

**ADAPTATION IN THE TRANSLATION OF “THE MAZE RUNNER”
(ENGLISH INTO INDONESIAN)**

Research Report



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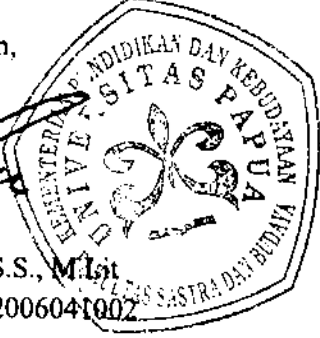
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Abstract

In the 20th century, translation benchmarks and strategies have progressed from the advancement and the elevation of translation studies. Jakobson (1959:233) implies that equivalence is the main aspect in translation with the effort to substitute messages in one language for entire messages in other language by recoding and transmitting a message received from another source to generate equivalent messages in two distinct codes. This research will answer the questions as to what the translation strategies used in the novel of *The Maze Runner*? and how are the source language (English) and target language (Indonesian) equivalent in meanings?

The language of the book is mainly “*out of this world*” since the language itself is the self-creation of the source writer, especially the invention of slangs and curse words. Thus, it is interesting for the researcher to analyse the translation of *The Maze Runner*, especially when the target culture is well-known for the religiousness and politeness among the communities.

The research focus on the adaptation strategy. Both strategies are adopted individually depending on the context and the background of the plot, the existence of the similar meaning or form in the target language as well as whether the meaning is equivalent and accepted in the target societies. The study discovered that adaptation strategies are adapted into the translation of idioms, politeness, collocations, filler words, characters’ names, nouns in general, and onomatopoeia. The process of the translation involves omission, paraphrasing and elaboration, which resulted in the loss of meaning as well as the force of anger and accentuation in the target text.

Keywords: Adaptation, Omission, Cultural Politeness, Collocation.

Table of Contents

Abstract	ii
Acknowledgements	iii
Declaration	iv
Table of Contents	v
I. Introduction	1
1.1 Background	1
1.2 Research Questions	6
II. Theoretical Framework	7
2.1 Literature Review	7
1. Collocation and Idiom Adaptation	9
a. <i>Using an Idiom of Similar Meaning and Form</i>	10
b. <i>Using an Idiom of Similar Meaning but Dissimilar Form</i>	10
c. <i>Translation by Paraphrase</i>	10
d. <i>Translation by Omission</i>	10
2. Literary Adaptation.....	12
3. Cultural Adaptation.....	12
4. Ideological Adaptation.....	14
III. Research Design and Data Collection Method	19
3.1 The Objective of the Study	19
3.2 Method of the Study	19
3.3 Unit of Analysis	19

3.4 Technique for Data Analysis	20
IV. Findings	21
a. Adaptation to the Nouns.....	29
b. Adaptation of the Slangs, Fillers and Onomatopoeia.....	29
(i) Slangs.....	29
(ii) Filler word.....	34
(iii) Onomatopoeia.....	34
c. Adaptation by Omission.....	36
d. Adaptation to Cultural Politeness.....	38
e. Adaptation to Collocation.....	41
f. Adaptation by Paraphrasing and Omitting Idioms.....	42
V. Conclusions.....	45
References	48

I. INTRODUCTION

1.1 Background

Translation has been vital for a vast number of people since the use of written words to spread political views, for religious or educational purposes and much more. Before the 20th century, strategies or methods from various translators are adopted, for instance rendering a text from one language to another using word-for-word method was considered adequate (Sawant, 2013). However, sense-for-sense strategy was also opted by way of freeing the translation from linguistic constraints (Farghal, 2013). In both methods, the focus was on “the translation of scholarly, authoritative works such as literature and the Bible (...) orientation was rooted in a rational justification: the ‘word-for-word’ sought to capture the form of the original by introducing a SL foreign pattern of discoursing and thinking while the ‘sense-for-sense’ sought to capture the function of the original by devising a TL domestic pattern of discoursing and thinking” (Farghal, 2013, p. 39).

Nevertheless, today, translation itself has undergone extreme transformation by prioritising target text’s culture in the process of translation. Nida (1964) adds that meaning and style are crucial in translation; language must be conveyed as closely and naturally equivalent to the message of the source language; and the product must be adapted into the target language culture.

In the 20th century, the teaching of translation was moving more towards the pragmatic, discourse as well as the systematic approach of translation. Therefore, translation is not merely a simple linguistic activity, and thus, knowledge of other disciplines is paramount (El-Dali, 2011). Translators then began to move from literal to free translation

and systematise translation studies by looking into linguistic theories and took into account both signifier and signified writing (Oyarse, 2017).

In addition, Koller (1979: 186-191) distinguishes five different types of equivalence which relate to: (a) extralinguistic content of the text, (b) lexical choices, (c) text-types, (d) receiver of the text, and (e) the form and aesthetic of the text (p 4). Overall, translation is the process of transferring optimal equivalent meaning from a source text into a target text by considering target culture to aim for adequacy. Adequacy itself can be defined as appropriateness seen in the relation between the means and purpose, in other words, it is process-oriented (Reiss, 1983, p. 301). Thus, both adequacy and text-type equivalence are adopted in the analysis of this research.

Translation in Indonesia plays a crucial role especially to unify the exceedingly varied community of different races, ethnicities, languages, religions, and cultures and introduce them to the world. In fact, as an archipelagic country with more than 300 different cultures and local languages, Indonesia is highly attentive in language especially in translation with the aim to communicate, preserve cultures and expand knowledge (Pratisiwi, 2013). Consequently, with the exception of mastery in the source and target language, a translator is also required to comprehend the knowledge of translation theory.

The country is currently overwhelmed by the amount of translated academic journals as well as the translations of fiction and non-fiction literature that are increasing every year. Translation has also become one of the fastest-growing industry in Indonesia with more communities, countries as well as businesses and companies are becoming globalised resulting in the high demand for translated documents, advertisements, books and manuals (Kompasiana, 2012). Nevertheless, the quality of the translations (especially from English) is generally deficient and may pose a severe threat by setting the nation apart from others

(Murtisari, 2015). In other words, poor translation may result in a dispute between two or more countries or regions in regard to political, social or economic management. Thus, proper translation expertise is essential to guide translators and future translators in providing adequate content, in such a way that it should be understandable and acceptable for the target readers.

Translation has also played an essential role in the development of literature in Indonesia. Translated literary works from English into Indonesian are rising due to a vast number of English learners in Indonesia (Rahman, 2017). Translators are also a high demanding occupation in Indonesia, and a high-quality translator has high potential to become a literary translator expert since the work of literature is increasing every year (*“Matinya Toko Buku”*, 2018).

