

## THE ANALYSIS OF TRANSLATION TECHNIQUE OF CHILDREN STORY : “LILA, THE CLUMSY WITCH”

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### **ABSTRACT**

*Regarding to Douglas Robinson, in his famous book entitled *Becoming a translator*, 1998; 49, define translation is an intelligent activity involving complex processes of conscious and unconscious learning. In the other book of Peter Newmark's, a textbook of translation, stated that translation is rendering the meaning of a text into another language in the way that the author intended the text. Newmark describe translation techniques into two categories. First, translation which focuses on the source language and target language. The SL translation techniques consists of four such as word for word, literal, faithful and semantic translation. While the techniques which focuses on Target Language (TL). The techniques are adaptation, free translation, idiomatic translation and communicative translation. In this paper, the writer would like to analyze the children text entitled *Lila, the clumsy witch* or *Lila, penyihir yang ceroboh*. “ what kind of translation techniques does the writer use in translating the text ? The story is written by Amelia Kurniawati and translated by P. Francis Rhien. The result is that the writer of the book uses more techniques of translation which focuses on Source language using word for word translation 19,3%, Literal translation 61,5% and Free translation 19,3%. This result indicates that the writer of the book focuses on the source language.*

Keywords: translation, translator, source language, target language, etc.

### **I. INTRODUCTION**

Regarding to Douglas Robinson, in his famous book entitled *Becoming a translator*, 1998; 49, define translation is an intelligent activity involving complex processes of conscious and unconscious learning. In the other book of Peter Newmark's, a textbook of translation, stated that translation is rendering the meaning of a text into another language in

the way that the author intended the text. While in the other book of his, *Approaches to Translation*, he defines translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.

In this paper, the writer would like to

analyze the children text entitled *Lila, the clumsy witch* or *Lila, penyihir yang ceroboh*. The story is written by Amelia Kurniawati and translated by P. Francis Rhien. By analyzing this discourse, I hope I could comprehend the translation method both in theory and in practice.

## II. THEORITICAL FOUNDATION

### a. Definition of Translation

Regarding to Douglas Robinson, Translation is more about people rather than about words, translation is more about the jobs people do and the way they see their world rather than it is about register or sign systems. Translation is more about the creativity imagination rather than it is about rule-governed analysis. The translator is more like an actor or a musician (a performer) rather than like a tape recorder. The translator, even of highly technical texts, is more like a poet or a novelist rather than a machine translation system.

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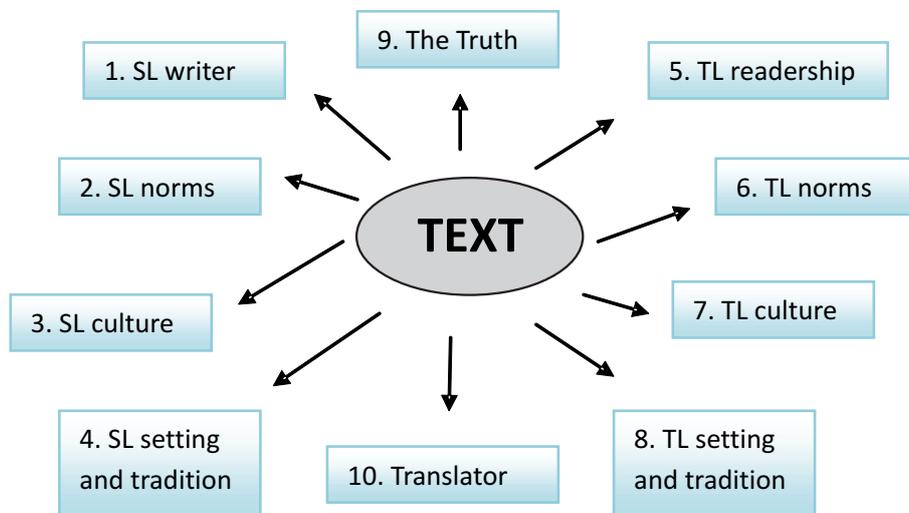
Translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; because all questions of semantics relate to translation theory. Sociolinguistics, which

