translation technique is literal translation. Thus, in conclusion, in order to make the translation natural without any information gap in the TL, the translator needs to understand the story and choose the suitable technique to translate it.

Key words: *imagery, translation, technique*

TABLE OF CONTENTS

Title Page.....	i
Acknowledgement	ii
Approval.....	iii
Declaration of Originality	iv
Dedication Page	v
Agreement to Publish Thesis.....	vi
Preface.....	vii
Abstract	ix
Table of Contents.....	x
CHAPTER I : INTRODUCTION	
1.1 Background of Research.....	1
1.2 Statement of Problems.....	5
1.3 Research Objectives	5
1.4 Scope and Limitation.....	5
1.5 Research Methodology.....	6
1.6 Organization of Writing	7
CHAPTER II : THEORETICAL FRAMEWORK	
2.1 Translation	8
2.2 Imagery.....	10
2.3 Translation Techniques	14
1 Adaptation	15

2 Amplification.....	15
3 Borrowing.....	16
4 Calque.....	17
5 Compensation.....	18
6 Description.....	18
7 Discursive Creation.....	19
8 Establish Equivalent.....	19
9 Generalization.....	20
10 Linguistic Amplification.....	20
11 Linguistic Compression.....	21
12 Literal Translation.....	21
13 Modulation.....	22
14 Particularization.....	22
15 Reduction.....	23
16 Substitution.....	24
17 Transposition.....	24
18 Variation.....	25
CHAPTER III : ANALYSIS.....	26
CHAPTER IV : CONCLUSION.....	64
REFERENCES.....	68
DICTIONARIES.....	69
APPENDIX.....	70

CHAPTER 1

INTRODUCTION

1.1 Background of Research

Translation involves two different languages, the source language (SL) and the target language (TL). However, translation is not only transferring the meaning from the SL into the TL, but also producing the same message of the SL in TL. Hoed (2006) states, "*Penerjemahan adalah pengalihan pesan (message) dari TSu ke dalam TSa. Dengan demikian, idealnya adalah TSa (terjemahan) akhirnya berisi pesan yang sepadan dengan pesan dalam TSu.*" (p.24). Thus, it means not all the words of the SL text need to be translated to the TL as the important thing is to find the natural equivalent to make the translation readable and has the same message with the SL.

Translation has been instrumental in transmitting culture, sometimes under unequal conditions responsible for distorted and biased translations, ever since countries and languages have been in contact with each other (Newmark, 1988, p. 7). In this case, translators not only need to understand the cultures from both sides, the SL and the TL, but also need to understand what message the author of the text wanted to deliver to readers. After that, translators need to find the natural way to translate it, so that readers in TL can get the message without any information gap. The more natural the translation, the easier it is to be understood.

Translating a novel is not an easy thing to do due to the fact that novels are part of literature that bound to culture. One of problems that is usually faced by translators when translating novels is how to translate the imagery from the SL to the TL. According to Perrine and Arp (2001), “Imagery may be defined as the representation through language of sense experience” (p. 49), meaning that imagery is used by the author to create the emotion of the characters and situations in a novel. Thus, in order to help TL readers visualize the message of the novel, translators need to present imageries in the TL naturally. Perrine and Arp also categorize the imagery into seven types, (i) visual imagery, (ii) auditory imagery, (iii) olfactory imagery, (iv) gustatory imagery, (v) tactile imagery, (vi) organic imagery, and (vii) kinesthetic imagery.

The translation of imagery is an interesting topic to be analyzed since both of the SL and the TL have different culture so that there are different ways to express the situation and emotion. The chosen novel to be analyzed for this research is *The Hunger Games* that was written by Suzanne Collins. It is

translated by Hetih Rusli into Indonesian with the same title. In *The Hunger Games* novel, there are some imageries in the SL, such as *creamy liquid*, *pounding music*, and *foul rotten taste*, that help readers to visualize the situation. Those kinds of imageries have to be transferred as natural as possible into the TL without changing the meaning in order to make readers receive the intended message sent by the original author in the SL.

In order to help translators while translating texts, some experts in translation come up with different approaches of translation, that also can be used to analyze translations. One of those experts are Molina and Albir (2002) who propose eighteen techniques, namely (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) establish equivalent, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution (linguistic, paralinguistic), (17) transposition, and (18) variation.

There are some articles from journals that can be used as the previous researches models. One of those articles is done by Llorens from Universitat Jaume I, Spain. In this article, the researcher analyzes some of poetic works by T.S Eliot and Salvador Espriu by using cluster criticism based on two principles. The first one is about the relevance of images, and the second is about the information that delivers whether they are useful or not. There are phases of analytic al process done in this research. Llorens starts by dividing the poems based on the syntactical units. Then, images are categorized based on the specific

references. After that, the images are identified either simple or complex. The final phase is counting the images that appears and list them based on their relevance. The finding of this article is the study of imagery is an inescapable element of poem that cannot leave aside the study of tropes and the meaning in poetry (or at least, in most poetic genres) is communicated largely through imagery (in Meta Journal, 2002).

There is also a research conducted by Nanda Dinia Putri from STBA LIA Jakarta (2012) where she discusses about the procedure used by the translator to translate the imagery from the SL and the TL. The researcher analyzes the data by using Newmark's approach about translation procedures. The finding of this research is seven of ten procedures based on Newmark's theory are used to translate imagery and the mostly used are literal and couplet procedures. The researcher also mentions the types of imagery that mostly appears in the research are auditory and kinesthetic.

Although, using the same theory of imagery proposed by Perrine and Arp, there are differences between this research and Nanda's research. First, the data in this research are taken from different novel which is *The Hunger Games*. Second, the data in this research are not analyzed by using using Newmark's theory of translation procedures but using Molina and Albir's theory of translation techniques that focuses on the result of translation.

1.2 Statement of Problems

Based on the background, the problems in this research can be formulated as follows:

1. What types of imagery found in *The Hunger Games* novel?
2. What are the translation techniques applied in translating imagery in *The Hunger Games* novel?

1.3 Research Objectives

Based on the statement of problems, the objectives of this research are:

1. To categorize the types of imagery found in *The Hunger Games* novel.
2. To analyze the translation techniques applied by translators in translating the imagery in *The Hunger Games* novel.

1.4 Scope and Limitation

In this research, the discussion focuses on 33 data that purposely sampling from 110 data that found in *The Hunger Games* novel by Suzanne Collins from English into Indonesian and its translation. This research is conducted by focusing on the categorization of the imagery by Perrine and Arp and the translation techniques by Molina and Albir.

1.5 Research Methodology

1. Method

This research is conducted to analyze the categorization of the imagery and the techniques used by the translator to translate the imagery in novel *The Hunger Games* novel. This research is conducted by using qualitative method. According to Fraenkel and Wallen (2006), qualitative method is used to analyze a study where its results are not presented in the form of numbers but in the form of writing to interpret the results.

2. Data Source

The data are taken from *The Hunger Games* novel written by Suzanne Collins, published in United States by Scholastic Press on October 2008. This novel is translated by Hetih Rusli, published by PT. Gramedia Pustaka Utama. The translation is the eighth edition published on May 2012. *The Hunger Games* is the first book in *The Hunger Games* trilogy. The second book is *Catching Fire* and the last is *Mockingjay* also written by Suzanne Collins.

3. Data Collection

In this research, the researcher collects data by conducting the following steps:

- a. Reading *The Hunger Games* novel and its translation several times in order to understand the message of this novel.

- b. Marking all the imageries found in both SL and the TL.
- c. Putting all the imageries into the data card.

4. Data Analysis

The data are analyzed by using the following steps:

- a. The data are divided based on the imagery types by Perrine and Arp.
- b. The translation techniques are analyzed by using the translation techniques approach by Molina and Albir.

1.6 Organization of Writing

This research is divided into four chapters. Chapter I consists of the background of research, statement of problems, research objectives, scope and limitation, research methodology, and the organization of writing. Chapter II consists of theories that are used to analyze the data. Chapter III consists of data analysis in order to get answers of research problem. Lastly, Chapter IV consists of the conclusion of this research.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter presents translation definitions based on experts' opinion, the types of imagery based on Perrine and Arp's categorization, and the translation techniques according to Molina and Albir.

2.1 Translation

According to Newmark (1988), "translation is rendering the meaning of a text into another language in the way that the author intended the text" (p. 5), so it can be said that translation is a process of transferring the meaning of a text in order to deliver the same message to the TL readers. Larson states:

Translation consists of studying the lexicon, grammatical, structure, communication situation, and cultural context of the source language, and analyzing it in order to determine its meaning, then reconstructing the same meaning using the lexicon and grammatical structure which

appropriate in the receptor language and its cultural context. (1998, p. 3)

Based on that statement, translation does not only to transfer meaning word-by-word from the SL to the TL but it should be done by following the appropriate lexicon and grammatical structure used in the TL and its culture. Translators need to make their translations as natural as possible in order to help the TL readers get the message of the text.

Hatim and Mason see translation as “an act of communication which attempts to relay across cultural and linguistic boundaries, another act of communication which may have been intended for different purposes and different readers/hearers” (p. 1). This statement means that in translation, there are language barriers like cultural and linguistic boundaries that should be faced by translator in order to communicate with TL readers by giving the same message from the SL to the TL. They also state, “The translator is, of course, both a receiver and a producer” (p. 1). As the receiver here means the translator interacts closely with the source text, in order to understand the source text message, and as the producer, the translator should be able to deliver the same message, whether as interpreter who produces the spoken translation or as translator who produces the text translation.

Based on those experts opinions about translation, it can be concluded that translation is not only about transferring the meaning word-by-word but it also transferring the message of the whole text. Translators should be able to deliver the same message from the SL to the TL by following the accepted equivalent in the

TL. Translation should be done without any information gap, so TL readers are able to get the same message.

2.2 Imagery

According to Perrine and Arp, imagery is the representation through language of sense experience (p.49). It means imagery helps readers to understand stories based on their own imaginations. Thus, as communicators between the SL and the TL, translators should be able to translate the imagery as natural as possible without changing the message of the text. Perrine and Arp categorize the imagery into seven categories.

The seven types of imagery according Perrine and Arp are:

1. Visual imagery

This is type of imagery that mostly occurs in poetic text. Visual imagery used to describe what is seen. For example:

He moved among great lord and ladies in a *blaze of light*, breathing perfumes, drinking in delicious music. (Nanda, 2012, p. 10)

The phrase *blaze of light* is visual imagery because based on Oxford Dictionaries Online (2014), the word *blaze* as noun means a *very bright display of light or color* while *light* itself means *the natural agent that stimulates sight and makes things visible*. These definitions show that the phrase *blaze of light* is related to the sense of sight.

2. Auditory imagery

This type of imagery is related to the sense of hearing used to describe the sound. For example:

The faint and far-off *boom of cannon* was wafted to his ear, and he said.

(Nanda, 2012, p. 11)

The phrase *boom of cannon* is auditory imagery because based on Oxford Dictionaries Online (2014), the word *boom* in this phrase is a noun that means *a loud, deep, resonant sound* while *cannon* means *a heavy automatic gun that fires shells from an aircraft or tank*. This definition shows that *boom of cannon* is related to the sense of hearing.

3. Olfactory imagery

This type of imagery is used to describe the smell. For example:

He moved among great lord and ladies in a blaze of light, *breathing perfumes*, drinking in delicious music. (Nanda, 2012, p. 10)

The phrase *breathing perfumes* is olfactory imagery because based on Oxford Dictionaries Online (2014), the word *perfumes* in this phrase means *a fragrant liquid typically made from essential oils extracted from flowers and spices, used to give a pleasant smell to one's body*. This definition shows that *breathing perfumes* is related to the sense of smelling.

4. Gustatory imagery

This type of imagery used to describe the taste. For example:

And he knew that away in the night his starving mother would slip to him stealthily with any miserable scrap or *tasteless crust* she had been able to save for him by going hungry herself. (Nanda, 2012, p. 12)

The phrase *tasteless crust* is gustatory imagery because based on Oxford Dictionaries Online (2014), the word *tasteless* is an adjective means *lacking flavor*, while *crust* means *the tough outer part of a loaf of bread*. This definition shows that *tasteless crust* is related to the sense of taste.

5. Tactile imagery

This type of imagery is related to the sense of touch. For example:

He tramped despondently up and down the region round about Mincing Lane and Little East Cheap, hour after hour, barefoot and *cold*. (Nanda, 2012, p. 12)

The word *cold* is tactile imagery because based on Oxford Dictionaries Online (2014), the word *cold* means *of or at a low or relatively low temperature, especially when compared with the human body*. *Cold* also can be felt by skin, so it is related to the sense of touch.

6. Organic imagery

This type of imagery is used to convey an internal sense. For example:

He got up, lame, stiff, and *half famished*. (Nanda, 2012, p. 13)

The phrase *lame, stiff, and half famished* is organic imagery because based on Oxford Dictionaries Online (2014), the word *half* means *either of two equal or corresponding parts into which something is or can be divided*, and *famished* means *extremely hungry*. The definitions show that the word *half famished* is related to the sense of inner feeling.

7. Kinesthetic imagery

This type of imagery is related to the movement or tension in the muscles or joints. For example:

Mr. Cruncher *knuckled* his forehead, as Sydney Carton and the spy returned from the dark room. (Nanda, 2012, p. 13)

The word *knuckled* is kinesthetic imagery because based on Oxford Dictionaries Online (2014), the word *knuckled* is a *verb means rub or press (something, especially the eyes) with the knuckles*. The definition shows that the word *knuckled* indicates to the movement.

In Indonesia, there is Pradopo (1987, p. 81) who divides imagery or in Indonesia called by *citraan* into seven types. They are visual imagery, auditory imagery, tactile imagery, olfactory imagery, gustatory imagery, kinesthetic imagery, and organic imagery. Visual imagery (*citra penglihatan*) is an imagery produced by the sense of sight. Auditory imagery (*citra pendengaran*) is associated with the sense of hearing and produced by describing the sound of voices. Tactile imagery (*citra perabaan*) is an imagery that can be sensed by the sense of touch. Olfactory imagery (*citra penciuman*) is associated with impression

or image produced by the sense of smell. Gustatory imagery (*citra pengecap*) is associated with impression or image produced by the sense of taste. Kinesthetic imagery (*citra gerak*) is associated with something that depicts movements. Organic imagery (*citra perasaan*) is an imagery associated with feeling.