However, working as a literary translator is often intricate. There are diverse issues, for instance: (1) non-equivalence in meaning at the word level or above the word level which are laborious and can affect the conveyance of feelings and emotions created by the author; and/or (2) preference between foreignizing and adapting the expression or utterance from the source text into the target text. Foreignization and adaptation themselves are two-sided strategies whom a translator ought to choose by considering various aspects such as to adopt target reader's requirements or to preserve source reader outlooks. According to Venuti (1995, p. 15), the adaptation method is "an ethnocentric reduction of the foreign text to target language cultural values, bringing the author back home." Practically speaking, adaptation is an effort to change a specific term and adapt it into a familiar and transparent text to minimise the strangeness of foreign text for the target language readers. In this research, the writer will analyse these the adaptation strategies applied by the translator of the book.

According to Hassan (2011, p. 1), “literary translations in particular help different nations - with different cultures and nations - reach a universal cultural on a common ground.” He further adds that “the increasing interest in the literature of other languages has required more studious regard for the problems of literary translation (p. 2)”. Literary texts are also one of the challenging text-type to translate. One of the leading justifications for this assertion is that according to Sondakh (2018), in translating literature, one cannot rely on a program from a machine to translate literature. Sondakh also believes that literature translation is not merely translating scattered words on a page. Translators must infer meanings that are associated with emotions, imaginations or words that the writer has curated effortfully by taking the translator on a journey into another world as Shklovsky (1921, p. 1) once said:

“Art is thinking in images” – “Without imagery there is no art”

Kazakova (2015, p. 2843) adds that “literary translation is ‘free’ as opposed to documentary translation that is ‘exact’... literary translation is ‘an art’ whereas documentary translation is a ‘craft’ (nowadays, they use the term ‘industry,’ yet more technical and impersonal)”. Two translators may freely convey a poem differently and this does not signify that both translators are underqualified, however, both perception and interpretation of the poem can be different since translators are independent in the way they perceive and convey literature. Nevertheless, the ultimate point is that in translating literary-text, a translator must choose as to what is an appropriate translation based on the knowledge, the truth or emotions the translator wants to convey and the theories which are relevant to each case.

In the commencement of the researcher’s study, the researcher began to take interest in the topic of literature translation and thenceforward, the interest in literature translation

increased. In addition, literary translation is a limitless topic to study and to examine. Unlike other text-type, literary texts do not pursue the same pattern or strategy to adhere in each translation case – they are unique and unparalleled in each on way. Additionally, according to various media such as USA Today (2014), *The Maze Runner* is one of the best-selling series worldwide and almost all series have been translated into Indonesian in consideration of the immense number of readers that are attracted by the illuminating prequel and the unusual language which are “out of the word”.

As mentioned previously, this research will analyse strategies utilized by the translator of *The Maze Runner*, specifically by observing the adaptation strategy. The strategy is chiefly revolved around literary texts, different from technical or legal documents. Since “*The Maze Runner*” is a fantasy novel where the source text is dense with western culture, idealism and life-style, it is fascinating to examine how the translator transferred, changed, transformed and even modified the meaning into the target language where the background of the target culture is divergent. Particularly when the target readers originate from different ethnicities, languages, beliefs and areas in Indonesia.

1.2 Research Questions

What are the adaptation translation strategies used in the novel of *The Maze Runner*?
How are the source language (English) and target language (Indonesian) equivalent in meanings?

II. Theoretical Framework

2.1 Literature Review

In producing an adequate translation, a translator must focus on generating a translation that is accepted by target readers by considering appropriate translation strategies such as the adaptation strategy. Nevertheless, in the process of transference, a translator must consider countless aspects with the objective to trigger the similar impact to the target readers in the same way that it would to the source readers. Additionally, Paradis's theory that has been explained by House (2014) explicates that pragmatic, textual and lexical-grammatical meanings can be rendered in various framework, with the target text being functionally equivalent to the source text or a whole contextual adaptation to the different socio-cultural settings. Despite that, Balmer (as cited in Basnett, 2011) claims that her translation is produced based on her view or what she decides to do, regardless of how close to the actual words of the source could be. She further adds that "translations can never be the same as the original and therefore, they cannot ever be so faithful that nothing changes in the transfer process; it simply is not possible to do this" (p. 41).

Equivalent according to Koller, however, is generally set depending on: (i) their referential or denotative equivalence – SL and TL refer to the same matter; (ii) their connotative equivalence – SL and TL words incite interchangeable associations in the mind of the two distinct speakers; (iii) the text-normative equivalence – ST and TL terms are adopted in both contexts; and (iv) the dynamic (Nida 1964) and pragmatic equivalence – SL and TL have the same influence on the readers; and (v) the formal equivalence – ST and TL have similar phonological and orthographic components (as cited in Kenny, 2001, p. 77). Baker (1992) also stretches the notion of equivalence by discussing the text level, such as

word order, cohesion, culture-specific concepts, and many more. Popovic's short Dictionary of Literary Translation (1976) stresses the entry of functional equivalence or the stylistic equivalence, according to which adequacy in translation is interchangeable with not merely faithfulness to the original, but also to convey the identity of the source text in constant of identical meaning (as cited in Munday, 2001).

Kenny (2001), on the other hand, combines the qualitative and quantitative scheme in regard to the equivalence relationships according to whether there is one-to-one equivalence, one-to-many equivalence, one-to-part-of-one-equivalence or nil equivalence. In spite of every countless definitions of equivalence, Hornby (1988, p. 22) criticized the equivalence itself as “‘imprecise and ill-defined [. . .] presents an illusion of symmetry between languages which hardly exists beyond the level of vague approximations and which distorts the basic problems of translation’”. Snell-Hornby (1988) argued that equivalence is “‘deficient because it is restricted to the word level and also because it implicitly assumes that the language system can be equated with concrete realization in a text’” (p. 20). This disagreement then leads to the Skopos Theory whom introduced by Vermeer (1989) which focuses on the purpose of the overall translational action which is categorised into three divisions: “‘the general purpose which aimed at by the translator in the translation process, the communicative purpose aimed at by the target text in the target situation, and the purpose aimed at by a particular translation strategy or procedure’” (as cited in Du, 2012, p. 2191).