investigates the social registers of language and problems of language in contact in the same or neighboring counties, has a continuous bearing on translation theory. Sociosemantics, the theoretical study of parole-language in context-as opposed to *langue*-the code or system of a language-indicates the relevance of 'real' examples-spoken, taped, written, and printed. Since semantics is often presented as a cognitive subject without connotations, rather than as an exercise in communication, semiotics-the science of sign- is an essentials factor in translation theory. Charles Morris's (1971) division of semiotics into syntactic, the relation of signs to each other; semantics, the allocation of signs to their the real objects; and pragmatics, the relation between signs and interpreters, has been taken as model by the Leipzig translation theorists (Neubert, 1968, 1972; Kode, 1965, 1968) who have been particularly sensitive to the pragmatics of political statements.

### b. How does translation relate to Semantics

Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original. Semantic translation remains within the original culture and assists the render only in its connotations if they constitute the essential human (non-ethnic) message of text. A semantic translation tends to be more complex, more awkward; more detailed, more concentrated, and pursued the thought-processes rather than the intention of the transmitter.

**c. The dynamic of translation**



A text may therefore be pulled in ten different directions, as follows:

1. The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalized ?

For example; Hot dog cannot be translated into *anjing panas* because it will far away from the meaning. Hotdog means a food which is made from ellip bread with souses inside.

2. The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation in SL.

For example:  
 English

Blue	Book
Biru	Buku
Adjective which modifies noun	Noun

When we translate the word into Indonesia it will be *buku yang berwarna biru*, not *biru buku*

3. Content items referring specifically to the SL, or third language (i.e. not SL or TL) cultures.

For example:

*Bachelor party is a party which is hold by a boy before getting married. We cannot translate it into Indonesian because Indonesian people do not have the custom.*

*Boyfriend and girlfriend mean a very close friend of someone. To boyfriend and girl friend, somebody could do anything such free sex, etc. But In Indonesia, boyfriend and girlfriend mean a close friend who can be a girls or boy in school and campus.*

4. The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition of SL at the time.

For example ;" *curiosity killed the cat*"

5. The expectation of putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership.

For example : the words should not be translate down ;

*Valentine is the day where people celebrate it by giving a presents for beloved persons.*

*Halloween is the day where kids say "trick or treat" and wear an unusual costume*

6. The conventional grammatical and lexical usage for this types of text, depending on the topic and situation in TL

For example :

Buku	Biru
Noun (kata benda)	Adjective (kata sifat) modifies noun (buku)

7. Content items referring specifically to TL, or third language (i.e. not SL or TL) cultures.

For example : The words *Lebaran* and *mudik* refer to specific meaning for Indonesian

8. The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition of TL at the time

For example:

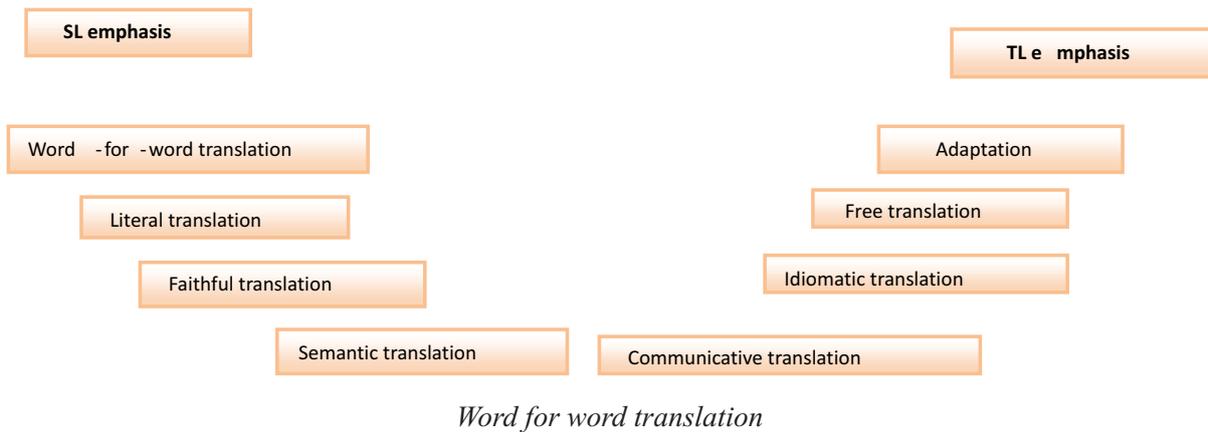
The title of newspaper "mudik" explains the tradition of Indonesian to go to their hometown.