2.3 Translation Techniques

According to Molina and Albir (2002, pp. 498-512), method, strategies and techniques have different roles in translation. Translation method is a particular way of translation process that affects the whole text and depends on the aim of translation itself. The translation method affects the way the micro-units of the text are translated. For example, if the aim of the translation is to introduce the SL to the TL, then the techniques that mostly used is borrowing. The translation strategy is a procedure used by the translator to solve the problem that found in translation process. It will open a way to find a suitable solution for a translation unit. The solution will be materialized by using a particular technique. Molina and Albir see that strategies are part of the process and techniques affecting the result. Thus, they define a technique is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc.

Molina and Albir classify the translation technique into this following classification:

1. Adaptation

This technique is applied by replacing the cultural element in SL with one from the target culture. For example:

SL: The film **swept** the world

TL: *Film ini **merambah** dunia* (Hendrastuti, Nababan, & Wiratno, 2013, p. 27)

In the example above, the word *swept* is translated into *merambah*. According to Oxford Dictionaries Online (2014), the word *swept* is the past verb of the word *sweep* that means *clean (an area) by brushing away dirt or litter*. While according to Kamus Besar Bahasa Indonesia (2014), *merambah* means *membabat; menebang; memangkas (tumbuh-tumbuhan)*. *Swept* is translated by using adaptation technique into *merambah* because it is replaced with a familiar word to target readers.

2. Amplification

It is a technique used in order to introduce details that are not formulated in the SL: information, explicative paraphrasing, and the implementation of this technique can be put into text directly. The amplification can also be implemented in brackets, square brackets, and foot note. For example:

SL: I want you to eat well, to rest and **sleep**.

TL: *Aku ingin kau menyantap makanan yang bergizi, istirahat dan **banyak tidur***. (Kuncara, Nababan, & Samiati, 2013, p. 6)

In the example above, the word *sleep* is translated into *banyak tidur*. According to Oxford Dictionaries Online (2014), *sleep* as verb means *be in a state of sleep*, and *sleep* as noun means *a condition of body and mind which typically recurs for several hours every night, in which the nervous system is inactive, the eyes closed, the postural muscles relaxed, and consciousness practically suspended*. While according to Kamus Besar Bahasa Indonesia (2014), *tidur* means *dalam keadaan berhenti (mengaso) badan dan kesadarannya (biasanya dengan memejamkan mata)*, and *banyak* means *besar jumlahnya; tidak sedikit; amat; sangat; lebih-lebih*. The word *sleep* is translated into *banyak tidur* by using amplification technique because the word *banyak* is added to give more detail to the readers.

3. Borrowing

A technique when a word or expression in other language (SL) is taken straightly into another language (TL), the technique is stated as borrowing. It can be done either purely (without any change) or naturalized (to fit the spelling rules in TL). The naturalized borrowing corresponds to Newmark's naturalization technique. For example:

SL: **Meditation** quiets your mind, help you control your thoughts, and revitalizes your body.

TL: **Meditasi** menenangkan akal, membantu mengendalikan pikiran, dan menghidupkan kembali tubuh Anda. (Hendrastuti, Nababan, & Wiratno, 2013, p. 29)

In the example above, the word *meditation* is translated into *meditasi*. According to Oxford Dictionaries Online (2014), *meditation* means *the action or practice of meditating, and meditating means focus one's mind for a period of time, in silence or with the aid of chanting, for religious or spiritual purposes or as a method of relaxation*. While according to Kamus Besar Bahasa Indonesia (2014), *meditasi* means *pemusatan pikiran dan perasaan untuk mencapai sesuatu*. The word *meditation* is translated into *meditasi* by using borrowing technique because the word *meditation* is adapted to the normal pronunciation in target language.

4. Calque

It is literal translation of a foreign word or phrase which can be lexical or structural. The example:

SL: weekend

TL: *akhir pekan* (Nababan, 2007, p.54)

In the example above, the word *weekend* is translated into *akhir pekan*. According to Oxford Dictionaries Online (2014), *weekend* means *Saturday and Sunday, especially regarded as a time for leisure*. While according to Kamus Besar Bahasa Indonesia (2014), *akhir pekan* means *akhir minggu*. The word *weekend* is translated into *akhir pekan* by using calque technique because *weekend* is literally translated by using appropriate grammatical structure in TL.

5. Compensation

This technique is to introduce the element of SL text (information, stylistic effect) in another place in the TL text because it cannot be represented in the same place as in the SL text. For example:

SL: He is a **damned** fool guy

TL: *Dia adalah anak yang sangat bodoh.* (Moentaha, 2006, p. 68)

In the example above, the word *damned* is translated into *sangat*. According to Oxford Dictionaries Online (2014), *damned* means *used for emphasis, especially to express anger*. While according to Kamus Besar Bahasa Indonesia (2014), *sangat* means *berlebih-lebih (halnya, keadaannya, dan sebagainya); amat; terlalu*. The word *damned* is translated into *sangat* by using compensation because the word *damned* is changed into a word that used in daily conversation in Indonesian.

6. Description

This technique is used in order to replace a term or expression with a description of its form or/and function. For example:

SL: male club house

TL: *tempat berkumpul para pemuda* (Ardi, 2012).

In the example above, the phrase *male club house* is translated by giving the description of its function in order to make it clear because in TL culture the term of male club house is not used.

7. Discursive creation

It is to establish a temporary equivalence that is totally unpredictable out of context. This technique usually applied in translating the title. For example:

SL (Indonesian): *Si Malinkundang*

TL (English) : A betrayed son si Malinkundang (Silalahi, 2009)

In the example above, *Si Malinkundang* is translated by using the phrase *a betrayed son* that lexically equivalence in target language and only used in this context.

8. Establish equivalent

It is to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL. In Newmark's theory, this technique is also known as recognized translation/accepted standard translation. For example:

SL: You are blocking all the love and all the good that the **Universe** has for you.

TL: *Anda menghalangi semua cinta dan kebaikan yang disediakan **Semesta** bagi Anda.* (Hendrastuti, Nababan, & Wiratno, 2013, p. 28)

In the example above, the word *Universe* is translated into *Semesta*. According to Oxford Dictionaries Online (2014), the word *Universe* means *all existing matter and space considered as a whole; the cosmos*. While according to Kamus Besar Bahasa Indonesia (2014), the word *Semesta* means *seluruh; segenap; semuanya*. The word *Universe* is translated into *Semesta* by using

establish equivalent because the word *Semesta* that recognized by dictionary and equivalent in TL.

9. Generalization

It is to use a more general and neutral term. This technique is the opposite of particularization. The example:

SL: penthouse (subordinate)

TL: *tempat tinggal* (Silalahi, 2009)

In the example above, the word *penthouse* is translated into *tempat tinggal*. According Oxford Dictionaries Online (2014), the word *penthouse* means *a flat on the top floor of a tall building, typically one that is luxuriously fitted*. While according to Kamus Besar Bahasa Indonesia (2014), the word *tempat tinggal* means *rumah (bidang dan sebagainya) tempat orang diam (tinggal)*. The word *penthouse* is translated into *tempat tinggal* by using generalization technique because the word *tempat tinggal* is the superordinate of the word *penthouse*.

10. Linguistic amplification

This technique of translation is usually used in consecutive interpreting or dubbing. Linguistic amplification is to add linguistic element, so usually it makes the translation longer than the source text. For example:

SL: Just be ready!

TL: *Kau bersiap-siap sajalah!* (Kuncara, Nababan, & Samiati, 2013, p. 6)

In the example above, in the translation the word *Kau* is added, and according to Kamus Besar Bahasa Indonesia (2014), the word *Kau* is a pronoun means *engkau (umumnya digunakan sebagai bentuk terikat di depan kata lain)*. Because of the addition of word, the translation becomes longer than the source.

11. Linguistic compression

It is to synthesize the linguistic element in the TL text. This is in opposition to linguistic amplification and usually used in simultaneous interpreting and sub-titling. For example:

SL: the mind is actually shaping the very thing **that is being perceived**.

TL: *Akal membentuk segala sesuatu yang ada*. (Hendrastuti, Nababan, & Wiratno, 2013, p. 29)

In the example above, that is being perceived is translated into *yang ada* by using linguistic compression because it is synthesized into phrase that has the same meaning and equivalent in TL. The used of this technique makes the translation shorter than the source one.

12. Literal translation

It is to translate a word or an expression word for word. For example:

SL: I will **ring** you

TL: *Saya akan menelepon Anda* (Silalahi, 2009)

In the example above, the word *ring* is translated into the word *menelepon*. According to Oxford Dictionaries Online (2014), the word *ring* as a verb means *call by telephone*. While according to Kamus Besar Bahasa Indonesia (2014), *menelepon* means *bercakap-cakap (memanggil) melalui pesawat telepon*. The word *ring* is translated into the word *menelepon* by using literal translation because it is translated word-by-word by using the lexical equivalent in TL.

13. Modulation

It is to change the point of view, focus or cognitive category in relation to the SL text. It can be lexical or structural. For example:

SL: You are going to have a child.

TL: *Anda akan menjadi seorang ayah*. (Silalahi, 2009)

In the example above, the sentence is translated by using modulation. According to Kamus besar Bahasa Indonesia (2014), the word *ayah* means *orang tua kandung laki-laki; bapak*. It is modulation because there is a change of point of view in the translation but still has the same meaning.

14. Particularization

This technique is in opposition to generalization. The aim of this technique is to use a more precise or concrete term. The superordinate word is translated into its subordinate, like in the example:

SL: My daughters are the precious **jewels** of my life.

TL: *Putri-putri saya adalah **mutiara** berharga dalam hidup saya.*

(Hendrastuti, Nababan, & Wiratno, 2013, p. 28)

In the example above, the word *jewels* is translated into *mutiara*. According to Oxford Dictionaries Online (2014), the word *jewels* means *a precious stone, typically a single crystal or piece of a hard lustrous or translucent mineral cut into shape with flat facets or smoothed and polished for use as an ornament*. While according to Kamus Besar Bahasa Indonesia (2014), the word *mutiara* means *permata berbentuk bulat dan keras, berasal dr kulit kerang mutiara, terbentuk karena ada benda atau pasir yg masuk ke dalam tubuh kerang itu kemudian diselubungi oleh kulit ari*. The word *jewels* is translated into *mutiara* by using particularization where *jewels* is translated into its subordinate, *mutiara*.

15. Reduction

It is a technique in which the translator suppresses the information of SL text when it is translated into TL. For example:

SL: I didn't attract the **car accident**.

TL: *Saya tidak menarik **kecelakaan***. (Hendrastuti, Nababan, & Wiratno, 2013, p. 28)

In the example above, the word *car accident* is translated into *kecelakaan*. According to Oxford Dictionaries Online (2014), *car* means *a road vehicle, typically with four wheels, powered by an internal-combustion engine and able to carry a small number of people and accident means an unfortunate incident*

that happens unexpectedly and unintentionally, typically resulting in damage or injury; a crash involving road or other vehicles. While according to Kamus Besar Bahasa Indonesia, *kecelakaan* means *perihal celaka; bencana; kemalangan; kesusahan; kejadian (peristiwa) yang menyebabkan orang celaka*. The word *car accident* is translated into *kecelakaan* by using reduction because the word *car* is omitted and is not translated in order to suppresses the information in the TL text.

16. Substitution (linguistic, paralinguistic)

It is to change the linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. It is used in interpreting, for example, to translate the Arab gesture of putting your hand on your heart as *thank you*.

17. Transposition

This technique is also known as shift. It is used to change the grammatical category. For example:

SL: They have no **control** over outside circumstances.

TL: *Mereka tidak dapat **mengendalikan** situasi di luar dirinya.*

(Hendrastuti, Nababan, & Wiratno, 2013, p. 27)

In the example above, the word *control* is translated into *mengendalikan*. According to Oxford Dictionaries Online (2014), the word *control* as a noun means the *power to influence or direct people's behavior or the course of events*. While according to Kamus Besar Bahasa Indonesia (2014), the word

mengendalikan is a verb that means *menguasai kendali; memegang pimpinan; memerintah*. The word *control* translated by using transposition because the word *control* in the SL is a noun and it is changed into a verb *mengendalikan* in the TL.

18. Variation

It is to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: change of textual tone, style, social dialect, and geographical dialect. The example of this technique is when translating for the theaters; the translator introduces or changes dialectal indicators for the character, or changes in tone when adapting novels for children.

CHAPTER III

DATA ANALYSIS

This chapter presents the data analysis of 33 imageries that purposely sampling from 110 imageries that the researcher found in *The Hunger Games*. The rest of imageries that are not analyzed are put in the appendix. The data are analyzed by using Perrine and Arp's categorization of imagery for the SL, and the translation techniques according to Molina and Albir.

Datum 1

SOURCE LANGUAGE	TARGET LANGUAGE
My fingers stretch out , seeking Prim's warmth but finding only the rough canvas cover of the mattress.(3)	Jemariku terulur , mencari kehangatan Prim tapi hanya menemukan kain kanvas kasar yang menutupi kasur. (9)

Based on the story, this situation happened when Katniss woke up without Prim beside her, she tried to find Prim by using her hands. According to Oxford Advanced Learner's Dictionary (2010), **stretch out** means *straighten or extend one's body or a part of one's body to its full length, typically so as to tighten one's muscles or in order to reach something* (p. 1477). Based on its definition, the phrasal verb **stretch out** is categorized as kinesthetic imagery because it indicates a movement.

The phrasal verb **stretch out** from the SL is translated into **terulur** in the TL which is also categorized in Indonesian as kinesthetic imagery or *citra pergerakan*. According to Kamus Besar Bahasa Indonesia Online (2012), **terulur** means *(sudah) diulur(kan), dapat diulurkan*, which depicts a movement of body.