Translation has been variously defined by different translators. According to Newmark (1988, p. 5), translation is “‘rendering the meaning of a text into another language in the way that the author intended the text’”. There are two-sided strategies which are well-known in the translation studies, foreignization and adaptation. Assaqaf (2014) defines adaptation as “‘a type of translation which involves a number of changes to be made so that the target text produced be in harmony with the spirit of the source text’”. He further adds

that the changes of the various types can consists of addition, illustration, explanation and exemplification. In adaptation, Amorin (2003, p.198) states that readers may assume that “the author’s source-text story is shared with the “author” adaptor who “retells” it by introducing a special, personal touch into the rewriting”. This includes the effort to create an equivalent message in the TL from an unknown message in the SL. Assaqaf (2014) divides adaptation into four basic categories: collocation adaptation, literary adaptation, cultural adaptation and ideological adaptation.

1. Collocation and Idioms adaptation

If languages are simply terms, they can be easily translated from one word into the other. One can easily replace a word in one language with another language. However, languages cannot be merely translated or equivalent and not all languages share universal concepts. There are certain rules that must be followed for the utterances or the writings to be accepted.

Collocation, according to Halliday and Hasan (2001, p.317) is “the co-occurrence of lexical items that are in some way or other typically associated with one another, because they tend to occur in similar environments”, for instance, verbs and nouns that can be combined in a certain rule. In English, the phrase “make the bed” cannot be translated as “*membuat tempat tidur itu*” since it will completely baffle the literal meaning. However, the lexical collocation would be “*membersihkan/merapikan tempat tidur*”. Assaqaf also implies that “whenever both of the source language and the target language belong to different family languages such as English and Arabic, the rely on adaptation increases and vice versa” (2016, p. 784).

Idiom, on the other hand, is a “string of words whose meaning is different from the meaning conveyed by the individual words” (Larson, 1984, p.20). Translating idiom is a

difficult task for many translators. Baker adds (1992, p. 65) that “the first difficulty that a translator comes across, while translating idioms, is the ability to recognize and distinguish idiomatic from non-idiomatic usage. Recognition is difficult, and sometimes impossible, since many idioms can be slightly modified, while others can be discontinuously spread over a clause”. The strategy of the translation of idioms depends on the context of the source text and the target text. The translator must adapt the most appropriate strategy to deliver an appropriate and the equivalent comprehension of the idiom and these strategies are proposed by Baker (1992):

a. *Using an Idiom of Similar Meaning and Form*

The translator finds an idiom in the target language which is equivalent to the source language in terms of meaning and lexical items.

b. *Using an Idiom of Similar Meaning but Dissimilar Form*

In this case the meaning of the target idiom is the same as that of the original idiom, but the lexical items are different.

c. *Translation by Paraphrase*

This strategy is the most commonly used in translating idioms when the translator has difficulties in finding the equivalent and thus, the translator could elaborate more even though the meaning may not be the exact equivalent.

d. *Translation by Omission*

The period when the translator cannot find a close match of then source idiom, thus the translator can completely omit the idiom in the target text.

Adelnia & Dastjerdi (2011) infer that idioms can also be classified into several categories, including slang. Slang is “a type of language consisting of words and phrases

that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people” (Oxford Dictionary, 2018). According to Nida (as cited in Legaudaite, 2010) explains that “the translation might be determined by the linguistic and cultural distance that occurs because of the difference in the way the message is expressed (...) when cultures and languages are closely related, the translator faces minor problems during the translation process. However, when cultures are parallel, but languages diverge, the translation process becomes sufficiently complicated” (pg. 93). Legaudaite (2010, p. 93-94) suggests the appropriate translation methods for translating slangs are as follow:

Softening	Closely related to dynamic equivalence and is focused on the perception of the target text (TT) readers, how s/she understand the transferred message.
Stylistic compensation	Harvey (2001, p. 37) defines this as “a technique which involves making up or the loss of a source text effected by recreating a similar effect in the target text through the means that are specific to the target language and/or text”.
Direct/literal transfers	Vinay and Darbelnet (2000, p. 86) describe this as “the direct transfer of a Source Language (SL) text into a grammatically and idiomatically appropriate TL text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the Target Language (TL)”.

2. Literary Adaptation

This adaptation is found in translation of literature such as poetry, songs, novel or short story. A translator reflects on the cultural background of the source text before transferring the equivalent message into the target text. However, poetry is the most difficult literature to translate. Milano (2004) clearly states that poetry loses in translation and indicates that poetry is untranslatable. Rose (as cited in Tisgam, 2014) emphasise that translators of this type of literature must be outstanding in their language and be submerged in the cultural and poetic complexity of both texts. Furthermore, adaptation can help in translating technical translations and other important elements. A translator must also know instinctively the best choice of words based on the artistic traditions of both cultures.

3. Cultural Adaptation

Culture is a word which carries various concepts and can be universal. Culture, according to Tylor (1871, p.1), is that “complex whole which includes knowledge, belief, art, law, morals custom, and any other capabilities and habits acquired by man as a member of society”. Whereas, Mead (1937, p. 17) adds that “culture means the whole complex of traditional behaviour which has been developed by the human race and is successively learned by each generation”.

Translators are commonly known as bicultural, meaning that excellent translators know well both source and target text languages, including both text structures, and even cultures to aid them in producing good translations that will be accepted by both parties (the writer and the target audience). Assaqaf (2014, p. 783) also states that the “the only means for doing such a thing is applying the techniques of adaptation”. In America, it is not unusual to say the phrase “what’s up dawg?” to greet someone. However, in Indonesia, it is

considered inappropriate and extremely rude, especially to ask a person that is older. Therefore, it will be translated as “*bagaimana kabar mu, teman?*” or how are you my friend? Another example of linguistic elements that require cultural adaptation is the translation of filler words and cultural politeness.

Filler words, according to Strassel, are “speech irregularities used in spoken conversation and commonly regarded as superfluous language spoken by careless speakers” (as cited in Laserna, et.al, 2014, p. 329). For instance, words such as you know, *uh, um* or *like* are categorized as filler words. The causes of filler words can be narrowed into three types: divided attention, infrequent words, and nervousness (Duvall, et.al, 2014). Whilst the translation of fillers, must be completely reflected in the translation. Meanings in filler words from one language into the other can be different. However, a translator should produce the same feeling as well as pleasure on the target audience by perceiving the style and the language used in the text. Using the similar level of formality is also vital, especially when the original authors adopt their own style (Saffari and Hashemian, 2012). Reidel (1980) also believes that, “ideally translation presupposes a faithful rendition of all features of the original text on the same stylistic level while observing aspects of overall unity” (p. 204).