9. What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership.

10. The views and prejudices of translator, which may be personal and subjective, or may be social and cultural, involving the translator's group loyalty factor', which may reflect the national, political, ethnic, religious, social class, sex, etc. assumption for the translator.

**d. Techniques in translation**

Newmark describes the techniques of translation in the form of a flattened V diagram (1992;



This is often demonstrated as interlinear, with the TL immediately below the SL words. The SL word-order is preserved and words translated singly by their most common meanings, out of context.

For example :

I	will	Go	To	School	Tomorrow
Saya	akan	pergi	Ke	sekolah	Besok
Last night	I	Slept	Late		
Tadi malam	saya	Tidur	Terlambat		

*Literal Translation*

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

For example:

- a. Fried chicken = ayam yang digoreng
- b. Blue book = buku yang berwarna biru
- c. Fried rice = nasi yang digoreng
- d. White house = rumah yang di cat warna putih
- e. Fresh air = udara segar
- f. Classroom = ruang kelas

***Faithful translation***

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norm) in the translation. It attempts to be completely faithful to the intention and the text-realization of the SL writer.

For example:

- a. Boyfriend = teman (pacar) laki-laki
- b. Girlfriend = teman (pacar) perempuan
- c. Frying pan = tempat penggorengan
- d. Elementary school = sekolah dasar
- e. Secondary school = sekolah tingkat menengah
- f. Senior high school = sekolah tingkat atas

### ***Semantic translation***

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version.

For example:

- a. Are you kidding? = jangan bercanda kamu
- b. What a beautiful girl! = wah gadis itu cantik sekali
- c. Take it easy = tenanglah
- d. Take off = tinggal landas
- e. Landing = mendarat

### ***Adaptation***

This is the 'freest' form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots, are usually preserved, the SL culture converted to the TL culture and text rewritten.

### ***Free translation***

Free translation reproduces the matter without the manner, or the content without the form of original. Usually it is paraphrase much longer than the original, a so-called 'intralingua translation' often prolix and pretentious, and not translation at all.

For example:

- a. Translation is an intelligent activity = Penerjemahan adalah sebuah kegiatan yang mencerdaskan sang penerjemah.
- b. Talk less, do more = Sebaiknya-baiknya orang adalah yang sedikit berbicara namun banyak bertindak.

### ***Idiomatic translation***

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of

meaning by preferring colloquialisms and idioms where these do not exist in the original.

For example:

*a. to walk on egg shells — 'bertindak dengan berhati hati'*

*b. all walks of life — 'semua golongan profesi dan latar belakang'*

*c. laughter is the best medicine — 'membuat orang senang dengan tertawa'*

### ***Communicative translation***

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

### **d. The role of translation in ELT**

As a technique for learning foreign languages, translation is a two-edged instrument: it has the special purpose of demonstrating the learners' knowledge of the foreign language, either as form of control or to exercise his intelligent in order to develop his competence. This is its strong point in foreign-languages classes, which has to be sharply distinguished from its normal use in transferring meaning and conveying messages. The translation is done in school. Which as a discipline is unfortunately usually taken for granted and rarely discussed.

### **1. A Translator is multifaceted man**

While translators must meet the needs of translation users in order to make a living, it is also important for them to integrate those needs a translator-oriented perspective on the work, seeing the reliability that users demand in the larger context of professional pride (including also involvement in the profession ethics).

Translator and (especially) interpreters do all have something of actor in them, the mimic, the impersonator, and they do develop remarkable recall skills that will enable them to remember a word (often in a foreign language) that they have heard only once.