The technique applied to translate the phrasal verb **stretch out** into **terulur** is transposition. Transposition is applied when **stretch out** as a phrasal verb in the SL changed into a word in the TL as **terulur** that has the same meaning in the TL.

Datum 2

SOURCE LANGUAGE	TARGET LANGUAGE
His breath reeks of liquor and it's been a long time since he's bathed. (24)	Napasnya bau minuman keras dan entah kapan terakhir kalinya dia mandi. (33)

Based on the story, this situation happened when Haymitch came toward Katniss to congratulate her. She could smell liquor from his breath and his body odor. According to Oxford Advanced Learner's Dictionary (2010), the word **reek**

means *a strong unpleasantly smell* and **liquor** means *strong alcoholic drink* (p. 868). The phrase **reeks of liquor** is categorized as olfactory imagery because its definition refers to a kind of smell.

The phrase **reeks of liquor** from the SL is translated into **bau minuman keras** in the TL which is also categorized in Indonesian as olfactory imagery or *citra penciuman*. According to Kamus Besar Bahasa Indonesia Online (2012), **bau** means *apa yang dapat ditangkap oleh indra pencium (seperti anyir, harum, busuk)*. The word **minuman keras** means *minuman yang memabukkan, seperti bir, anggur, arak, tuak*. **Bau** is related to the sense of smell because it can be felt by nose.

The technique used to translate the phrase **reeks of liquor** into **bau minuman keras** are literal translation and adaptation. The translator uses literal translation for the word **reek**, because the word **reek** has the same meaning as **bau**, and adaptation is applied to translate **liquor** into **minuman keras**, the phrase used in the TL that refers to alcoholic drinks.

Datum 3

SOURCE LANGUAGE	TARGET LANGUAGE
When I wake up, the other side of the bed is cold . (3)	Saat aku terbangun, bagian ranjang sebelah kiriku ternyata dingin . (9)

Based on the story, this situation happened when Katniss woke up without Prim beside her and she felt the bed beside her was cold as a sign that no one sleep in there. According to Oxford Advanced Learner's Dictionary (2010), **cold**

means *having a lower than usual temperature; having a temperature lower than the human body* (p 276). Based on its definition, the word **cold** in this context is related to the temperature of an empty space beside Katniss, so it is something that can be felt by skin.

The word **cold** from the SL is translated into **dingin** in the TL. In Indonesian, the word **dingin** is categorized as tactile imagery or *citra perabaan*. According to Kamus Besar Bahasa Indonesia Online (2012), **dingin** means *bersuhu rendah apabila dibandingkan dengan suhu tubuh manusia: tidak panas, sejuk*. As mentioned in its definition, the word **dingin** refers to the temperature of a space that can be felt by skin.

It can be seen the translator uses literal translation technique to translate the word **cold** into **dingin**. The technique is applied because both of words are equivalent in the term of meaning.

Datum 4

SOURCE LANGUAGE	TARGET LANGUAGE
Even so, I always take a moment to listen carefully for the hum that means the fence is live. (5)	Meskipun begitu, aku selalu menunggu sejenak seraya mendengarkan apakah ada dengungan yang berarti pagar ini dialiri listrik. (11)

Based on the story, this situation happened when Katniss wanted to pass the electrified gates that separating the Meadow from the woods. She checked whether the gates were safe to be passed or not by listening the sound from the fence. According to Oxford Advanced Learner's Dictionary (2010), the word

hum means a low continuous sound (p. 733). The word **hum** is categorized as auditory imagery because based on its definition, it is a kind of sound and related to sense of hearing.

The word **hum** from the SL is translated into the word **dengungan** in the TL. In Indonesian, **dengungan** is categorized as auditory imagery or *citra pendengaran*. According to Kamus Besar Bahasa Indonesia Online (2012), **dengungan** means *bunyi yang berdentung*, and **berdentung** means *bergema*. Thus, from its definition, the word the **dengungan** is a kind of sound that can be sensed by ears.

The translator uses literal translation technique to translate the word **hum** into **dengungan**. From both words' definition, it can be seen that the SL word is translated into its one-to-one equivalence in TL.

Datum 5

SOURCE LANGUAGE	TARGET LANGUAGE
My little sister, Prim, curled up on her side, cocooned in my mother's body, their cheeks pressed together. (3)	Adik perempuanku, Prim, bergelung menyamping, menyelusup menempel pada tubuh ibuku, pipi mereka bersentuhan. (9)

Based on the story, this situation happened when Katniss looked her sleeping sister, Prim. In this sentence, the author explained Prim's sleeping position. According to Oxford Advanced Learner's Dictionary (2010), **curled up** is a phrasal verb which means *to lie or sit with your back curved and your arms and legs bend close to your body* (p. 359). Based on its definition, the phrase

curled up is categorized as kinesthetic imagery because its definition indicates a movement.

The phrasal verb **curled up** from the SL is translated into **bergelung** in the TL which is also categorized in Indonesian as kinesthetic imagery or *citra pergerakan*. According to Kamus Besar Bahasa Indonesia (2012), the word **bergelung** means *digulung menjadi selingkar bergulung; berlingkar*. It can be seen from its definition, the word **bergelung** indicates the movement of body.

The translator applies transposition to translate the phrasal verb **curled up** into **bergelung**. It is because a word **bergelung** which conveys the same meaning as the phrase **curled up** used in the TL.

Datum 6

SOURCE LANGUAGE	TARGET LANGUAGE
Haymitch guffaws and we all start laughing except Effie, although even she is suppressing a smile. (107)	Haymitch tertawa terbahak-bahak , dan kami semua tertawa kecuali Effie, meskipun dia tampak menahan senyum. (122)

Based on the story, this situation happened when Katniss talked about what she did in the private training session with Gamemakers, and Haymitch laughed at it. According to Oxford Advanced Learner's Dictionary (2010), the word **guffaw** as a verb means to laugh noisily (p. 66). The word **guffaw** is categorized as auditory imagery since its definition is related to the sound that can be heard by ears.

The word **guffaw** is translated into a phrase **tertawa terbahak-bahak**. In Indonesian, the phrase **tertawa terbahak-bahak** is also categorized as auditory imagery or *citra pendengaran*. According to Kamus Besar Bahasa Indonesia (2012), the word **tertawa** means *melahirkan rasa gembira, senang, geli, dan sebagainya dengan suara berderai*, and **terbahak-bahak** means *nyaring dan keras atau keras-keras*. The phrase is related to the sound and the sense of hearing.

It can be seen the technique applied to translate **guffaw** into **tertawa terbahak-bahak** is transposition. The translator uses this technique to translate the SL word into a longer form in the TL which is phrasal verb without changing its meaning.

Datum 7

SOURCE LANGUAGE	TARGET LANGUAGE
A shriek escapes my lips and I'm having trouble holding the arrow in place. (333)	Aku memekik kecil dan kesulitan memegang panahku. (365)

Based on the story, this situation happened when Katniss and Peeta were being chased by mutts, and then she realized, those mutts are the death tributes. She shrieked because she was surprised. According to Oxford Advanced Learner's Dictionary (2010), **shriek** as a noun means *a loud high shout, for example one that you make when you are excited, frightened, or in pain* (p. 1373). Based on its definition, the word **shriek** is categorized as auditory imagery since its definition refers to a kind of sound that can be heard by ears.

The word **shriek** is translated into a phrase **memekik kecil** in the TL. In Indonesian, the phrase **memekik kecil** is also categorized as auditory imagery or *citra pendengaran*. According to Kamus Besar Bahasa Indonesia (2012), **memekik** means *berteriak; menjerit*, and **kecil** means *kurang besar (keadaannya dan sebagainya), yang biasa; tidak besar*. From its definition, it can be seen **memekik** refers to an activity to produce a sound that can be heard by ears.

The word **shriek** into a phrase **memekik kecil** is translated by using amplification and transposition technique. The amplification is used when the word **shriek** is translated into **memekik** by adding an adjective **kecil** to make it detail. Transposition is applied when **shriek** which is a noun is translated into a verb **memekik**.

Datum 8

SOURCE LANGUAGE	TARGET LANGUAGE
Prim named him Buttercup, insisting that his muddy yellow coat matched the bright flower. (3)	Prim menamainya Buttercup, berkeras menyatakan bahwa warna bulunya yang berwarna kuning lumpur mirip seperti warna bunga yang cerah. (9-10)

Based on the story, this situation happened when Katniss talked about Prim's cat, Buttercup, which sat at Prim's knees. According to the Oxford Advanced Learner's Dictionary (2010), the word **muddy** means *full of or covered in mud* (p. 969), and the word **yellow** means *the colour of lemons or butter* (p. 1727). The phrase **muddy yellow** is categorized as visual imagery because its definition conveys the color of the coat that can be seen by eyes.

The phrase **muddy yellow** from the SL is translated into **berwarna kuning lumpur** in the TL, which is also categorized as visual imagery or *citra penglihatan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), the word **berwarna** means *mempunyai warna; ada warnanya; memakai warna*, **kuning** means *warna yang serupa dengan warna kunyit atau emas murni*, and **lumpur** means *tanah lunak dan berair; tanah becek; luluk*. The phrase refers to a kind color that related to sense of sight.

The translator translates the phrase **muddy yellow** into **berwarna kuning lumpur** by using literal translation and amplification. Literal translation used to translate the phrase **muddy yellow** into **kuning lumpur**. Amplification used since in the TL the word **berwarna** is added before **kuning**. In the TL, the word **warna** or **berwarna** is usually used to mention colours, for example *berwarna kuning* or *warna kuning*.

Datum 9

SOURCE LANGUAGE	TARGET LANGUAGE
I catch the gleam of sunlight on his sword and do as Peeta says. (194)	Aku sempat melihat pantulan sinar matahari di pedang Cato sebelum melakukan apa yang diperintahkan Peeta. (216)

Based on the story, this situation happened when Katniss was chased by Cato, and she was told by Peeta to run. She saw the gleam of sunlight on his sword, and decided to run away. According to Oxford Advanced Learner's Dictionary (2010), **gleam** means *a pale clear light, often reflected from something*

(p. 635), and **sunlight** means *the light from the sun* (p. 1497). Based on its definition, the phrase **the gleam of sunlight** is visual imagery because it is kind of light that can be seen by eyes.

The phrase the **gleam of sunlight** is translated into **pantulan sinar matahari** in the TL. The phrase **pantulan sinar matahari** in Indonesian is also categorized as visual imagery or *citra penglihatan*. According to Kamus Besar Bahasa Indonesia Online (2012), **pantulan** means *gerakan berbalik (arahnya)*, *sinar means pancaran terang (cahaya)*, dan *matahari means benda angkasa, titik pusat tata surya berupa bola berisi gas yang mendatangkan terang dan panas pada bumi pada siang hari*. From its definition, the phrase defines a light that related to sense of sight.

The technique used to translate the phrase gleam of sunlight into **pantulan sinar matahari** is literal translation. The literal translation used to translate phrase **gleam of sunlight** word for word into **pantulan sinar matahari** that shares the same meaning in the same form.

Datum 10

SOURCE LANGUAGE	TARGET LANGUAGE
My first impulse is to scramble from the tree, but I'm belted in. (172)	Hal pertama yang terlintas di benakku adalah bergegas turun dari pohon, tapi aku terikat di atas dengan ikat pinggangku.(192)

Based on the story, the situation happened when Katniss realized that she was in danger and needed to move away from her current place as it was

surrounded by flame and smoke. She came down from the tree and followed animals to run away from the danger. According to Oxford Advanced Learner's Dictionary (2010), **scramble** means *to move quickly, especially with difficulty, using your hands to help* (p. 1324). The word **scramble** is categorized as kinesthetic imagery since its definition shows that the word refers to the movement of body.

The word **scramble** is translated into **bergegas turun** in the TL. **Bergegas turun** in Indonesian is also categorized as kinesthetic imagery or *citra pergerakan*. According to Kamus Besar Bahasa Indonesia Online (2012), **bergegas** means *bercepat-cepat; cepat-cepat; tergesa-gesa, terburu-buru*. **Turun** means *bergerak ke arah bawah, bergerak ke yang tempat lebih rendah dari pada tempat semula*. Thus, it can be seen from its definition that the phrase **bergegas turun** depicts a movement.

The translator uses amplification and transposition to translate **scramble** into **bergegas turun** in the TL. Amplification is applied as the translator adds the word **turun**. The addition of the word **turun** is to emphasize that the phrase refers to the movement as mentioned in its definition. Transposition is applied because the addition of the word **turun** changes the form of the SL which is a word into a phrase **bergegas turun** in the TL.

Datum 11

SOURCE LANGUAGE	TARGET LANGUAGE
My fingers stretch out, seeking Prim's warmth but finding only the	Jemariku terulur, mencari kehangatan Prim tapi hanya

rough canvas cover of the mattress. (3)	menemukan kain kanvas kasar yang menutupi kasur. (9)
--	---

Based on the story, this situation happened when Katniss tried to find Prim, and her hands touched the canvas beside her. According to Oxford Advanced Learner's Dictionary (2010), **rough** means *having a surface that is not even or regular* (p. 1288), and **canvas** means *a strong heavy rough material used to for making tents, sails, etc. and by artist for used for painting on* (p. 207). The phrase **rough canvas** is categorized as tactile imagery. It is because based on its definition, the phrase refers to condition of a surface that can be felt when we touch it by skin.

The phrase **rough canvas** is translated into **kain kanvas kasar** in the TL which is also categorized as tactile imagery or *citra perabaan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), *kain* means *barang yang ditenun dari benang kapas*, **kanvas** means *kain kasar yang kuat, dipakai untuk kemah (layar, kantong surat pos, lukisan, dan sebagainya)*, and **kasar** means *agak besar; tidak halus*. The word **kasar** is related to something that can be sensed by touching it with skin.

The techniques used by translator to translate **rough canvas** into **kain kanvas kasar** are literal translation and amplification. Literal translation used to translate the word **rough** into **kasar**. The amplification is used to translate **kanvas** into **kain kanvas**, because the word **kain** is added to emphasize the type of canvas being talked.