Another aspect of cultural adaptation which needs to be considered is the politeness of the translation. According to Akbari (2014), politeness is “a speech event which is of great importance in translation as the main transference essence in cross-cultural communication ... Politeness is the natural phenomenon amongst people, yet it requires more considerable attention in cross-cultural communication” (page 1193). Indonesia is particularly genuine in politeness and hospitality (Peter, 2011). In Indonesia, respect must be shown to people who are older or are high in status, in religion, in work position and in the society. For instance, Indonesians are forbidden to call someone who is older by his or

her first name. They must call them *Bapak* (an equivalent of ‘Sir’ in English) or *Ibu* (‘Ma’am/Madam’ in English). This is in contrast with the English speakers, where “one respects the power of others has nothing to do with imposition, neither one thinks too highly of one’s own right” (Wang, 2014, p. 271). Thus, it is correct that there are certain behavioural guidelines in socializing in various kinds of discourse, either verbally or non-verbally, for different regions, cultures and languages (Tretyakova, 2016).

4. Ideological Adaptation

Assaqaf (2014) implies that ideological adaptation is associated with readers’ sexual and religious concerns. Firstly, similar to Asian countries or Indonesia in particular, where majority of the people has religions, their ideology will follow their belief and discussions regarding sexual concern are a taboo. Shaari (2006) adds that much of the concern over the reporting of sensitive issues stems from the belief that a wrong move may have dire consequences. Majority of Indonesians evade from sexual topics since it is included as pornography and people who discuss sexual matters are regarded immoral, untrustworthy, obscene and can be rejected by societies. Thus, translators always exercise adaptation by softening, omitting or making sexual content implicit since it may cause the rage of the target audience.

Secondly, it is a sensitive issue to make of, commentate and annotate matters regarding religions especially for the most religious countries. In western countries, criticisms regarding any particular religion in the media and the society is considered normal and some say that translators in the western countries are obliged to translate without omitting a single piece of information. However, if it is not translated, translators will face aggressive criticism from target receptors and this may lead to religious war. As a solution

to this translational challenge, Assaqaf (2014, p. 785) states that the very best a translator can possibly do is to translate the general idea and sensitive phrases are not necessary to be translated. Alternatively, the translator can provide a translator's footnote to display the text writer's real intention and how the original piece is written.

Addition and omission also appear in adaptation with the purpose to make the target text more understandable and/or contain less misunderstanding. Newmark (1988, 91) adds that "information added to the translation is normally cultural (accounting for the differences between SL and TL culture), technical (relating to the topic), or linguistic (explaining wayward use of words)". According to Baker (1992), omission is adopted to delete information where the meanings of specific items are not necessary to the text, such as lengthy explanation. Addition, on the other hand, is a method to make the target text comprehensive by adding few words to the target-language translation (Sharma, 2015).

III. Research Design and Data Collection Method

3.1 The Objective of the Study

The objective of the study is to identify the translation technique, the strategies and the equivalent meaning of the translation from the English into the Indonesian version in the book of *The Maze Runner* by James Dashner. Significance of this thesis will help future translators to enrich their knowledge about translation strategies and as a reference for other researches.

3.2 Method of the Study

In this research, the writer conducts a case study using a descriptive method by comparing the source language text and the target language text of the novel to analyse the adaptation strategy in the novel. The findings are analysed and supported by the theories provided in the literature review. The analysis explained the translation procedure, strategies and the equivalent meaning.

3.3 Unit of Analysis

The unit of analysis of this research is the novel "*The Maze Runner*" by James Dashner and is translated by Yunita Chandra and published by Mizan Fantasi in 2009.

3.4 Technique for Data Analysis

The technique for data analysis is descriptive analysis technique. Firstly, the writer reads the novels and compares the original book that is written in English with the translated version. Then the translator observed the translation procedures, strategies and equivalence of both texts. After the writer categorised the data based on the adaptation theories, the writer observed the translation strategy used and perhaps any misleading meaning in the translation. Dictionary and books (literatures regarding the study) are used to assist with analysing each data.

Example of measuring the equivalence (English into Indonesian):

ST	: I am in love and we are currently <u>rolling in the deep</u> .
TT	: <i>Saya jatuh cinta dan kita sedang menikmatinya.</i>
BT	: I fall love and we currently enjoyed-it .

Literary Translation : I am falling in love and we are currently enjoying our relationship.

English: Rolling in the deep

- Slang
- Meaning: falling in love and enjoying a relationship

Indonesian: *Menikmatinya*

- Not a slang
- Strategy: Adaptation
- No equivalent in Indonesian
- Adapting stylistic compensation method
- Loss of the effect created by ST
- The meaning in the TT is partly equivalent to the meaning in the ST
- Translation is adequate

IV. FINDINGS

a. Adaptation to the Nouns

Generally, it can be affirmed that nouns are part of speech that are mostly foreignized from one language into the other. Especially in the case where in fantasy literature as such, have more tendency in creating new words that are ‘out of the world’, for instance the word “klunk”:

ST: The second hour was spent actually working with the farm animals – feeding, cleaning, fixing a fence, scraping up **klunk. Klunk.**

TT: *Sejam berikutnya diisi dengan bekerja mengurus hewan-hewan pertanian – memberi makan, bersih-bersih, membetulkan pagar kandang, mengangkat **Plung. Plung. Kotoran.***

BT: An hour next filled with working take care of animals farm – give food, clean, fix fence cage, transport Klunk. Klunk. Dirt.

(Page 78)

Aside from creating stories or plots, narrative fiction writers generate its own world and elucidation the world from fictitious view such as the word ‘Klunk’ above. Consequently, the word is inaccessible in the dictionary. Nevertheless, since the Mazer Runner have distributed several series best sellers, fans of the books have made an effort to create *The Maze Runner* Wikipedia which contains information as well as answers to many questions from fans of the book. This includes the definition to the ‘Glader Slang’, ‘klunk, which implies to “poop” or crap” (Fandom, 2018). Some of the definitions are explained in the book, for example the word ‘klunk’ above, is defined as the sound of human’s defecating in the toilet.

To some, it is important to keep the vocabularies that were created by the source writer, however, it cannot be successfully applied to every case. Some are vital to be adapted into the target language since the concept may confuse the target readers who are living in different boundaries and shares different identity as well as the language systems with the source readers. As shown in the example, translator has translated ‘klunk’ into ‘*plung*’. This is executed by soothing and softening the translation to provide the equivalence that is accepted by the target reader seeing that the source word is discourteous and impolite. The translation above is not misinterpreted. However, the structure of the writing can confuse the target readers:

Source Text:	klunk. Klunk.
Target Text:	<i>Plung. Plung. Kotoran.</i>
Back Translation:	klunk, klunk. Poop.