Translators and interpreters are voracious and omnivorous readers, people who are typically in the middle of four books at once, in several languages, fiction and nonfiction, technical and humanistic subjects, anything and everything. They are hungry for real-world experience as well as, through travel, living abroad for extended periods, learning foreign languages and cultures, and above all paying attention to how people use language all around them. The plumber, the kids' teachers, the convenience store clerk, the doctor, the bartender, friends and colleagues from this or that region or social class and so on.

### **2. Translation is business**

Nothing is utterly reliable, everything takes time, and there ain't no such thing as a free lunch. Even in a less than ideal world, however, one can still hope for the best possible realistic outcome; a

translation that is reasonably reliable, delivered in good time before deadline, and relatively inexpensive. Unfortunately, even these lowered expectations are often unreasonable, and trade-offs have to be considered:

The closer one attempts to come to perfect reliability, the more the translation will cost and the longer it will take

The shorter the time span allowed for the translation, the more it will cost and the harder it will be to guarantee reliability

The less one is willing to pay for a translation, the harder it will be to ensure reliability and to protect against costly delays

Professional translators do their work because they enjoy it, because they take pride in it-and also, of course, to earn a living. Professionals translate for money. And most translators (like most professionals of any field) feel that they don't make enough money, and would like to make more. If you are a freelancer, you can create your own agency and farm translation job out to other freelancers (take a cut for project management); and (the long-term strategy) work to educate clients and general public about the importance of translation, so that money managers will be more willing to pay premium fees for translation.

### III. FINDING AND DISCUSSION

No	Method	English	Indonesian
1	L	LILA THE CLUMSY WITCH	LILA PENYIHIR YANG CEROBH
2	L	Orange Rainbow Kingdom is a small but beautiful kingdom of magic.	Kerajaan penyihir yang bernama negeri pelangi jingga adalah sebuah kerajaan kecil yang indah
3	WFW	The Kingdom is ruled by Queen Morella	Negeri itu dipimpin oleh ratu Morella
4	L	an elegant and wise queen loved by her people.	yang dikenal sebagai ratu yang anggun, bijaksana, dan sangat dicintai rakyatnya.
5	WFW	Inside the palace	Didalam lingkungan
6	L	of orange Rainbow kingdom	istana negeri pelangi jingga,
7	WFW	lives a girl named Lila	tumbuhlah seorang gadis penyihir bernama Lila.
8	WFW	She was not princess	Ia bukan putri kerajaan itu,
9	L	she was only the daughter of the palace cook.	melainkan anak perempuan juru masak istana.
10	L	Lila was not a special girl	Lila bukanlah gadis yang istimewa
11	WFW	She was not pretty, not smart	Ia tidak cantik, tak pintar
12	L	she even tends to be clumsy, but Lila was always sweet and polite, therefore people loved her,	bahkan terkadang ceroboh. Namun karena dia adalah gadis yang ramah dan sangat sopan, banyak orang sayang padanya
13	WFW	including the Queen.	termasuk sang ratu.
14	L	Poor Lila has been expelled from magic school because she was too clumsy	Lila yang malang telah dikeluarkan dari sekolah sihir karena ia terlalu ceroboh
15	L	Her clumsiness often almost injured her friends and herself.	Kecerobohnya ini seringkali hampir mencelakakan teman-temannya, dan dirinya sendiri
16	L	Lila always makes mistakes whenever she casts a spell. The only spell she able to cast rightly is a spell for summoning the rain, it was the easiest spell.	Saat mengucapkan mantra, bahkan yang mudah sekalipun, ada saja kesalahan yang dibuatnya, mantra yang paling dia kuasanya adalah mantra termudah, yaitu mantra untuk memanggil hujan.