Datum 12

SOURCE LANGUAGE	TARGET LANGUAGE
My mother adores coffee, which we could almost never afford, but it only tastes bitter and thin to me (55)	Ibuku sangat menyukai kopi, yang nyaris tidak sanggup kami beli, tapi rasa kopi di lidahku hanya pahit dan encer. (66)

Based on the story, this situation happened when Katniss was in the dining car, and served some coffee. It remained her about her mother who adored coffee but they could almost never afford it. According to Oxford Advanced Learner's Dictionary (2010), **adore** means *to love somebody or like something very much* (p. 20). Based on its definition, **adore** is categorized as organic imagery because it is related to the internal sense.

The word **adore** in SL is translated into a phrase **sangat menyukai** in the TL. The phrase **sangat menyukai** is also categorized as organic imagery or *citra perasaan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **sangat** means *terlebih lebih (halnya, keadaannya, dan sebagainya); amat; terlalu*. **Menyukai** means *suka akan, suka kepada, menggemari; menaruh minat pd; menaruh kasih kepada; mencintai; menyayangi*. It shows that the definition of the phrase is conveys a feeling.

The translator applies amplification and transposition to translate the word **adore** into **sangat menyukai**. It is amplification because the word **sangat** is added to show the feeling of liking something strongly. Transposition is applied to change the SL word into a phrase in the TL.

Datum 13

SOURCE LANGUAGE	TARGET LANGUAGE
Pity does not get you aid. (179)	Rasa kasihan tidak membuatmu dapat pertolongan. (200)

Based on the story, this situation happened when Katniss's leg was injured. She felt an extreme pain but tried not to show it because she did not want people to pity her. She knew in Hunger Games, the weak one would not get sponsored so pity would give her anything. According to Oxford Advanced Learner's Dictionary (2010), **pity** means *a feeling of sympathy and sadness caused by suffering and troubles of others* (p. 1113). Based on its definition, **pity** is categorized as organic imagery because it is related to the internal sense.

The word **pity** in SL is translated into a phrase **rasa kasihan** in the TL. In Indonesian **rasa kasihan** is also categorized as organic imagery or *citra perasaan*. According to Kamus Besar Bahasa Indonesia Online (2012), **rasa** means *tanggapan indra terhadap rangsangan saraf, seperti manis, pahit, masam terhadap indra pengecap, atau panas, dingin, nyeri terhadap indra perasa, apa yang dialami oleh badan, sifat rasa suatu benda, tanggapan hati terhadap sesuatu*. **Kasih** means *rasa iba, rasa belas kasih*. It can be seen from its definition, the phrase is related to kind of feeling.

The technique used by translator to translate the word **pity** into phrase **rasa kasihan** is transposition and amplification. The translator uses transposition in order to replace the SL word with a phrase in the TL. Amplification is applied

since the word **rasa** is added by translator before the word **kasihan** to emphasize that it is related to human's feeling.

Datum 14

SOURCE LANGUAGE	TARGET LANGUAGE
I have just enough time to release the small, choked sound in my throat and compose myself. (25)	Karena semua kamera tertuju padanya, aku jadi punya waktu berdeham kecil mengeluarkan rasa sesak di tenggorokanku dan menenangkan diriku kembali. (33)

Based on the story, this situation happened when Katniss felt a bunch of emotion until she really wanted to cry. At that moment, Haymitch's action on the stage stole people's attention, so Katniss had time to control her emotion. According to Oxford Advanced Learner's Dictionary (2010), **small** means *not large in size, number, degree, amount, etc* (p. 1403). **Choked** means *to unable to speak normally especially because of the strong emotion; to make somebody feel too emotional to speak normally* (p. 247). **Sound** means *something that you can hear* (p. 1432). The phrase is categorized as auditory because as mentioned in its definition, it is a sound that can be heard.

The phrase **small, choked sound** in SL is translated into a phrase **berdeham kecil** in the TL. The phrase **berdeham kecil** is also categorized in Indonesian as auditory imagery or *citra pendengaran*. According to Kamus Besar Bahasa Indonesia Online (2012), **berdeham** means *berbatuk-batuk kecil yang tertahan*. The word is taken from its base word which is **deham** that means *tiruan bunyi seperti batuk kecil tertahan*. **Kecil** means *kurang besar (keadaannya dan*

sebagainya) daripada yang biasa; tidak besar, sedikit. Based on its definition, **berdeham** is an activity that can make a small sound and it is related to the sense of hearing.

The techniques used to translate the phrase **small, choked sound** into **berdeham kecil** in the TL are literal translation, reduction, and transposition. Literal translation is used to translate the word **small** into **kecil** which has the same meaning in the TL. The translator also uses reduction to omit the word **sound** because **berdeham** is already related to the sound. Transposition is applied since the phrase **choked sound** is replaced by the word **berdeham** in the TL.

Datum 15

SOURCE LANGUAGE	TARGET LANGUAGE
As we walk, I glance over at Gale's face, still smoldering underneath his stony expression. (14)	Saat kami berjalan, aku menoleh memandang wajah Gale, yang tampak masih membara dengan kejengkelan di balik ekspresinya yang tegar. (22)

Based on the story, this situation happened when Katniss walked home with Gale after they came to Madge's house, and she glanced to check whether he was still angry or not. According to Oxford Advanced Learner's Dictionary (2010), **stony** means *showing a lack of feeling or sympathy* (p. 1470). **Expression** means *things that people say, write or do in order to show their feelings, opinions, and ideas* (p. 517). Based on its definition, this phrase is categorized as visual imagery because expression, especially facial expression is something that we see. Thus, it is related to sense of sight.

The phrase **stony expression** in the SL is translated into **ekspresinya yang tegar** in TL. The phrase **ekspresinya yang tegar** is also categorized as visual imagery or *citra penglihatan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **ekspresi** means *pengungkapan atau proses menyatakan (yaitu memperlihatkan atau menyatakan maksud, gagasan, perasaan, dan sebagainya)*. **Yang** means *kata untuk menyatakan bahwa kata atau kalimat yang berikut diutamakan atau dibedakan dari yang lain*. **Tegar** means *keras dan kering, keras kaku; tidak dapat dilenturkan*. It can be seen that the phrase's definition is related to the sense of sight.

The translator applies borrowing and establish equivalent technique to translate the phrase **stony expression** into **ekspresinya yang tegar**. Borrowing is applied by translator to naturalize the word **expression** into **ekspresi** in order to make the word fit the rule of pronunciation in the TL. The word **stony** is translated into **yang tegar** by using establish equivalent. It is because based on its definition in TL dictionary, it refers to the unwavering thing, and in this context, it refers to the character's expression.

Datum 16

SOURCE LANGUAGE	TARGET LANGUAGE
Shiny leather boots lace up to my knees. (67)	Sepatu bot kulit berkilau hingga ke lutut. (78)

Based on the story, this situation happened when Katniss was dressed up for Hunger Games opening ceremony. She wore a coal miner costume and a shiny

leather boots. According to Oxford Advanced Learner's Dictionary (2010), **shiny** means *smooth and bright; reflecting the light* (p. 1363), **leather** means *material made by removing the hair or fur from animal skins and preserving the skins using special process* (p. 847), and **boots** means *a strong shoe that covers the foot and ankle and often the lower part of the leg* (p. 158). Based on its definition, this phrase is categorized as visual imagery because the word **shiny** in the phrase reflects light that is related to sense of sight.

The phrase **shiny leather boots** in the SL is translated into **sepatu bot kulit berkilau** which is also categorized as visual imagery or *citra penglihatan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **sepatu** means *lapik atau pembungkus kaki yang biasanya dibuat dari kulit (karet dan sebagainya), bagian telapak dan tumitnya tebal dan keras*, **bot** means *sepatu yang membungkus kaki hingga di bawah lutut, dibuat dari karet, kulit, dan sebagainya*, and **kulit** means *pemalut paling luar tubuh (manusia, binatang, dan sebagainya); jangat*. Based on its definition **sepatu bot kulit** is a thing that concrete as it is exist and can be seen by eyes. And the word **berkilau** is a word that is related to the sense of sight.

The phrase **shiny leather boots** is translated into **sepatu bot kulit berkilau** by using literal translation, adaptation and amplication technique. The amplication is used to add the word **sepatu** before the word **bot**, and adaptation is used for the word **bot** which is written to fit spelling rules in the TL. Literal translation is used to translate **leather** into **kulit** and **shiny** into **berkilau**.

Datum 17

SOURCE LANGUAGE	TARGET LANGUAGE
By lunch, the muscles in my cheeks are twitching from overuse. (115)	Pada saat makan siang, otot-otot pipiku berkedut karena terlalu sering digunakan. (130)

Based on the story, this situation happened when Katniss was taught by Effie about good manners and postures. She practiced how to walk in front of the public and how to smile to public. She felt tired and because of her tiredness, she felt her cheeks' muscles were twitching. According to Oxford Advanced Learner's Dictionary (2010), **twitching** means *makes a sudden movement, sometimes one that you cannot control* (p. 1610). The phrasal verb **twitching** is categorized as kinesthetic imagery because its definition indicates a movement.

The word **twitching** in the SL is translated into **berkedut** in the TL. In Indonesian, the word **berkedut** is also categorized as kinesthetic imagery or *citra pergerakan*. According to Kamus Besar Bahasa Indonesia Online (2012), **berkedut** means *bergerak karena tarikan urat*. Thus, based on its definition, the word is related to the movement of body.

The technique used to translate the word **twitching** into **berkedut** is literal translation. It is because the translator translates the SL word by word-by-word technique into a word that shares the same meaning and part of speech as a verb.

Datum 18

SOURCE LANGUAGE	TARGET LANGUAGE
Then I'm deluged in lemony foam that I have to scrape off with a heavy	Kemudian aku bermandikan busa berlimpah beraroma jeruk yang

bristled brush. (86)	harus kusingkirkan dengan sikat berbulu. (100)
----------------------	--

Based on the story, this situation happened when Katniss woke up from her sleep and then she took a shower. She used lemony foam to brush her body. According to Oxford Advanced Learner's Dictionary (2010), **lemony** means *tasting or smelling of lemon* (p. 850). **Foam** means *a chemical substance that forms or produces a soft mass of very small bubbles, used for washing, shaving, or putting out fires* (p. 577). Based on its definition, the phrasal verb **lemony foam** is categorized as olfactory imagery. It is because from its definition, it is related to smelling sense.

The phrase **lemony foam** in the SL is translated into **busa berlimpah beraroma jeruk** in the TL. In Indonesian, **beraroma jeruk** is also categorized as olfactory imagery or *citra penciuman*. According to Kamus Besar Bahasa Indonesia Online (2012), **busa** means *gelembung-gelembung putih kecil-kecil (seperti pada sabun, dan sebagainya); buih; suspensi gas dalam zat cair yang cukup stabil (dihasilkan oleh kocokan atau dengan bantuan zat kimia)*. **Berlimpah** means *sangat banyak; berlebih-lebihan*. **Beraroma** means *memiliki bau-bauan yang harum (yang berasal dari tumbuh-tumbuhan atau akar-akaran)*. **Jeruk** means *tumbuhan yang termasuk keluarga Citrus, pada ketiak daun terdapat duri, mempunyai berbagai jenis dan varietas; limau*. Based on its definition, the phrase conveys a kind of smell that can be sensed by nose.

The techniques used to translate the phrase **lemony foam** into **busa berlimpah beraroma jeruk** are amplification and transposition. The

amplification technique is used to translate the word **foam** into **busa berlimpah**, the word **berlimpah** is added as a detail to help the reader understand it. The translator also applies amplification to give more detail information by adding the word **berlimpah** that based on its definition refers to smell. The word **lemony** is translated by using transposition into **beraroma jeruk**, the word is changed from a word into a phrase.

Datum 19

SOURCE LANGUAGE	TARGET LANGUAGE
Not even a little damp . (326)	Bahkan tidak ada bekas lembab sama sekali. (357)

Based on the story, this situation happened when Katniss and Peeta left the cave and went back to the stream. They found the stream was already drained, so Katniss touched it to check whether it is wet or not, and found it is a little damp. According to Oxford Advanced Learner's Dictionary (2010), **a** is *an indefinite article that used before uncountable nouns when these have an adjective in front of them* (p. 1), **damp** as *an adjective means slightly wet, often in a way that is unpleasant* (p. 367). Based on its definition, the word **damp** is categorized as tactile imagery because it is a condition of something that can be felt when we touch it by skin.

The word **damp** in the SL is translated into a phrase **bekas lembab** in the TL. The phrase **bekas lembab** is also categorized as tactile imagery or *citra perabaan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online

(2012), **bekas** means *tanda yang tertinggal atau tersisa (sesudah dipegang, diinjak, dilalui, dan sebagainya); kesan*. **Lembab** means *mengandung air (tentang hawa dan sebagainya); tidak kering benar (tentang tembakau dan sebagainya)*. Based on its definition, the phrase refers to a condition of something that can be sensed by touching it with skin.

The technique used to translate the word **damp** into **bekas lembab** is transposition. It because the word is translated by adding the word **bekas** as its definition states that the word conveys about a sign of something is remaining and in this phrase it refers to water.

Datum 20

SOURCE LANGUAGE	TARGET LANGUAGE
“Yes,” hisses Effie Trinket. (46)	“Ya,” desis Effie Trinket (57)

Based on the story, this situation happened when Katniss, Peeta, and Effie talked about Haymitch, and Effie started complaining about Haymitch’s manner and his drinking habit. She showed her displeasure with the way she hissed toward Katniss and Peeta who did not find Haymitch as a trouble. According to Oxford Advanced Learner’s Dictionary (2010), **hiss** means *to make a sound like a long ‘s’ to show disapproval of somebody or something, especially an actor or a speaker* (p. 711). Based on its definition, the word **hiss** is categorized as an auditory imagery because it is kind of sound that is related to the sense of hearing.

The word **hiss** in the SL is translated into **desis** in the TL. The word **desis** is also categorized in Indonesian as an auditory imagery or *citra pendengaran*.