The target text should not follow the sentence construction in the source text if it will cause difficulty of understanding for the target readers. Furthermore, if the term is not properly transferred, then the readers in Indonesia will not adhere the noun above that were created to represent the original plot. It is best to translate the phrase above into:

Source Text:	klunk. Klunk.
Target Text:	<i>Plung (kotoran).</i>
Back Translation:	Klunk (poop)

In the source text, page 3, ‘klunk’ was mentioned twice in the two dialogues. However, the translation of the word “klunk” or “*plung*” in Indonesian (page 4 of the Indonesian version of *The Maze Runner*) was somewhat not understandable, especially when the target

word “*plung*” is used in the first pages of the story where target readers have not been clearly explained what exactly the definition of “*plung*” is until several pages later. Thus, translator could include an additional word inside a bracket to explain the term, such as mentioned previously. Additionally, a translator footnote can be added to provide clarity for the translator’s translative decisions in the target text.

ST: “Looks like a **klunk** in a T-shirt.”

TT: “*Seperti **plung** yang memakai T-shirt.*”

BT: “Like klunk that wear T-shirt.”

ST: “You’re the **klunk**, shuck-a-face”

TT: “*Kau yang seperti **plung**, Bodoh.*”

BT: “You that like klunk, dumb.”

(Page 3)

Other words that were created by the original authors and were adapted into Indonesian are Slopper, Bricknick, Bagger, Track-hoe, Blood Housers, Med-jacks or Greenie. These nouns are not accessible in dictionaries; however, the meanings can be concluded and inferred by reading the sentences which contain these words. Others are also explained in general the meaning of the word in the text, such as ‘slopper’, ‘track-hoes’, and ‘baggers’. This unquestionably ease the translator at finding the equivalence of the meaning in the target language that would correspond to an adequate term in Indonesian.

For instance, the source writer defines ‘Slopper’ in the novel as a glader term for a cleaner who cleans everything around the glade since they are not good at any other jobs. This clue aids the translator to search for the meaning and therefore, ‘Slopper’ is then translated into *Pembersih* or ‘a cleaner’. Furthermore, ‘track-hoes’ was defined by the source writer as the ones who work at the gardens in the glade, such as planting and many

more. 'Track-hoes' is then translated into *pengolah-lahan* or 'land-worker'. While a 'bagger' is the guard of the glade, corpse collectors and they are also the buriers of the dead gladers. 'Bagger' is then translated into *pemungut* or "the picker". These translations are taken from the definition of the words in the source text and are rendered in a single word in Indonesian which represent the whole meaning written in the original text.

"Slopper":

"That's what the shanks do that can't do nothin' else. Clean toilets, clean the showers, clean the kitchen, clean up the Blood House after a slaughter, everything."

— Zart to Thomas in *The Maze Runner*

"Track-hoes":

"They're the ones who take care of all the heavy stuff for the Gardens. Trenching and whatnot."

— Zart to Thomas in *The Maze Runner*

"Baggers":

"What about the Baggers? I know they take care of dead people, but it can't happen that often, can it?"

— Thomas to Zart in *The Maze Runner*

"Those are the creepy fellas. They act as guards and poh-lice, too. Everyone just calls 'em Baggers."

— Zart to Thomas in *The Maze Runner*

(pg. 105)

Other words are not explained in the book, however, they were mentioned repeatedly, such as the word 'shank'. This word was not defined or explained in the book; however, the translator was able to find the equivalent by perceiving the word that is used repeatedly in the sentence (page 6, 101, 105, 115 etc.)

Another term invented by the author is the word “deadheads”. Deadheads definition in the source language, as mentioned in several dictionaries, fails to match the meaning of the sentence. However, yet again, the translator must conclude as to what the word implies by considering the content of the whole sentences. The translator also studies the meaning of the word when it is continually written in the book. Lastly, the translator adapts to the occurrence of the word through the sentences and conclude the meaning of the “Deadheads” as “*Tempat-orang-mati*” or the place of the dead.

ST: “He’s hurt too much to do anything after that, and he spent most of the day on a bench on the outskirts of the **Deadheads**, wallowing in despair”

TT: “*Tubuhnya masih terlalu sakit untuk melakukan apa pun setelah itu, dan menghabiskan sebagian besar waktu hari itu di atas bangku di perbatasan **Tempat-orang-mati**, tenggelam dalam keputusasaan*”.

BT: “body-his still too painful to do anything after that, and spend most of the time on that day on top of stool at border place-people-die, drowning in despair”.

(Page 146)

b. Adaptation of the Slangs, Fillers and Onomatopoeia

(i) Slangs

Slangs in English-speaking countries varies and for other non-English speaking countries, slang is a troublesome. It can be extremely difficult to translate slangs since there may not be any concept which are similar to the slang in the source text such as in the next example:

ST: “Chuck, **man**, you gotta tell me what this whole Changing business is.”

TT: “He, Chub, kau harus memberitahuku mengenai Perubahan ini.”

Misspelled

BT: “Hey, Chub, you must tell-me about change this.”

(Page 52)

In the example above, the translator chooses to translate the word “man” into “he”. “Man” in the source language is defined as slang which is used to address a male friend. This is similar with the slang “dude” in English. Whereas “he” in the target language is a form of greeting or calling out to an individual. However, “man” in the source text meant so much more. It shows how close the relationship between the two characters and how desperate the speaker is towards the situation. On the contrary, “hei” which is misspelled into “he”, is a greeting to seek for someone’s attention. The strategy above is correlated to the stylistic compensation approach where the translator recreates a similar effect by losing the specific meaning in the source text. Moreover, the translation is misspelled and may cause slight semantic failure.

<i>He</i>	<i>Hei</i>
(Incorrect)	(Correct)

As mentioned before, the author of *The Maze Runner* developed a new language which is the “language of the Glader” in such a way that ordinary English speaker, notably non-English speakers, would not relate to the terms or the language used. This includes slangs and curse words that are “out of the world”.

SL: “Wee little fat **shank**, but nice sap when all’s said and done”

TL: “Agak gendut, sih, tapi lumayan patuh”

BT: “Slightly fat, anyway, but decent obedient’

(Page 11)

“Shank” according to the translator is someone who is an odd one out or who is the last to be picked. However, whilst reading the book, the word “shank” regularly implies to a friend who is unqualified, idiotic, impotent or inexperienced. This word is another jargon which should be included in the target text, in the example above. Considering that it presents an idea that the object of the utterance is indeed a “shank”, an idiot person. However he can be very helpful. However, the translator decides to omit the word in the target text since it is considered rude and impolite.

Through observing the result of the translation, the translator generally translates what is on the same wavelength to the source text, despite having to delete or omit some terms. Meaning that the target text is translated based on the general meaning in the original text.