17	L	Lila's mother was the best cook in the entire Kingdom. Yes, Lila's family has held the position of palace cook for generations. Lila's mother was teaching Lorie, Lila's sister, to take her palace one day.	Ibu Lila adalah seorang juru masak terbaik diseluruh negeri. Keluarga Lila adalah pemegang jabatan juru masak istana secara turun temurun. Ibu Lila melatih Lorie, kakak Lila, untuk menggantikannya.
18	L	What about Lila? She cannot cook any of favorite meals of the wizards, such as bat wing stew, roasted crocodile tail, fried scorpion, black bee pie and spicy fried snake. Lila can only make cake and bread	Bagaimana dengan Lila? Ia tidak pandai memasak hidangan-hidangan kegemaran para penyihir, seperti sup sayap kelelawar, ekor buaya panggang, kalajengking goreng, pie lebah hitam dan tumis ular pedas. Lila hanya bias membuat kue dan roti
19	F	She tends to scorch other food, make them tasteless or even taste funny.	Jenis makanan lain akan dibuatnya hangus, hambar dan berasa aneh.
20	L	<b>On a warm morning,</b>	<b>Suatu pagi yang hangat</b>
21	WFW	Lila was humming while sweeping	Lila sedang besenandung sambil menyapu
22	F	moving back and forth	hilir mudik kesana kemari
23	L	Lila doesn't want to miss anything, she was also busy cleaning up and decorating the palace. They were preparing a banquet.	Lila pun tak ketinggalan, ia membersihkan dan menghias seluruh penjuru istana. Mereka semua mempersiapkan jamuan makan istimewa.
24	L	Today, the palace will welcome King Ordon and his men from the Kingdom of Black Cloud	Hari itu, istana akan kedatangan rombongan Raja Ordon dari negeri awan hitam.
25	F	The Kingdom of the Black Cloud	Negeri awan hitam
26	L	is a vast and rich kingdom.	adalah sebuah negeri kerajaan besar yang kaya raya
27	L	The ruler of kingdom was King Ordon, a very powerful wizard.	Pemimpin kerajaan itu, Raja Ordon, dikenal mempunyai kekuatan sihir yang besar
28	WFW	Whoever makes him angry	Siapa saja yang membuatnya marah,
29	F	is always severely punished.	pasti akan menerima hukuman yang sangat tidak menyenangkan.
30	F	The Queen's guests arrived on midday	Menjelang tengah hari, tamu-tamu istimewa sang ratu pun tiba
31	WFW	They were welcomed	Mereka disambut
32	L	lovely singing and dancing.	meriah dengan tarian dan lagu-lagu yang indah
33	WFW	Afterwards the queen took	Kemudian sang ratu mengajak
34	L	Them	rombongan Raja Ordon
35	F	to the dining room hall to enjoy the banquet.	ke ruang makan untuk menikmati hidangan yang telah disediakan.
36	F	While everybody was eating	Sementara jamuan makan berlangsung di dalam istana
37	L	Lila was given a task to feed and water	Lila mendapat tugas untuk memberi makan dan minum
38	F	the dragons which King Ordon and his men used to travel.	naga-naga tunggangan raja Ordon
39	L	Lila took the dragons to a lake on the southern part of the palace	Lila membawa naga-naga tersebut ke danau di selatan istana
40	L	and gave them a large bowl filled with honey sweet tooth.	dan memberi makan semangkuk besar roti dan madu,
41	F	The dragon finished Lila's honey bread in short time, and then Lila lullabies them to sleep.	Lila mengetahui bahwa naga-naga jenis ini sangat menyukai makanan manis. Benar saja, naga-naga itu tertidur,
42	L	After the dragons	Setelah naga-naga itu
43	F	fell asleep,	tertidur
44	L	Lila started to practice her magic	Lila mulai berlatih sihir.
45	WFW	She tried to change	Dia berusaha mengubah
46	L	the empty large bowl into a beautiful boat	mangkuk besar tempat makanan naga yang sudah kosong menjadi sebuah perahu yang cantik
47	L	only turns into an ugly teapot	Namun mangkuk itu malah berubah menjadi sebuah teko buntut
48	WFW	<b>Not long after, rain droplets started to fall</b>	<b>Tak lama, hujan rintik mulai turun</b>
49	WFW	Lila pointed her wand into the sky	Lila mengacungkan tongkat sihirnya ke langit.
50	L	she wanted to cast a spell so the rain will not touch the sleeping dragons	Ia ingin menyihir agar hujan tidak mengenai naga-naga yang sedang tidur