According to Kamus Besar Bahasa Indonesia Online (2012), **desis** means *bunyi yang lebih lembut daripada desus (seperti orang meniup atau berbisik)*, which is related to the sense of hearing.

The translator uses literal translation to translate the word **hiss** to **desis** in the TL. It is because in the TL, **desis** is a noun that equivalent in the term of meaning with the word **hiss**.

Datum 21

SOURCE LANGUAGE	TARGET LANGUAGE
Another light, daylight , begins to softly emerge. (177)	Cahaya lain, cahaya dini hari , perlahan-lahan muncul. (198)

Based on the story, the situation happened when Katniss tried to walk to a tree after fireballs attack but the smoke still thick in the air. But then, she saw the daylight that begins to emerge. According to Oxford Advanced Learner's Dictionary (2010), **daylight** means *the light that comes from the sun during the day* (p. 371). The word **daylight** is categorized as visual imagery because the phrase's definition refers to the kind of light that can be seen by eyes. Thus, the phrase is related to the sense of sight.

The word **daylight** in the SL is translated into a phrase **cahaya dini hari** in the TL. It is because the phrase is also categorized as visual imagery or *citra penglihatan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **cahaya** means *sinar atau terang (dari sesuatu yang bersinar seperti*

*matahari, bulan, lampu) yang memungkinkan mata menangkap bayangan benda-benda di sekitarnya, and **dini hari** means *pagi-pagi benar (pukul 03.00—05.00)*. Thus, it can be seen from its definition, the phrase is related to the sense of sight.*

The translator applies amplification and transposition to translate the word **daylight** into **cahaya dini hari**. It is amplification because the addition of the word **dini hari** explicitly tells the reader about when the situation happened. Transposition is used to change the word **daylight** into a phrase **cahaya dini hari**.

Datum 22

SOURCE LANGUAGE	TARGET LANGUAGE
Then I just lie curled up on the bed, stroking the silken sheets , watching the sun set over the artificial candy Capitol. (104)	Kemudian aku bergelung di ranjang, mengelus seprai sutra yang lembut , melihat matahari terbenam di Capitol yang penuh warna buatan. (118)

Based on the story, the situation happened when Katniss locked herself after attended the private training session with the Gamemakers. She thought she ruined her training session, so she felt upset. She did not want to face her team and chose to lie down in her bed. According to Oxford Advanced Learner's Dictionary (2010), **silken** is *an adjective that usually used before noun and means soft, smooth, shiny like silk* (p. 1382), and **sheet** means *a large piece of thin cloth used on a bed to lie on or lie under* (p. 1360). The phrase **silken sheets** is categorized as a tactile imagery because it refers to the condition of a surface that can be felt by touching with skin.

The phrase **silken sheet** in the SL is translated into **seprai sutra yang lembut** in the TL. The phrase **seprai sutra yang lembut** is also categorized as tactile imagery or *citra perabaan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **seprai** means *kain alas tempat tidur, ditempatkan di atas kasur (tempat tidur, dipan)*, **sutra** means *benang halus dan lembut yang berasal dari kepompong ulat sutra*, **yang** means *kata untuk menyatakan bahwa kata atau kalimat yang berikut diutamakan atau dibedakan dari yang lain*, and **lembut** *lunak dan halus (tidak keras); lemas (tidak kaku); lemah (mudah dilentuk)*. Its definition shows that the word *lembut* is related to the sense of touch that felt by skin.

The techniques used by translator to translate the phrase **silken sheet** into **seprai sutra yang lembut** by using literal translation and amplification. The literal translation technique is used to translate the word **sheet** into **seprai** that has the same meaning in the TL. Amplification technique is used to translated the word **silken** into **sutra yang lembut** by explicative paraphrasing the information of the SL word based on its definition.

Datum 23

SOURCE LANGUAGE	TARGET LANGUAGE
I arbitrarily punch buttons on the control board and end up hopping from foot to foot as alternating jets of icy cold and steaming hot water assault me. (86)	Dengan asal-asalan aku memencet tombol di papan kendali, akibatnya aku jadi melompat-lompat ketika semprotan air sedingin es dan panas menusuk menyerangku. (99)

Based on the story, the situation happened when Katniss went to the bathroom to take a morning shower. She randomly pressed button, so it caused her body was hit by cold and hot water at the same time. According to Oxford Advanced Learner's Dictionary (2010), **icy** means *very cold* (p. 742), **cold** means *having a lower than usual temperature; having a temperature lower than the human body* (p. 276). **Steaming** means *very hot* (p. 1461), **hot** means *having a high temperature; producing heat* (p. 727), and **water** means *a liquid with colour, smell or taste that falls as rain, is in lakes, rivers, and seas, and is used for drinking, washing, etc* (p. 1678). Based on its definition, the phrase **icy cold and steaming hot water** is categorized as tactile imagery, because it is related to water temperature condition that can be felt by skin.

The phrase **icy cold and steaming hot water** in the SL is translated into **air sedingin es dan panas menusuk**. In Indonesian, the phrase **air sedingin es dan panas menusuk** is also categorized as tactile imagery or *citra perabaan*. According to Kamus Besar Bahasa Indonesia Online (2012), **air** means *cairan jernih tidak berwarna, tidak berasa, dan tidak berbau yang terdapat dan diperlukan dalam kehidupan manusia, hewan, dan tumbuhan yang secara kimiawi mengandung hidrogen dan oksigen*, **panas** means *hangat sekali, lawan dingin*. **Se-** means *sama* and **dingin** means *bersuhu rendah apabila dibandingkan dng suhu tubuh manusia; tidak panas; sejuk*. **Es** means *air beku; air membatu*. **Menusuk** means *mencocok dengan barang yang runcing, mencoblos*. Based on its definition, the phrase conveys about temperature that can be felt by skin, so it is related to the sense of touch.

The phrase **icy cold and steaming hot water** is translated into **air sedingin es dan panas menusuk** by using literal translation, adaptation and establish equivalent. Literal translation is used to translate the word **water** into **air** because the word is translated that has same mean and part of speech in the TL. Adaptation is used to translate **icy cold** into **sedingin es** because it is translated by using familiar word used in the TL. Establish equivalent is used to translate **steaming hot** into **panas menusuk**. Based on its definition, the word **menusuk** has different meaning with the SL word, but it is used in this sentence in order to tell the reader why the character feels assaulted by the water.

Datum 24

SOURCE LANGUAGE	TARGET LANGUAGE
Gray light is leaking through the curtains when the rapping rouses me. (54)	Cahaya kelabu membias di antara tirai ketika suara ketukan membangunkanku. (65)

Based on the story, the situation happened when Katniss was in her room, she felt upset but she could not cry. And then, she was woken up when grey light started leaking through the curtains to her rooms. According to Oxford Advanced Learner's Dictionary (2010), **gray or grey** means *having the colour of smoke* (p. 658), and **light** means *the energy from the sun, a lamp, etc. that makes it possible to see things* (p. 860). The phrase **gray light** is categorized as visual imagery. It is because from its definition, it can be seen the phrase is related to the colour and light that can be seen by eyes.

The phrase **gray light** in the SL is translated into **cahaya kelabu** in the TL. The phrase **cahaya kelabu** is also categorized as visual imagery or *citra penglihatan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **cahaya** means *sinar atau terang (dari sesuatu yang bersinar seperti matahari, bulan, lampu) yang memungkinkan mata menangkap bayangan benda-benda di sekitarnya*, and **kelabu** means *warna antara hitam dan putih, seperti warna abu; abu-abu*. Based on its definition, the phrase consist words that refers to light and colour, and related to the sense of sight.

The translator applies literal translation in order to translate the word **gray light** into **cahaya kelabu**. It is literal translation because in TL, the SL word is expressed using the same phrase that has the same meaning.

Datum 25

SOURCE LANGUAGE	TARGET LANGUAGE
My spirits fall at the sickly sweet scent . (276)	Semangatku pupus ketika mencium aroma yang teramat manis . (304)

Based on the story, this situation happened when Katniss tried to think a way to cure Peeta. She then found parachutes to make a medicine. She found out that its smell is similar to the one that used as medicine in District 12. According to Oxford Advanced Learner's Dictionary (2010), **sickly** means *something that makes you feel sick, especially because it is too sweet or full of false emotion* (p. 1377), **sweet** means *containing, or tasting as if it contains a lot of sugar* (p. 1510), and then **scent** means *the pleasant smell that something has* (p. 1318). Based on

its definition, the phrase **sickly sweet scent** is categorized as olfactory imagery. It is because the phrase conveys about something that can be smelled by nose, so it is related to smelling sense.

The phrase **sickly sweet scent** in the SL is translated into **aroma yang teramat manis**. The phrase **aroma yang teramat manis** is also categorized as olfactory or *citra penciuman* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **aroma** means *bau-bauan yang harum (yang berasal dari tumbuh-tumbuhan atau akar-akaran)*, **teramat** means *terlampau sangat*, and **manis** means *rasa seperti rasa gula*. Thus, from its definition, it can be seen the phrase is related to sense of smelling.

The phrase **sickly sweet scent** is translated into **aroma yang teramat manis** by using literal translation and establish equivalent. Literal translation is used by translator to translated **sweet** word by word into the word **manis**, and also the word **scent** into **aroma**. Establish equivalent is applied as the word **sickly** is replaced by using **yang teramat** that used in TL to emphasize something and based on its definition, it conveys the same message of the word **sickly**.

Datum 26

SOURCE LANGUAGE	TARGET LANGUAGE
Now that I'm conscious and moving, I'm growing more and more anxious about him. (351)	Sekarang aku sadar dan bergerak, dan makin lama merasa gelisah memikirkannya. (384)

Based on the story, the situation happened after the Hunger Games ended. Both Katniss and Peeta were not in a good condition and Katniss worried about

Peeta's condition. According to Oxford Advanced Learner's Dictionary (2010), **anxious** means feeling *worried or nervous* (p. 54). **Anxious** is categorized as organic imagery since the word conveys the feeling of human, so it is related to the internal sense.

The word **anxious** in the SL is translated into **gelisah** in the TL. The word is also categorized as organic imagery or *citra perasaan* in Indonesian. According to Kamus Besar Bahasa Indonesia Online (2012), **gelisah** means *tidak tenteram, selalu merasa khawatir (tentang suasana hati); tidak tenang (tentang tidur); tidak sabar lagi dalam menanti dan sebagainya; cemas*, which conveys the emotion that is felt by somebody.

The word **anxious** is translated into **gelisah** by using literal translation technique. The translator applies this technique since the word **gelisah** is equivalent with **anxious** based on its definition. Both words refer to the kind of feeling that can be felt by human being.

Datum 27

SOURCE LANGUAGE	TARGET LANGUAGE
I take a sip of the hot, sweet, creamy liquid and a shudder runs through me. (55)	Aku meminum seteguk cairan panas, manis, kental itu dan langsung berkidik. (66)

Based on the story, the situation happened when Katnis came to the dining car, she was served with enormous meals. One of them is hot chocolate, that she took a sip to taste it. According to Oxford Advanced Learner's Dictionary (2010),

creamy means *thick and smooth like cream; containing a lot of cream* (p. 344), and **liquid** means *a substance that flows freely and is not a solid or a gas, for example water or oil* (p. 868). Based on its definition and the context, the phrase **creamy liquid** is categorized as gustatory imagery because in this sentence the phrase refers to the condition of a liquid that tasted by tongue when Katniss drinks it.

The phrase **creamy liquid** in the SL is translated into the word **kental** in the TL. In Indonesian, the word **kental** is also categorized as gustatory imagery or *citra pengecapan*. According to Kamus Besar Bahasa Indonesia Online (2012), **kental** means *antara cair dan keras; pekat (tidak cair); hampir beku*. The word **kental** in this sentence conveys the liquid's condition that tasted by tongue since it refers to the liquid drunk by Katniss.

The phrase **creamy liquid** is translated into the word **kental** by using reduction and transposition. Reduction is used to omit the word **liquid** in the TL. Based on its definition, the word **kental** is already related to the liquid condition. Transposition technique is used to change the phrase **creamy liquid** into the word **kental**.

Datum 28

SOURCE LANGUAGE	TARGET LANGUAGE
I prop myself up on one elbow. (3)	Aku bertumpu pada sikuku. (9)

Based on the story, the story happened when Katniss wake up from her sleep, and try to find her sister who supposed to sleep beside her but then was

found cocooned in their mother's body. According to Oxford Advanced Learner's Dictionary (2010), **prop up** means *to prevent something from falling by putting something under it to support it* (p. 1175). Based on its definition, the phrase **prop up** is categorized as kinesthetic imagery because **prop up** is a verb that refers to the movement of body.

The phrase **prop up** in the SL is translated into the word **bertumpu** in the TL. The word **bertumpu** is also categorized as kinesthetic imagery or *citra pergerakan* in Indonesian as its definition according to Kamus Besar Bahasa Indonesia Online (2012), the word **bertumpu** means *kaki, tangan, dan sebagainya bertekan pada; berjejak pada*. Thus, it can be seen that the word indicates a body movement.

The phrase **prop up** is translated into a word **bertumpu** by using transposition. The transposition technique is used to change the phrase **prop up** into a shorter form which is a word **bertumpu**. From its definition, **bertumpu** also refers to the body movement.

Datum 29

SOURCE LANGUAGE	TARGET LANGUAGE
The roar of the crowd is deafening. (133)	Sorakan penonton terdengar memekak telinga. (150)

Based on the story, the situation happened when Peeta confessed his feeling toward Katniss in front of audiences when they were interviewed for television show. And then, the audiences responded his declaration of love with

roar. According to Oxford Advanced Learner's Dictionary (2010), **roar** means *a loud deep sound made by an animal, especially by a lion, or somebody's voice* (p. 1280). **Roar** is categorized as auditory imagery because its definition refers to the sound and related to sense of hearing.