ST: “I got **dibs**”

TT: “Aku mau **lihat lebih dulu!**”

BT: “I want see more first”

(Page 54)

The literal meaning of “dibs” is to claim the rights of something. There is no direct translation in Indonesian, however, readers could infer the possibility of the occurrence of “dibs” in the utterance: (1) the speaker claims that the person aimed belongs to him and that he will work for him, or (2) the speaker wants to see who that person is before anyone else.

The information related to the context can be limited and the translator must use her assumption based on the previous plot and her expertise as a translator. The available information in some cases may not be accessible, and this can mean that the optimization of

the resources such as online searching is a great beginning. However, the strategy above is related to the softening of the source text to aim for a target readers' understanding.

ST: "Slim it, Greenie."

TT: "*Tenang, Anak Bawang.*"

BT: "Calm, child onion."

(Page 56)

The example above is very much related to the previous example. "Slim it" can literally mean 'to ask a person exercise or dieting'. However, the literal meaning does not apt with the context. Once again, the translator must effectively spend her time by supplying variants of contextual information that are possible. In this example, the translator makes a perfectly general reference as to the earlier part of the text where the speaker intended to break the conversation. There can be two similar version of the translation:

(1) *Tenang, Anak Bawang*

BT: Calm, child onion

(2) *Diam kau, Anak Bawang*

BT: Quiet you, child onion

The first version is subtler than the second version, yet both words have the same meaning. The decision depends on the context, whether the conversation is a heat up dialogue between the characters or on the contrary, the person only wishes to disclose or advise something to the other character. The translator chose the first version due to the atmosphere or the condition of the utterance and this approach is adapted from the softening of the source text.

James Dashner, the source text author, creates not only dialects of *the maze runner*, but also a future modification to the English language. Words such as "buggin' ringer" and "slinthead shank" are some of the popular slangs of *The Maze Runner*. Some of the words

created are found in dictionaries, however, they are not similar with how the author defines them or exploit them in the book.

ST: “Can’t blame ya there. Went through the **buggin’ ringer**, you did. Probably think I’m a slinthead shank for getting’ you ready to work your butt off today after an episode the likes of that”

TT: “*Tidak heran. Kau baru saja berurusan dengan **anak penyerang** itu. Kau mungkin berpikir aku bodoh karena menyuruhmu bekerja hari ini setelah kejadian seperti itu*”

BT: “No wonder. You recent just deal with child attacker that. You probably think I stupid because tell-you work today after incident like that”

(Page 77)

The omission of the slang which carries a negative meaning in the source text were not adapted in the target text. This strategy can cause the loss of anger intensity that is presented by the source writer.

Source Text	Individual word	Formal Definition	Informal definition	Target Text	Back Translation
Buggin’ ringer	Buggin’		Crazy, mad or ridiculous	<i>Anak penyerang</i>	Child attacker
	Ringer	Someone who rings something	A professional cheater		
Slinthead shank	Slinthead		An effect or impact from one’s own mistake	<i>Bodoh</i>	Stupid
	Shank	The leg of a person, a tool, a part of the sole of a shoe or strike a golf ball.	The less important friend or fellow		

The slang “gee” in the source text below refers to a minor expression of surprise as well as enthusiasm. In the target text, the translator adapted the meaning into “*astaga*” which

can literally mean something similar as “oh my God”. However, the degree of shockingness in the source text is not as higher as in the target text. This relates to the stylistic compensation, where the translator recreates the word “gee” by strengthening the initial word into a stronger version that are more related and influenced by the daily conversation of the target audience.

ST: “Oh, **gee**, let me think.”

TT: “*Oh, **astaga**, coba kupikir dulu*”

BT: “Oh, oh my God, let me-think first”

(Page 148)

(ii) Filler Word

The translation of the filler word “Eng” in page 269, is usually translated into several formula such as “hmm, ehm, em, eh or um” in Indonesian. There is not definite correspond to the filler, however, the translator decides to use “um” to fill in the gap in the speaking. The variation of fillers in Indonesia may also depends on the native language of the reader, the geographical areas and even age-group. For instance, in the Eastern area of Indonesia, the filler “um” is seldom used and they are more familiar with the filler “em”.

(iii) Onomatopoeia

Onomatopoeia used in the source text is in fact translated in the same register as the target text and usually onomatopoeia in English is not much different to Indonesian. In fact, they are partially, and some are fully adapted from the English version such as the example below from page 213:

ST: Boom

TT: *Bum*

BT: Boom (a sound of explosion)

However, sounds may greatly vary from one language to the other. The difference can be extremely high. There are some phonological sounds in English that are not commonly used in Indonesian. Consider these two examples:

Example 1:

ST: Whirrrrrrrrrrrrr

TT: *Dzzziiing*

Example 2 (Page 74):

ST: *Wet Thunk* of it finding a home.

TT: *Bunyi jleb yang membuat ngilu terdengar ketika ia menemukan sasarannya*

BT: Sound *bang* that make pain sounded when it find target-the

The noise in the first example depicts the sound of a Griever approaching a lead character in the book. To adapt, the translator took the procedure to omit part of the text to convey an identical message portraying an equivalent situation from the source text into the target text. Through this way, the translator finds the word which can create and suggest the same impression that is expressed in situation of the source language.

The translation in the second example describes the sound of an object slicing through the air and finally hitting another object. However, sounds were not mentioned in the source text. Thus, it portrayed the scene of the story without explicating the sound.

However, the translator adapts the essence of the story and transfer the meaning into a readable text by utilising how it would sound in real-life situation.

SL: Haunted moan of death

TL: *Seolah rintihan kematian*

BT: *As if* moan death

(Page 2)

The paraphrasing of Indonesian words such as “*Seolah-olah*” or “*Seakan-akan*”, meaning ‘as if’ or ‘as though’ in English, is commonly used specifically in fictional stories, poems or lyrics in Indonesian. The purpose of these words is to confer a situation or imaginary condition, in which it may not be real, but it can be possible. When ‘haunted’ is replaced with conjunction “as if”, the plot became soother. The word “haunted” is not translated since it has already been picturised by the word “*kematian*” or ‘death’ in English and therefore, it is omitted.

c. Adaptation by Omission

Omission has no boundaries, and this varies from one language into the other. Translators can come across many challenges and options. The decision must lessen future criticism of the translation. Thus, translator must be smart to produce an adequate work which encompasses the best product, for instance rationality in the use of omission.