51	F	But Lila casts the wrong spell, as always	Namun lagi lagi ia salah mengucapkan mantra
52	L	the tiny droplets became fire balls.	Tetes air hujan malah berubah menjadi bola -bola api kecil
53	L	Some of them went inside the palace through the open window.	Dan sebagian masuk ke istana melauai jendela -jendela yang terbuka.
54	F	The fire balls woke the dragons and they began to run widely	Naga naga yang terkena hujan bola api itupun terbangun dan bergerak tak terkendali.
55	L	Some of them ran into palace and spoiled the banquet.	Bahkan ada yang lari masuk istana dan merusak jamuan makan.
56	F	Lila was very surprised	Lila yang sangat terkejut tak mampu berbuat apa-apa
57	F	Fortunately, everything was cleaned down quickly,	Untunglah kekacauan tersebut dapat segera diredakan.
58	WFW	Queen Morella and the other wizards swiftly stopped the fire balls and the guards managed to calm down the dragons.	Dengan sigap, Ratu Morella dan penyihir lainnya menghentikan hujan api. Dan para pengawal berhasil menenangkan naga-naga yang panic
59	L	Suddenly King Ordon said," Queen Morella, who dared to cause such disturbance? Look at Roza, my favorite dragon, his tall was injured." When King Ordon was speaking, the sunny sky was filled with the black cloud	Tiba tiba terdengar Raja Ordon berkata, " wahai Ratu Morella, siapakah yang menyebabkan kekacauan tadi? Lihat! Ekor Roza, naga kesayanganku sampai terluka." Saat Raja Ordon berkata demikian, langit diatas istana yang semula cerah, perlahan diselimuti awan hitam.
60	F	A sign that King Ordon was angry	Ini merupakan pertanda bahwa amarah Raja Ordon mulai tersulut.
61	L	Before worse things could happen, Queen Morella said, "Forgive us such a disturbance, King Ordon	Sebelum terjadi hal hal yang buruk, Ratu Morella berkata,"Maafkan kami atas kejadian tadi, Raja Ordon.
62	WFW	have found the person who did this and	Aku sudah menemukan pelakunya, dan
63	L	will punish that person	aku akan menghukumnya sekarang juga.
64	WFW L	I will banish her into the human world so she could never make any more disturbances here	Aku akan membuangnya ke dunia manusia, agar ia tidak mengacaukan dunia sihir lagi."
65	L	The whole palace was shocked on hearing the queen's words.	Seluruh penghuni istana sangat terkejut mendengar apa yang dikatakan sang Ratu.
66	F	They gave Lila a sad look. Lila could only down her head and tremble in fear.	Mereka semua memandang iba pada Lila. Lila hanya bias menunduk dan gemetar ketakutan
67	L	Enough though Queen Morella's voice sounded firm,	Meskipun suara Ratu Morella terdengar tegas
68	F	she was filled with deep sadness.	namun sebenarnya hatinya sangat hancur.
69	F WFW L	She didn't have the heart to punish Lila but if she didn't do it King Ordon will surely punish her severely	Ia tak tega menghukum Lila. Tetapi bila ia tidak melakukannya, pasti Raja Ordon akan memberi hukuman yang lebih kejam pada Lila
70	L	<b>It was even possible that King Ordon will send his troops to attack Orange Rainbow Kingdom.</b>	<b>Bahkan mungkin saja, Raja Ordon akan mengirim pasukan menyerang negeri pelangi jingga.</b>
71	F	Queen Morella stopped closer to Lila	Ratu Morella pun melangkah mendekati Lila
72	WFW	Forgive me Lila. I have to do this	maafkan Lila, aku terpaksa berbuat ini
73	L	Trust me, I deeply care for you my child." Queen Morella waved her wand and Lila disappeared	Namun percayalah, aku sangat menyayangimu, anakku,"Ratu Morella lalu mengayunkan tongkatnya, dan Lila pun tak tampak lagi.
74	L	before Queen Morella waved her wand,	Sebelum Ratu Morella mengayunkan tongkatnya
75	WFW	she whispered over Lila	ia berbisik pada Lila,
76	L	Do not worry my child. We will be watching you from here.	"tenanglah sayangku, kami akan mengawasimu dari sini
77	WFW L	You can still speak to us through your dreams."Lila was awaken when she felt someone shook her shoulder.	Kau akan tetap bias berkomunikasi dengan kami disini, melalui mimpi." Lila terbangun ketika bahunya diguncang-guncang.
78	L	Who are you? Why are you sleeping in my field?" a little boy in front of her asked."Oh, my name is Lila. I was banished from the world of magic." She explained.	"siapa engkau? Mengapa kau tidur di ladangku?" Tanya seorang anak laki-laki di hadapannya."Oh, namaku Lila. Aku dibuang dari dunia sihir," Lila menjelaskan.