The word **roar** in the SL is translated into **sorakan** in the TL. The word **sorakan** is also categorized as auditory imagery or *citra pendengaran* in Indonesian. According to Kamus Bahasa Indonesia Online (2012), **sorak** means *suara teriak dan pekik (tanda gembira atau senang)*, and **-an** is *suffiiks pembentuk nomina; hasil tindakan; buatan; catatan; didikan*. From its definition, it can be seen that the word conveys a kind of sound and related to sense of hearing.

The technique used to translate the word **roar** into **sorakan** is adaptation. It is because the word **roar** is replaced not by a word that has the same meaning based on its definition but a word that conforms in the TL culture and can be used to convey the same message.

Datum 30

SOURCE LANGUAGE	TARGET LANGUAGE
A foul, rotten taste pervades my mouth, and the water has little effect on it. (196)	Rasa yang busuk dan tengik menguasai mulutku, dan air tidak mengurangi rasanya. (218)

Based on the story, the situation happened after Katniss woke up after she passed out. She tried to drink water but then she felt it did not taste good because her swollen body after got stung by wasps and ants. According to Oxford Advanced Learner's Dictionary (2010), **foul** means *dirty and smelling bad, very*

unpleasant; very bad (p. 589), **rotten** is an adjective of food, word, etc that has decayed and cannot be eaten or used (p. 1288), and then **taste** means *the particular quality that different foods and drinks have that allows you to recognize them when you put them in your mouth* (p. 1529). Based on its definition, the phrase **foul, rotten taste** is categorized as gustatory imagery because **foul** and **rotten** in this sentence is used to express how bad the food taste.

The phrase **foul, rotten taste** in the SL is translated into **rasa yang busuk dan tengik** in the TL which is also categorized as gustatory imagery or *citra pengecapan* According to Kamus Bahasa Indonesia Online (2012), **rasa** means *tanggapan indra terhadap rangsangan saraf, seperti manis, pahit, masam terhadap indra pengecap, atau panas, dingin, nyeri terhadap indra perasa; apa yang dialami oleh badan. Yang* means *kata untuk menyatakan bahwa kata atau kalimat yang berikut diutamakan atau dibedakan dari yang lain. Busuk* means *rusak dan berbau tidak sedap (tentang buah, daging, dan sebagainya). Dan* means *penghubung satuan bahasa (kata, frasa, klausa, dan kalimat) yang setara, yang termasuk tipe yang sama serta memiliki fungsi yang tidak berbeda. Tengik* means *berbau atau berasa tidak sedap (seperti bau minyak kelapa yang sudah lama); berbau busuk*. Based on its definition, it can be seen the word refers to the taste of food.

The phrase **foul, rotten taste** is translated into **rasa yang busuk dan tengik** by using amplification and establish equivalent. Amplification is applied as the word **rasa** is added to emphasize that the phrase is related to taste of something. Establish equivalent is applied to translate the word **foul** into **yang**

busuk and **rotten** into **tengik** which can be found in TL's dictionary and used in daily conversation.

Datum 31

SOURCE LANGUAGE	TARGET LANGUAGE
Cinna jumps off the chariot and has one last idea (69)	Cinna melompat turun dari kereta kuda dan punya gagasan terakhir (81)

Based on the story, the situation happened when Katniss and Peeta were about to ride out along with other tributes from other districts, Cinna approach them to light fire on their clothes. Cinna then jumps off the chariot and told them to hold hands. According to Oxford Advanced Learner's Dictionary (2010), **jump** means *to move quickly off the ground or away from a surface by pushing yourself with your legs and feet* (p. 811). **Off** is an adverb. *For special uses of off in phrasal verbs, look at the entries for the verbs* (p. 1018). Based on its definition, **jump off** is categorized as kinesthetic imagery because it is a movement of body.

The phrase **jump off** in the SL is translated into a phrase **melompat turun** in the TL. The phrase **melompat turun** in Indonesian is also categorized as kinesthetic imagery or *citra pergerakan*. According to Kamus Besar Bahasa Indonesia Online (2012), **melompat** means *melakukan gerak dengan mengangkat kaki ke depan (ke bawah, ke atas) dengan cepat; meloncat*. **Turun** means *bergerak ke arah bawah; bergerak ke tempat yang lebih rendah daripada tempat semula*. Thus, its definition refers to a movement of body.

The technique used by translator to translate the phrase **jump off** into **melompat turun** is literal translation. In the TL text, the translator uses a phrase that based on its definition is equivalent in term of meaning and grammatical form with the SL phrase.

Datum 32

SOURCE LANGUAGE	TARGET LANGUAGE
The pounding music , the cheers, the admiration work their way into my blood, and I can't suppress my excitement. (70)	Musik yang bertalu-talu , sorakan, dan pemujaan mengalir masuk ke dalam darahku, dan aku tidak bisa menahan rasa girangku. (82)

Based on the story, the situation happened when the tributes rode chariots in the Hunger Games opening ceremony. The music and cheers are loud and make Katniss excited. According to Oxford Advanced Learner's Dictionary (2010), **Pounding** means *a very loud repeated noise, such the sound of something hitting something else hard; the sound or the feeling of your heart beating strongly* (p. 1145), and **music** means *sounds that are arranged in a way that is pleasant or exciting to listen to* (p. 973). Based on its definition, the phrase the **pounding music** is categorized as auditory imagery because the word music in this context refers to the sound that played, and sound is related to the sense of hearing.

The phrase the **pounding music** in the SL is translated into **musik yang bertalu-talu** in the TL. In Indonesian, the phrase **musik yang bertalu-talu** is also categorized as auditory imagery or *citra pendengaran*. According to Kamus Besar Bahasa Indonesia Online (2012), **musik** means *ilmu atau seni menyusun nada*

*atau suara dalam urutan, kombinasi, dan hubungan temporal untuk menghasilkan komposisi (suara) yang mempunyai kesatuan dan kesinambungan; nada atau suara yang disusun demikian rupa sehingga mengandung irama, lagu, dan keharmonisan (terutama yang menggunakan alat-alat yang dapat menghasilkan bunyi-bunyi itu). Yang means kata untuk menyatakan bahwa kata atau kalimat yang berikut diutamakan atau dibedakan dari yang lain. Bertalu-talu means terus-menerus tiada henti-hentinya; tidak putus-putus; berulang-ulang. It can be seen from its definition that the phrase is related to the **musik** which is a kind of sound that can be heard by ears.*

The translator translates the phrase the **pounding music** into **musik yang bertalu-talu** by using establish equivalent and borrowing. The establish equivalent is applied to translate **pounding** into **bertalu-talu** which based on its definition conveys about repeated action and does not specifically related to the sound but used in the TL. And the word **music** is naturalized into **musik** in the TL by using borrowing technique in order to make it fit rules of spelling in the TL.

Datum 33

SOURCE LANGUAGE	TARGET LANGUAGE
For a moment, my eyes are dazzled by the bright sunlight and I'm conscious only of a strong wind with the hopeful smell of pine trees. (147)	Sesaat, mataku dibutakan silau matahari yang terang , aku hanya bisa merasakan hembusan angin yang kuat membawa aroma pohon-pohon pinus yang memberi harapan (164)

Based on the story, the situation happened when the Hunger Games was about to start. All the tributes were pushed out into the open air, and Katniss felt dazzled but the bright sunlight. According to Oxford Advanced Learner's Dictionary (2010), **bright** means *full of light, shining strongly (p. 173)* and **sunlight** means *the light from the sun (p. 1495)*. Based on its definition, **bright sunlight** is categorized as visual imagery because the phrase is related to the light that can be seen by eyes and it is related to the sense of light.

The word **bright sunlight** in the SL is translated into **silau matahari yang terang** which is also categorized as visual imagery or *citra penglihatan* in the TL. According to Kamus Bahasa Indonesia Online (2012), **silau** means *berkilau-kilau pandangannya, tidak dapat melihat nyata karena terlampau terang cahayanya*. **Matahari** means *benda angkasa, titik pusat tata surya berupa bola berisi gas yang mendatangkan terang dan panas pada bumi pada siang hari*. **Yang** means *kata untuk menyatakan bahwa kata atau kalimat yang berikut diutamakan atau dibedakan dari yang lain*. And then, **terang** means *dalam keadaan dapat dilihat (didengar); nyata; jelas; cerah; bersinar*. From the definition, the word *silau* refers to *cahaya* or light and *cahaya* or light is related to the sense of sight.

The phrase **bright sunlight** is translated by using literal translation and transposition into **silau matahari yang terang**. Literal translation is used to translate the word **bright** into **yang terang** and transposition used to translate **sunlight** which is a word into a phrase, **silau matahari**.

CHAPTER IV

CONCLUSION

This chapter presents the conclusion of data analysis in chapter three conducted in order to answer the statement of the problems in chapter one. This chapter is conducted after analyzing 33 imageries that purposely sampling from 110 imageries in data bank. The data are analyzed based on Perrine's theory of imagery, and Molina and Albir's theory of translation techniques. The researcher also used Pradopo's theory of imagery in Indonesian and found that all the data are translated into the same category from SL into TL.

Perrine and Arp categorize imagery into seven types, namely visual imagery, auditory imagery, olfactory imagery, gustatory imagery, tactile imagery, organic imagery, and kinesthetic imagery. All the seven types of imagery are found in the novel and used in this research. There are seven data listed as visual

imagery since those data are related to sense of sight. They are *muddy yellow*, *stony expression*, *gray light*, *shiny leather boots*, *bright sunlight*, *daylight*, and *gleam of sunlight*.

There are seven data listed as auditory imagery since those data are related to the sense of hearing. They are *hum*, *small choked sound*, *hisses*, *pounding music*, *guffaws*, *roar*, and *shriek*. There are three data listed as olfactory imagery since those data are related to the sense of smelling. They are *reeks of liquor*, *lemony foam*, and *sickly sweet scent*. There are two data listed as gustatory imagery since those data are related to the sense of taste. They are *sweet*, and *foul rotten taste*.

There are five data listed as tactile imagery since those data are related to the sense of touch. They are *icy cold and steaming hot water*, *silken sheets*, *damp*, *rough canvas*, and *cold*. There are three data listed as organic imagery since those data are related to the sense inner feeling. They are *adores*, *pity*, and *anxious*. There are six data listed as kinesthetic imagery since those data are related to sense of body movement. They are *stretch out*, *curled up*, *prop up*, *scramble*, *jump off*, and *twitching*.

There are eighteen translation techniques proposed by Molina and Albir. However, after analyzing 33 data, the researcher only found seven techniques used to in this research. They are literal translation, transposition, adaptation, establish equivalent, amplification, borrowing, and reduction. In this research, there are fourteen data are translated by using one type of technique, sixteen data

which are translated by using two types of technique, and three data are translated by using three types of technique.

There are seventeen data which are translated by using literal translation. Literal translation applied because the data in the SL text is translated word by word into the words or phrases that have the same meaning and part of speech in the TL text. There are fourteen data which are translated by using transposition. Transposition applied because there is a change in of the grammatical category. There is four data which are translated by using adaptation. Adaptation applied because the data from SL are translated by replacing them with word or phrase that familiar in the TL.

There are eleven data which are translated by using amplification. Amplification applied because the translator adds the detail of the data. There are five data which are translated by using establish equivalent. Establish equivalent applied because the translator replaces the data in the TL text by using word or phrase that already recognized by TL dictionaries or language in use. There are two data which are translated by using borrowing, specifically naturalization. Borrowing applied because the translator borrows the words from the SL and adapts to the rule of pronunciation in the TL. There are two data that translated by using reduction. Reduction applied because there is information of the data in the SL is omitted in the TL.

The types of imagery that mostly found in this research are visual imagery and auditory imagery. It is because the sense of sight and hearing are often used by the characters in *The Hunger Games* novel. Furthermore, the technique that

mostly found in this research is literal translation. The technique is used to translate the data word by word into the words or phrases that have the same meaning and part of speech in the TL text.

Thus, it can be concluded that the theories of translation technique and imagery are applicable to be applied in this research. It is because the theories can be used to analyze the data in this research which tends to be in the short form such as word and phrase.

REFERENCES

- Ardi, H. (2012). Is Theory of Translation Needed to Build Students' Translation Competence?. *Revitalizing the Teaching of Languages and Arts*, 320-328.
- Fraenkel, J.R., & Wallen, N.E. (2006). *How to Design and Evaluate Research in Education 6th Edition*. New York: McGraw-Hill.
- Hatim, B., & Mason, I. (1997). *The Translator as Communicator*. London: Routledge.
- Hendrastuti, R., Nababan, M.R., Wiratno, T. (2013). Kajian Terjemahan Metafora yang Menunjukkan Sikap dalam Buku Motivasi *The Secret*. *TransLing Journal: Translation and Linguistic*. Vol 1, No 1., 21-35.
- Hoed, B.H. 2006. *Penerjemah dan Kebudayaan*. Jakarta: Pustaka Jaya.
- Kamus Besar Bahasa Indonesia Online. (2012). Retrieve from <http://kbbi.web.id/>
- Kuncara, S.D, Nababan, M.R, & Samiati, S. (2013). Analisis Terjemahan Tindak Tutur Direktif Pada Novel *The Godfather* dan Terjemahannya dalam Bahasa Indonesia. *TransLing Journal: Translation and Linguistic*. Vol 1, No 1. 1-20.
- Larson, N. (1998). *Meaning Based Translations: A Guide to Cross-Language Equivalence* (2ed.). New York: University Press of America.
- Llorens, D. (n.d.). The Analysis of Poetic Imagery. *Jornades de Foment de la Investigació*.
- Moentaha, S. (2006). *Bahasa dan Terjemahan*. Bekasi: KBI.
- Molina, L., & Albir, A.H. (2002). Translation Techniques Revisited: A Dynamic and Functionalist Approach. *Meta*, Vol. XLVII, No. 4., 498-512.
- Nababan, D.J. (2013). Metode, Strategi, dan Teknik Penerjemahan: Sebuah Tinjauan Mendalam. *Kongres Linguistik Nasional XII* (pp. 43-54). Surakarta: Masyarakat Linguistik Indonesia.
- Newmark, P. (1988). *A Textbook of Translation*. NewYork: Prentice Hall.
- Nida, E., & Taber, C. (1982). *The Theory and Practice of Translation*. Leiden: E.J. Brill.