SL: **Fidgeted back and forth with his feet**

TL: *Beringsut gelisah*

BT: Move slowly (left to right) anxious

(page 6)

The translation above shows how the translator is guaranteeing the sacredness of the meaning as well as the purpose in the source text into the target text. As opposed to making the translation lengthy, she uses her freedom to simplify the idea while keeping the intention of the source writer in mind. Thus, the clarity and the rationality of the text is achieved and the desired of the original writer is also aimed, even by omitting and adding simple terms to define the inner-intention of the source writer. This is a transformation which is well supported by a very narrow and well-explained translation.

“Bugger” in the next example is also an offensive word used in the United Kingdom and it refers to someone or something that their attitude is bothersome and unpleasant. The word “bugger” was omitted and modified by the addition of “*anak itu*” or “that kid”. Once more, this approach is exerted to present the intolerance of foul language in the target language. The shortened of the term “bugger” is also presented in the second example. “Buggin” in the second example relates to an expression of anger, however, it was omitted for the same reason.

ST: “The **bugger** should be sleepin’ for a couple of days, then wake up today. Maybe a little screaming now and then”.

TT: “*Anak itu akan tidur selama beberapa hari lagi, dan bakal lebih baik ketika bangun. Mungkin masih menjerit sekali-kali*”.

BT: “Kid that will sleep for few days again, and will more better when awake. Maybe still screaming occasionally”.

ST: “Still in the **buggin’** coma, or whatever it is.”

TT: “*Masih koma, atau entah apa namanya.*”

BT: “Still comma, or whatever name-that.”

The word “bloody” is omitted to adapt to the cultural politeness in the translation. “Bloody” itself is a British slang which intensely used to offensively emphasize an angry opinion or judgement. On the other hand, “bloody” is a swear word to express shockingness or perfectness, such as in the sentence “that’s *bloody* brilliant”. To be accepted in the society, translations into Indonesian must be adapted by considering the cultural politeness. Thus, books containing swear words or offensive word such as “bloody”, “shank” and others are regularly omitted in the Indonesian translated version.

ST: “I’m tellin’ ya, something’s very bad about that whole **bloody** thing”

TT: “*Kuberi tahu kalian, ada sesuatu yang sangat buruk tentang semua ini.*”

BT: “I let you all know, there something that very horrible about all this”.

(page 107)

d. Adaptation to Cultural Politeness

Politeness is a vital factor to consider when translating into Indonesian due to the religiousness and the impoliteness which embraced the country. Mainly, translators delete or omit part of the text when they believe it is inappropriate to be translated. For instance,

in the example below, the translator omits 'holes' and transform it into a well-mannered version.

SL: I said shut **your holes**

TT: *Kubilang **tutup mulutmu!***

BT: I-said shut mouth-you!

“Shuck” is one of the vocabularies created by the source writer. Throughout the text, there is no explanation or definition given by the author. However, the translator infers the meaning by relating the word “shuck” that occurs in sentences and comparing the meaning from one another. The translator also sees the before and after sentences to understand the context or the background situation in which the word implies to.

ST: “You’re the **shuckiest shuck**-faced **shuck** there ever was”.

TT: “*Kau adalah anak **dungu** dan paling **bodoh** yang pernah ada*”.

BT: “You are child **stupid** and most **dumb** that ever exist”.

(page 107)

“Freaking” (example 1) is a specific cultural word in the source language which does not suit the cultural environment of the target language. “Freaking” in this example is an informal word and is used to express anger. However, it is also a euphemism for the curse word “fucking”. Thus, it is unacceptable to translate the word into the target language. However, the omission did not affect the meaning. Though the degree of anger in the

dialogue in the source text is not expressed in the target text. The second example is the short for the word “freaking” and it is also omitted in the target text.

ST: “Really sucks, dude. Really **freaking** sucks.”

TT: “*Sangat menjengkelkan, Sobat. Sangat menjengkelkan.*”

BT: “Very annoying, friend. Very annoying.”

(Page 209)

ST: “And you,” he said, glaring at Thomas, “the Greenbean who thinks he’s **friggin’** God”

TT: “*Dan kau,*” *katanya, matanya nyalang menatap Thomas, “Anak-Bawang yang berpikir dirinya Dewa.”*

BT: “And you, “said-he, eyes-he wide-open glaring Thomas, “Child-onion that thinks he’s God.”

(Page 163)

In the examples below, “sucker” is omitted and “holy crap” is substituted into a subtler translation and both strategies indicate that these terms cannot be non-verbally applied in the target text. The translator’s approach linked to the establishment of respect and compassion to one another in the target culture. Thus, the choices must reflect the politeness and etiquette in the target concept. In the target culture, the word *holy* cannot be amalgamated with negative terms or expressions. However, “*ya Tuhan*” or “oh God” is seldom adapted as the correct translation of “holy crap”. On the grounds that “*ya Tuhan*” is more divine and righteous. Whereas, “holy crap” is rough and atrocious. Thus, the equivalent for the term is conceivably “*astaga*” or “Oh My!”.

ST: At least most of us will make it through – just leaves one poor **sucker** to die.

TT: *Setidaknya sebagian besar dari kita akan bisa melewatinya – dengan meninggalkan satu anak malang tewas.*

BT: At least partly large from us will can through-it – with leaving one child poor die.

ST: “**Holy crap**, you’re human.”

TT: “*Ya Tuhan, kau memang manusia.*”

BT: “**Oh God**, you indeed human.”

(Page 319)

e. Adaptation to Collocation

Collocation of ‘full-blown meal’ in the example below is the example of the combination of adjective and noun in one phrase which can be associated with one another. The adjective full-blown in the ST relates to the completeness of food or a meal. Therefore, this collocation literally means “a complete meal” or “*makanan komplit*” in Indonesian. However, “*makanan komplit*” is not the equivalence of the collocation and thus will baffle the literal meaning.

ST: “He could’ve eaten a *full-blown meal* despite having had lunch two hours earlier”

TT: “*Dia merasa sanggup melahap **segunung makanan** meskipun waktu makan siang dua jam lebih cepat*”

BT: “He feels capable devour **mountainous food** even though time eat afternoon two hours more faster”

In finding the equivalence of the collocation in the target text, the translator relates the collocation with another collocation in the TL which is generally used in the Indonesian vocabularies. “*Segunung makanan*” or mountainous food, is a relevant equivalent for the ST’s collocation. This collocation can be found in many texts as well as everyday communication in Indonesia.

Indonesian: *Sambil berbicara, ia terus-menerus melirik ke piring saya yang dipenuhi segunung makanan.*

English: While talking, he/she kept looking at my plates full of **full-blown meal**.