- Perrine, L., & Arp, T. (2001). *Sound and Sense: An Introduction to Poetry*. New York: Harcourt, Brace & World, Inc.
- Pradopo, R.J. (1987). *Pengkajian Puisi: Analisis Strata dan Semiotik*. Yogyakarta: Universitas Gadjah Mada.
- Putri, N.D. (2012). *An Analysis of The Translation of Imagery in The Adventure of Huckleberry Finn novel by Mark Twain*. Jakarta: STBA LIA Jakarta.
- Silalahi, R. (2009). *Dampak Teknik, Metode, dan Ideologi Penerjemahan pada Kualitas Terjemahan Teks Medical-Surgikal Nursing dalam Bahasa Indonesia*. Medan: Universitas Sumatera Utara.

DICTIONARIES

- Oxford Dictionaries Online. (2013). Retrieved from <http://www.oxforddictionaries.com/>
- Oxford Advanced Learner's Dictionary (8th ed). (2010). New York: Oxford University Press.

APPENDIX

I. Imagery

1. Auditory imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	Even so, I always take a moment to listen carefully for the hum that means the fence is live. (5)	Meskipun begitu, aku selalu menunggu sejenak seraya mendengarkan apakah ada dengungan yang berarti pagar ini dialiri listrik. (11)
2	Prim is screaming hysterically behind me. (23)	Prim menjerit histeris di belakangku. (31)
3	I have just enough time to release the small, choked sound in my throat and compose myself. (25)	Karena semua kamera tertuju padanya, aku jadi punya waktu berdeham kecil mengeluarkan rasa sesak di tenggorokanku dan menenangkan diriku kembali. (33)
4	“What does it matter?” he repeats gruffly . (23)	“Apa masalahnya?” ulang sang Wali Kota dengan suara serak . (31)
5	Instead, the <i>jabberjays</i> mated with female mockingbirds, creating a whole new species that could replicate both bird whistles and human melodies. (43)	Malahan, burung-burung <i>jabberjay</i> itu kawin dengan <i>mockingbird</i> betina menciptakan spesies baru yang bisa meniru siulan burung dan melodi manusia. (53)
6	Then one gives a high-pitched warning call . (163)	Lalu ada seekor burung yang memekikkan peringatan bernada tinggi . (182)
7	“Yes,” hisses Effie Trinket. (46)	“Ya,” desis Effie Trinket (57)
8	“I miss supper?” he says in a slurred voice . (47)	“Aku ketinggalan makan malam ya?” katanya dengan suara tidak jelas . (57)
9	“Here’s some advice. Stay alive,” says Haymitch, and then bursts out laughing . (56)	“Ini nasihat untukmu. Usuhakan tetap hidup,” Haymitch kemudian tertawa terbahak-bahak . (67)
10	The pounding music , the cheers, the admiration work their way into my blood, and I can’t suppress my excitement. (70)	Musik yang bertalu-talu , sorakan, dan pemujaan mengalir masuk ke dalam darahku, dan aku tidak bisa menahan rasa girangku. (82)
11	Haymitch guffaws and we all start	Haymitch tertawa terbahak-

	laughing except Effie, although even she is suppressing a smile. (107)	bahak , dan kami semua tertawa kecuali Effie, meskipun dia tampak menahan senyum. (122)
12	Effie Trinket lets out a squeal , and everybody is slapping me on the back and cheering and congratulating me. (108)	Effie Trinket menjerit , semua orang menepuk punggungku, mumujiku, dan memberi selamat padaku. (123)
13	I'm also giggling , which I think I've done maybe never in my lifetime. (128)	Aku juga tertawa terkekeh-kekeh , yang tak pernah aku lakukan seumur hidupku. (144)
14	The cameras are right on the Gamemakers, who are chuckling and nodding. (128)	Kamera menyoroti para juri yang tergelak dan mengangguk. (144)
15	The roar of the crowd is deafening. (133)	Sorakan penonton terdengar memekak telinga. (150)
16	The crowd is murmuring in agreement, a few have even given agonized cries. (133)	Penonton ikut bergumam setuju, bahkan ada yang memekik sedih. (149)
17	"What's going on?" says Effie, a note of hysteria in her voice. (134)	"Ada apa?" tanya Effie, suaranya terdengar histeris . (151)
18	Peeta peers through the rocks and then gives a whoop . (302)	Peeta mengintip di antara bebatuan lalu bersorak . (332)
19	A shriek escapes my lips and I'm having trouble holding the arrow in place. (333)	Aku memekik kecil dan kesulitan memegang panahku. (365)
20	His body is familiar to me—the way it moves, the smell of wood smoke, even the sound of his heart beating I know from quiet moments on a hunt—but this is the first time I really feel it, lean and hard-muscled against my own. (38)	Tubuhnya terasa tidak asing lagi – caranya bergerak, aroma kayu yang terbakar, bahkan suara detak jantungnya yang kukenal dari momen-momen sunyi saat berburu – tapi ini pertama kalinya aku sungguh-sungguh merasakannya, otot yang liat dan keras menempel pada tubuhku. (48)
21	I hear her give a sharp squeal as her hands hit the ground, but nothing happens. (218)	Aku mendengarnya memekik nyaring saat kedua tangannya menyentuh tanah, tapi tak terjadi apa-apa. (241)

2. Visual imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	Prim named him Buttercup, insisting that his muddy yellow	Prim menamainya Buttercup, berkeras menyatakan bahwa

	coat matched the bright flower. (3)	warna bulunya yang berwarna kuning lumpur mirip seperti warna bunga yang cerah. (9-10)
2	As we walk, I glance over at Gale's face, still smoldering underneath his stony expression . (14)	Saat kami berjalan, aku menoleh memandang wajah Gale, yang tampak masih membara dengan kejengkelan di balik ekspresinya yang tegar . (22)
3	To my surprise, my mother has laid out one of her own lovely dresses for me. (15)	Yang membuatku terkejut, ibuku sudah mengeluarkan salah satu gaun indah nya untukku. (22)
4	Through the crowd, I spot Gale looking back at me with a ghost of a smile . (20)	Di antara kerumunan massa, aku melihat Gale balas memandangu dengan senyum samar . (28)
5	The day is glorious, with a blue sky and soft breeze. (9)	Hari tampak cemerlang, dengan langit biru dan embusan angin sepoi-sepoi. (10)
6	He's looking at me with a pained expression on his face. (22)	Dia memandangu dengan ekspresi sedih di wajahnya. (31)
7	Medium height, stocky build, ashy blond hair that falls in waves over his forehead. (25)	Tinggi tubuhnya sedang, sedikit gempal, rambutnya pirang abu yang jatuh bergelombang di dahinya. (34)
8	Gray light is leaking through the curtains when the rapping rouses me. (54)	Cahaya kelabu membias di antara tirai ketika suara ketukan membangunkanku. (65)
9	So far, you're shining like a star . (116)	Sejauh ini, kau bersinar seperti bintang . (131)
10	I catch the gleam of sunlight on his sword and do as Peeta says. (194)	Aku sempat melihat pantulan sinar matahari di pedang Cato sebelum melakukan apa yang diperintahkan Peeta. (216)
11	"Really? How?" You can see the glint of excitement in her eyes. (210)	"Sungguh? Bagaimana caranya?" Aku bisa melihat binar semangat di matanya. (233)
12	My breath makes small white clouds as it hits the air. (281)	Napasku menimbulkan awan-awan putih kecil ketika terhembus ke udara. (311)
13	Shiny leather boots lace up to my knees. (67)	Sepatu bot kulit berkilau hingga ke lutut. (78)
14	For the first time, I look at him and realize that ablaze with the fake flames, he is dazzling . (69)	Untuk pertama kalinya, aku memandang Peeta dan menyadari bahwa di bawah api palsu yang berkobar, dia tampak mempesona . (81)

15	Same ceremonial suit, midnight blue dotted with a thousand tiny electric bulbs that twinkle like stars . (124)	Jas kebesaran yang sama, berwarna biru tua yang dihiasi ribuan titik bola lampu listrik yang berkedip-kedip seperti bintang . (140)
16	A silly girl spinning in a sparkling dress . (136)	Gadis konyol yang berputar-putar dengan gaunnya yang berkilau . (152)
17	For a moment, my eyes are dazzled by the bright sunlight and I'm conscious only of a strong wind with the hopeful smell of pine trees. (147)	Sesaat, mataku dibutakan silau matahari yang terang , aku hanya bisa merasakan hembusan angin yang kuat membawa aroma pohon-pohon pinus yang memberi harapan (164)
18	Another light, daylight , begins to softly emerge. (177)	Cahaya lain, cahaya dini hari , perlahan-lahan muncul. (198)
19	I make out the vague shape in the dimming light. (185)	Aku melihat sebentuk benda yang masih samar-samar terlihat dalam sorotan cahaya yang mulai temaram. (206)
20	I make out the vague shape in the dimming light . (185)	Aku melihat se bentuk benda yang masih samar-samar terlihat dalam sorotan cahaya yang mulai temaram . (206)

3. Kinesthetic imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	My fingers stretch out , seeking Prim's warmth but finding only the rough canvas cover of the mattress. (3)	Jemariku terulur , mencari kehangatan Prim tapi hanya menemukan kain kanvas kasar yang menutupi kasur. (9)
2	She must have had bad dreams and climbed in with our mother.(3)	Dia pasti mengalami mimpi buruk dan naik ke ranjang ibu kami. (9)
3	Cinna jumps off the chariot and has one last idea (p. 69)	Cinna melompat turun dari kereta kuda dan punya gagasan terakhir (p. 81)
4	I swing my legs off the bed and slide into my hunting boots. (4)	Aku mengayunkan kedua kakiku turun dari ranjang dan memakai sepatu bot berburu. (10)
5	Concealed by a clump of bushes, I flatten out on my belly and slide under a two-foot stretch that's been loose for years. (5)	Kukempiskan perutku dan kusorongkan tubuhku ke bawah bagian pagar yang longgar sekitar setengah meter. (11)

6	The numbness of his loss had passed, and the pain would hit me out of nowhere, doubling me over, racking my body with sobs. (26)	Perasaanku yang mati rasa atas kematian ayahku sudah berlalu, dan rasa sakit mendadak menyerangku entah dari mana, dalam kepedihan yang berlipat ganda, dan mengguncang tubuhku dengan isakan. (35)
7	I found myself stumbling along a muddy lane behind the shops that serve the wealthiest townspeople. (29)	Aku berjalan terhuyung-huyung di jalanan becek di belakang toko-toko yang melayani orang-orang terkaya di kota. (38)
8	I prop myself up on one elbow. (3)	Aku bertumpu pada sikuku. (9)
9	I cry out, clinging to his hand. (40)	Aku menjerit, memegangi tangan Gale. (50)
10	I've never worn high heels and can't get used to essentially wobbling around on the balls of my feet. (115)	Aku tak pernah memakai sepatu hak tinggi dan tidak terbiasa berjalan tertatih-tatih dengan adanya bola di bawah kakiku. (130)
11	I crawl in between the sheets like a five-year-old and let her tuck me in. (119)	Aku merangkak naik ke bawah selimut seperti anak lima tahun dan membiarkannya menyelimutiku. (134)
12	My first impulse is to scramble from the tree, but I'm belted in. (172)	Hal pertama yang terlintas di benakku adalah bergegas turun dari pohon, tapi aku terikat di atas dengan ikat pinggangku. (192)
13	I hurdle over a burning log. (173)	Aku melompati batang kayu yang terbakar. (193)
14	I plunge my hands into the shallow water and feel instant relief. (178)	Kucelupkan kedua tanganku ke air dangkal itu dan langsung merasa jauh lebih baik.
15	Now I am truly in danger of crying, but fortunately Haymitch chooses this time to come staggering across the stage to congratulate me. (24)	Sekarang aku benar-benar tak bisa menahan tangis, tapi untungnya Haymitch memilih saat ini untuk terhuyung-huyung melintasi panggung dan memberikan selamat padaku. (33)
16	My little sister, Prim, curled up on her side, cocooned in my mother's body, their cheeks pressed together. (3)	Adik perempuanku, Prim, bergelung menyamping, menyelusup menempel pada tubuh ibuku, pipi mereka bersentuhan. (9)

17	By lunch, the muscles in my cheeks are twitching from overuse. (115)	Pada saat makan siang, otot-otot pipiku berkedut karena terlalu sering digunakan. (130)
18	I rub my hands together, trying to regain circulation/ (340)	Ku-gosok-gosokan kedua tanganku berusaha melancarkan peredaran darah. (372)
19	Rue holds up her extra pair of socks. (205)	Rue mengangkat sepasang kaus kaki ekstranya. (228)
20	I realize I'm grinding my teeth in frustration. (218)	Aku sadar aku mengertakkan gigiku karena frustasi. (242)
21	I lean over and put my good ear to his lips, which is tickle as he whispers. (253)	Aku menunduk dan mendekatkan telingaku yang bagus ke bibirnya, terasa geli ketika dia berbisik. (279)
22	I crouch down beside him (254)	Aku berjongkok di sampingnya (280)

4. Olfactory imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	His breath reeks of liquor and it's been a long time since he's bathed. (24)	Napasnya bau minuman keras dan entah kapan terakhir kalinya dia mandi. (33)
2	His body is familiar to me—the way it moves, the smell of wood smoke , even the sound of his heart beating I know from quiet moments on a hunt—but this is the first time I really feel it, lean and hard-muscled against my own. (38)	Tubuhnya terasa tidak asing lagi – caranya bergerak, aroma kayu yang terbakar , bahkan suara detak jantungnya yg kukenal dari momen-momen sunyi saat berburu – tapi ini pertama kalinya aku sungguh-sungguh merasakannya, otot yang liat dan keras menempel pada tubuhku.(48)
3	Then I'm deluged in lemony foam that I have to scrape off with a heavy bristled brush. (86)	Kemudian aku bermandikan busa berlimpah beraroma jeruk yang harus kusingkirkan dengan sikat berbulu. (100)
4	The smell of wine on his breath makes me sick. (135)	Bau anggur dalam napasnya membuatku mual (152)
5	My spirits fall at the sickly sweet scent . (276)	Semangatku pupus ketika mencium aroma yang teramat manis . (304)
6	When I passed the baker's, the smell of fresh bread was so overwhelming I felt dizzy (29)	Ketika melewati toko roti, aroma roti segar memenuhi udara sampai-sampai aku merasa pusing. (38)