(Tjokro, 2010, page. 239)

f. Adaptation by Paraphrasing and Omitting Idioms

Idioms in the novel cannot be simply translated literally and the idioms in the source text are those who are adapted in the daily communication of young adults in the millennials such as the example below: “talkin’ straight out your butt”. This mode of expression cannot be merely translated, however, similar idiom in target text could define the unknown. The idiom below has the similar characteristics, dissimilar form and meaning with the idiom “*besar mulut*” in Indonesian or “talk rubbish” in English. However, the translator paraphrases the idiom to show that the equivalent does not exist. The paraphrase strategy was also adapted to several idioms below such as “smokin’ cow”, “talkin’ straight out your butt”, “riskin’ your butt”, “Spit it out!”, “trashin’ around”, “whacked for good”, and “life’d be a peach”. These translations are equivalence since they share the similarity between the expression in one language into the other.

ST: “Tommy, I might not be the sharpest guy in the Glade, but sounds like you’re **talkin’ straight out your butt** to me.”

TT: “*Tommy, aku mungkin memang bukan anak terpintar di Glade, tapi kau terdengar seperti melantur.*”

BT: “Tommy, I might indeed not child smartest in Glade, but you **sounded like disgrass.**”

(Page 273)

ST: “What you did – **riskin’ your butt** to save me and Minho – that ain’t no evil I’ve ever heard of.”

TT: “*Tindakan yang kudengar telah kau lakukan – **mengambil risiko menyelamatkan**ku dan Minho – itu bukan kejahatan.*”

BT: “Action that I-heard have been you done – **taking risk saving-me** and Minho – that not evil.”

(Page 198)

ST: “But if you think we’re gonna find a nice little gate that leads to Happy Town, you’re a **smokin’ cow** klunk.”

TT: “*Tapi, jika kau pikir kita akan menemukan sebuah pintu gerbang kecil yang indah menuju Kota Bahagia, kau ini **benar-benar menyedihkan.***”

BT: “But, if you think we will find a door gate little that beautiful to Town Happy, **you are truly sad.**”

(Page 216)

ST: “**Spit it out!**”

TT: “***Beri tahu kami!***”

BT: “**Give know us!**”

(Page 308)

ST: “Chuck said you were **trashin’ around**, acting like a loonie,”

TT: “*Chuck bilang bahwa **kau mengamuk**, bertingkah seperti orang gila.*”

BT: “Chuck says that **you rampage**, acting like person crazy.”

(Page 170)

ST: “He’s finally **whacked for good**,” Minho said, almost in a whisper.

TT: “*Akhirnya, dia **pergi juga**,*” kata Minho, nyaris berbisik.

BT: “Finally, he **leaves too**,” says Minho, almost whispering.

(Page 164)

ST: “If only you were my mom,” Thomas murmured, **life’d be a peach.**”

TT: “*Seandainya kau ibuku,*” gumam Thomas, ***hidup akan sangat menyenangkan.***”

BT: “If only you mom-my,” murmured Thomas, **life will very fun.**”

(Page 188)

The idiom below is not translated into the target text and since the translator are not able to find the equivalent of such idiom, the idiom was omitted in the target text. However, the idiom could be paraphrased into “*mencurigakan*” or suspicious. Instead, the omission of the idiom produced an odd translation. The meaning is not equivalent to the source text. On one hand, the source text illustrates how the Grief Serum and the Changing seems to be doubtful. And on the other, the target text arrives to the conclusion that the Grief Serum as well as the Changing process is hated by the speaker.

ST: Nah, just makes me think the Grief Serum and the Changing got **somethin’ fishy** about ‘em.

TT: *Tidak, aku hanya membenci Serum Duka dan proses Perubahan.*

BT: No, I just hate Serum Gried and process Changing.

(Page 198)

V. Conclusions

Translation is factually the process of transferring optimal equivalent meaning from a source text into a target text by considering target culture to aim for adequacy and disciplines of various knowledge are vital to respond correctly to different translation problems by providing appropriate strategies. Apart from the mastery of both language, Indonesian and English, it is vital for a translator to acquire an optimal understanding of both cultures to provide the equivalent meaning. This research is the study of the Adaptation strategy in the translation of the novel written by James Dashner called *The Mazer Runner* – a science fiction trilogy that is set in the futuristic world.

This best-selling novel attracts readers from many different perspectives, including the plot, the scenes and the language. Language of *The Maze Runner* is the language millennials, the language of youth or the language of the new generation. Additionally, the majority the words or the terms are “out of the world” and is created by the author of the book. The book has influenced young readers and the terms being used in the novel has slipped into young adults daily English language. The translation, however, adapts various strategies to tackle the invention of slangs, insults, nouns and many more.

Firstly, the nouns that were adapted are those words that were necessary to be expressed in a different way to comprehend the concepts and scenarios for the target readers to understand. This also includes several terms or expressions that were created by the author. Some of the terms are directly transferred, omitted or paraphrased. The terms that were omitted are the ones that were impolite and rude and the ones that were paraphrased are the terms in which the translator cannot find the exact equivalent meaning and therefore the translator decided to paraphrase the unknowns.

Secondly, the slangs, fillers and onomatopoeia were adapted into the target language by using the omission and the paraphrase strategy. Once again, the omission is adapted when the slang is considered offensive and they are paraphrased when there are no equivalent in the target language. To find the equivalence, the translator must relate the word to the context and the previous plot. The omission or the paraphrase of the slangs produced similar meaning, however, the degree or the force of the expressions in the source text were not transferred into the target text. On the other hand, the expression is strengthened in the target text creating a stronger version and is influenced by the daily communication of the target reader. The translation of the filler is adapted to the native language and the geographical areas of the target readers. Whereas, in the translation of onomatopoeia, the translator adapts into the identical or similar version to portray a similar version in the target text by omitting or paraphrasing.

Lastly, the translation must also adapt to the cultural politeness in the target culture and therefore, translators mainly adapt the omission and the paraphrase strategies to adjust to the target culture. In adaptation of collocation, the translator uses similar collocation to infer the meaning. Fifthly, the idioms in the source text were not simply translated and the translator decided to adapt the paraphrase strategy to express the meaning since they do not have the same equivalent in the target language.

To sum up, there are several adaptation strategies that were adapted in the translation of the book. This includes the translation of characters' names, nouns, idioms, collocations, onomatopoeia and filler words. In addition, omission, paraphrase and elaboration on the target text is applicable. Resulting in relevancy in meaning and loss of force or weaknesses in the translation. In spite of every imperfection in the translation, the translations are partly adequate for the target audience and no significant failures discovered. Nonetheless,

translation predominantly is not always perfect and accurate. The reason for this is limitation of the translator as a human being and the cultural differences which both languages share.

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