7	I stood mesmerized by the heat and the luscious scent until the rain interfered, running its icy fingers down my back, forcing me back to life. (29)	Aku berdiri terpana dalam kehangatan dan aroma lezat itu sampai hujan membuyarkanku, air yang dingin mengguyung punggungku, memaksaku kembali ke kenyataan hidup. (38)
8	In the silence that follows delicious smell of our dinner in from the dining room. (137)	Dalam keheningan yang mengikuti percakapan aku dan Peeta, aroma makan malam yang nikmat menyerbu penciuman kami dari ruang makan. (153)

5. Gustatory imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	The food's wonderful , with the cheese seeping into the warm bread and the berries bursting in our mouths. (9)	Makanannya lezat , dengan keju yang meresap ke dalam roti yang hangat dan buah-buah berry yang meletup di dalam mulut kami. (16)
2	My tongue probes the ragged flesh and I taste blood . (86)	Lidahku meraba daging yang terbuka dan merasakan darah di sana. (99)
3	The saltiness reminds me of my tears. (105)	Rasa asin yang kurasakan mengingatkanku pada rasa air mata. (120)
4	The sweet tartness explodes across my tongue. (8)	Rasa pahit-manis yang tajam meledak di lidahku. (15)
5	My mother adores coffee, which we could almost never afford, but it only tastes bitter and thin to me (55)	Ibuku sangat menyukai kopi, yang nyaris tidak sanggup kami beli, tapi rasa kopi di lidahku hanya pahit dan encer. (66)
6	I take a sip of the hot, sweet, creamy liquid and a shudder runs through me. (55)	Aku meminum seteguk cairan panas, manis, kental itu dan langsung berkidik. (66)
7	A foul, rotten taste pervades my mouth, and the water has little effect on it. (196)	Rasa yang busuk dan tengik menguasai mulutku, dan air tidak mengurangi rasanya. (218)

6. Tactile imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	I knelt down in the water, my fingers digging into the soft mud , and I pulled up handfuls of the roots. (52)	Aku berlutut di dalam air, jemariku menggali lumpur lembut , dan menarik akar umbi-umbian dari sana. (63)

2	I gasp, waiting for the heat, but there is only a faint tickling sensation. (69)	Aku terkesiap, menunggu rasa panas menjalar, tapi yang terasa hanya sensasi menggelitik yang samar. (81)
3	I arbitrarily punch buttons on the control board and end up hopping from foot to foot as alternating jets of icy cold and steaming hot water assault me. (86)	Dengan asal-asalan aku memencet tombol di papan kendali, akibatnya aku jadi melompat-lompat ketika semprotan air sedingin es dan panas menusuk menyerangku. (99)
4	Then I just lie curled up on the bed, stroking the silken sheets , watching the sun set over the artificial candy Capitol. (104)	Kemudian aku bergelung di ranjang, mengelus seprai sutra yang lembut , melihat matahari terbenam di Capitol yang penuh warna buatan. (118)
5	Soft leather not unlike my ones at home. (145)	Kulit sepatu itu lembut , tidak seperti yang kumiliki di rumah. (162)
6	The effect is almost magical, erasing the pain on contact, leaving a pleasant cooling sensation behind. (188)	Efeknya serasa magis, menghilangkan rasa sakit seketika, dan meninggalkan sensasi sejuk yang menyenangkan. (209)
7	Not even a little damp. (326)	Bahkan tidak ada bekas lembap sama sekali. (357)
8	My fingers stretch out, seeking Prim's warmth but finding only the rough canvas cover of the mattress. (3)	Jemariku terulur, mencari kehangatan Prim tapi hanya menemukan kain kanvas kasar yang menutupi kasur. (9)
9	So cold, so bitterly cold tonight. (279)	Dingin sekali , dingin yang amat menggigit malam ini. (308)
10	When I wake up, the other side of the bed is cold. (3)	Saat aku terbangun, bagian ranjang sebelah kiriku ternyata dingin. (9)
11	My mother adores coffee, which we could almost never afford, but it only tastes bitter and thin to me (55)	Ibuku sangat menyukai kopi, yang nyaris tidak sanggup kami beli, tapi rasa kopi di lidahku hanya pahit dan encer. (66)
12	The sheets are made of soft, silky fabric. (54)	Seandainya terbuat dari bahan yang halus seperti sutra. (65)
13	It's getting chilly. (84)	Sudah mulai dingin. (96)
14	A cold breeze has sprung up. (226)	Embusan angin dingin mulai terasa. (250)
15	This is when I notice how hot his skin is becoming. (255)	Pada saat itulah aku menyadari betapa panas kulitnya. (282)

16	The day is glorious, with a blue sky and soft breeze . (9)	Hari tampak cemerlang, dengan langit biru dan embusan angin sepoi-sepoi . (10)
17	“Scoot over, I’m freezing .” (303)	“Geser sedikit, aku kedinginan .” (335)
18	I take a sip of the hot , sweet, creamy liquid and a shudder runs through me. (55)	Aku meminum seteguk cairan panas , manis, kental itu dan langsung berkidik. (66)
19	My fingers stretch out, seeking Prim’s warmth but finding only the rough canvas cover of the mattress. (3)	Jemariku terulur, mencari kehangatan Prim tapi hanya menemukan kain kanvas kasar yang menutupi kasur. (9)

7. Organic imagery

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	For the first time, I feel a flicker of hope rising up in me. (70)	Untuk pertama kalinya, aku merasakan percikan harapan muncul dalam diriku. (82)
2	About halfway through my glass of wine, my head starts feeling foggy , so I change to water instead. (77)	Setelah menghabiskan setengah gelas anggur, kepalaku mulai terasa berkabut , jadi aku mengganti minumanku dengan air. (89)
3	Gale gave me a sense of security I’d lacked since my father’s death. (111)	Gale memberiku rasa aman yang tak kumiliki sejak kematian ayahku. (127)
4	I can’t help feeling guilty . (137)	Aku tidak bisa tidak merasa bersalah . (153)
5	I’m stunned and surprisingly moved , thinking of the baker telling this to Peeta. (301)	Aku terpana dan amat tersentuh , memikirkan tukang roti menceritakan semua ini pada Peeta. (331)
6	It makes me jealous but not for the reason people would think. (10)	Hal itu membuatku cemburu tapi bukan dengan alasan yang dipikirkan orang-orang. (17)
7	But she’s worried about me. (15)	Tapi Prim menguatirkanku . (23)
8	When I passed the baker’s, the smell of fresh bread was so overwhelming I felt dizzy (29)	Ketika melewati toko roti, aroma roti segar memenuhi udara sampai-sampai aku merasa pusing . (38)
9	My mother adores coffee, which we could almost never afford, but it only tastes bitter and thin to me	Ibuku sangat menyukai kopi, yang nyaris tidak sanggup kami beli, tapi rasa kopi di lidahku

	(55)	hanya pahit dan encer. (66)
10	Pity does not get you aid. (179)	Rasa kasihan tidak membuatmu dapat pertolongan. (200)
11	Admiration at your refusal to give in does. (179)	Kekaguman penonton saat melihatmu tetap tegar tak butuh pertolonganlah yang bisa membantumu. (200)
12	For a moment, I'm almost foolishly happy and confusion sweeps over me. (301)	Sesaat aku nyaris merasakan kegembiraan yang konyol , lalu rasa heran menguasaiku. (331)
13	Now that I'm conscious and moving, I'm growing more and more anxious about him. (351)	Sekarang aku sadar dan bergerak, dan makin lama merasa gelisah memikirkannya. (384)

II. Technique

1. Literal translation

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	Hum	Dengungan
2	Whistle	Siulan
3	Hiss	Desis
4	Chuckling	Tergelak
5	Murmuring	Bergumam
6	Sound of his heart beating	Suara detak jantungnya
7	Ashy blond hair	Rambutnya pirang abu
8	Gray light	Cahaya kelabu
9	Small white cloud	Awan-awan putih kecil
10	Glint of excitement	Binar semangat
11	Sparkling dress	Gaunnya yang berkilau
12	Shining like a star	Bersinar seperti bintang
13	Rub	Gosok-gosok
14	Racking my body	Mengguncangkan tubuhku
15	Hurdle	Melompati
16	Plunge	Kucelupkan
17	Jump off	Melompat turun
18	Smell of fresh bread	Aromat roti segar
19	Delicious smell	Aroma yang nikmat
20	Food's wonderful	Makanannya lezat
21	Taste bitter	Rasa pahit
22	Soft mud	Lumpur lembut
23	Cold	Dingin
24	Warmth	Kehangatan

25	Taste blood	Merasakan darah
26	Chilly	Dingin
27	Hot	Panas
28	Freezing	Kedinginan
29	Flicker of hope	Percikan harapan
30	Feeling foggy	Terasa berkabut
31	Sense of security	Rasa aman
32	Feeling guilty	Merasa bersalah
33	Jealous	Cemburu
34	Worried	Menguatirkan
35	Dizzy	Pusing
36	Admiration	Kekaguman
37	Anxious	Gelisah
38	Twitching	Berkedut
39	Blue sky	Langit biru
40	Gleam of sunlight	Pantulan sinar matahari
41	Sharp squeal	Memekik nyaring
42	Swings off	Mengayunkan turun
43	Staggering	Terhuyung-huyung
45	Thin	Encer
46	Soft, silky fabric	Bahan yang halus seperti sutra
47	Grinding	Mengertakan

2. Transposition

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	Guffaw	Tertawa terbahak-bahak
2	A squeal	Menjerit
3	Giggling	Tertawa terbahak-bahak
4	Give an high-pitched warning call	Memekikan peringatan bernada tinggi
5	A whoop	Bersorak
6	Twinkle like stars	Berkedip-kedip seperti bintang
7	Stretch out	Terulur
8	Climbed in	Naik
9	Curled up	Bergelung
10	Stumbling	Berjalan terhuyung-huyung
11	Prop up	Bertumpu
12	Clinging to	Memegangi
13	Damp	Bekas lembap
14	Foolishly happy	Kegembiraan yang konyol
15	Hold up	Mengangkat
16	Lean over	Menunduk
17	Crouch down	Berjongkok
18	Flatten out	Kukempiskan
19	Wobbling	Berjalan tertatih-tatih

20	Luscious scent	Aroma kelezatan
----	----------------	-----------------

3. Adaptation

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	Roar	Sorakan
2	Ghost of smile	Senyum samar

4. Establish equivalent

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	Surprisingly moved	Amat tersentuh
2	Soft breeze	Embusan angin sepoi-sepoi
3	Bursts out laughing	Tertawa terbahak-bahak

5. Linguistic Amplification

NO	SOURCE LANGUAGE	TARGET LANGUAGE
1	The vague shape	Benda yang masih samar-samar
2	The dimming light	Sorotan cahaya yang mulai temaram

6. Two Techniques

NO	SOURCE LANGUAGE	TARGET LANGUAGE	TECHNIQUE
1	Lovely dresses	Gaun indahny	Literal and transposition
2	Screaming hysterically	Menjerit histeris	Literal and borrowing
3	Slurred voice	Suara tidak jelas	Literal and transposition
4	Muddy yellow	Berwarna kuning lumpur	Literal and amplification
5	Pained expression	Ekspresi sedih	Literal and borrowing
6	Bright sunlight	Silau matahari yang terang	Literal and transposition
7	Reek of liquor	Bau minuman keras	Literal and adaptation
8	Sickly sweet scent	Aroma yang teramat manis	Literal and establish equivalent
9	Faint tickling sensation	Sensasi menggelitik yang samar	Literal and borrowing
10	Silken sheet	Seprei sutra yang lembut	Literal and amplification
11	Soft leather	Kulit sepatu lembut	Literal and amplification
12	Pleasant cooling	Sensasi sejuk yang	Literal and

	sensation	menyenangkan	borrowing
13	Rough canvas	Kain kanvas kasar	Literal and amplification
14	Bitterly cold	Dingin yang amat menggigit	Literal and compensation
15	Cold breeze	Embusan angin dingin	Literal and amplification
16	Smell of wine	Bau anggur	Literal and adaptation
17	Gruffly	Dengan suara serak	Transposition and amplification
18	Pounding music	Musik yang bertalu-talu	Establish equivalent and borrowing
19	Note of hysteria	Suaranya terdengar histeris	Linguistic amplification and borrowing
20	Shriek	Memekik kecil	Amplification and transposition
21	Stony expression	Ekspresinya yang tegar	Borrowing and establish equivalent
22	Dazzling	Tampak mempesona	Amplification and transposition
23	Crawl	Merangkak naik	Transposition and amplification
24	Scramble	Bergegas turun	Transposition and amplification
25	Lemony foam	Beraroma jeruk	Transposition and amplification
26	Saltiness	Rasa asin	Transposition and amplification
27	Sweet tartness	Rasa pahit manis yang tajam	Adaptation and amplification
28	Foul rotten taste	Rasa busuk dan tengik	Amplification and establish equivalent
29	Adore	Sangat menyukai	Amplification and transposition
30	Pity	Rasa kasihan	Amplification and transposition
31	Daylight	Cahaya dini hari	Amplification and transposition
32	Creamy liquid	Kental	Transposition and reduction

7. Three Techniques

NO	SOURCE LANGUAGE	TARGET LANGUAGE	TECHNIQUE
1	Small, choked sound	Berdeham kecil	Literal, reduction and transposition
2	Shiny leather boots	Sepatu bot kulit berkilau	Literal, adaptation and amplification
3	Icy cold and steaming hot water	Air sedingin es dan panas menusuk	Literal, adaptation and establish equivalent
4	Smell of wood smoke	Aroma kayu yang dibakar	Literal, reduction and linguistic amplification