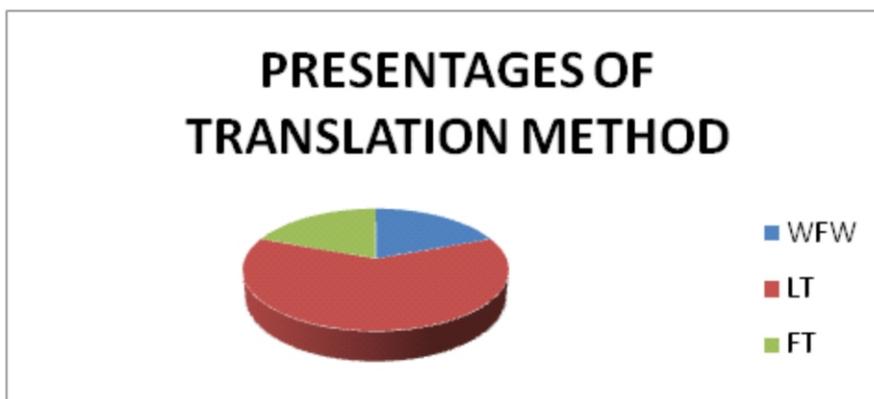
79	L	"I'm thore. So you are a witch? Aren't witches evil and like to eat children?!" thore said in fright. "I'm not an evil witch. I will not eat you. I couldn't even cast a spell right.	"Aku Thore. Jadi kau seorang penyihir? Bukankah penyihir itu jahat dan suka memakan anak-anak?!" ujar Thore ketakutan."Aku bukan penyihir jahat, aku takkan memakanmu. Aku bahkan tidak bias mengucapkan mantra dengan benar.
80	L	Please help me..." said Lila in despair	Tolonglah aku...", kata Lila memelas.
81	F	Thore took pity on her	Thore merasa iba lalu
82	WFW L	took Lila to his modest house	membawa Lila ke rumahnya yang sederhana
83	L	Thore lives with his grandmother and uncle.	Thore tinggal bersama nenek dan pamanya
84	L	Thore's family were being friendly to Lila because Thore didn't tell them that Lila was a witch	Keluarga Thore bersikap ramah padanya, karena Thore tidak memberi tahu mereka bahwa Lila seorang penyihir.
85	L	That night in her dream Lila told her mother that she was fine.	Dalam mimpinya malam itu, Lila memberitahu ibunya, bahwa ia baik-baik saja.
86	L	At that time, the place where Thore lives was going through a period of drought	Saat itu desa tempat tinggal Thore sedang mengalami bencana kekeringan.
87	L	The harvest of wheat and fruits could fail. The villagers were starving and Lila was worried about them.	Panen gandum dan buah -buahan terancam gagal. Penduduk desa hamper kelaparan karenanya. Lila sangat prihatin tentang hal ini.
88	L	One day Lila told Thore, "I can summon the rain. It was the only spell I cast properly. I will do it now." "Is it true? Thank you Lila. Everybody will be happy if the rain comes." "Thore replied.	Suatu siang Lila berkata pada Thore," aku bias memanggil hujan. Sihir ini yang paling dikuasai. Aku akan melakukannya sekarang." Benarkah? Terimakasih Lila, semua orang pasti senang sekali kalau hujan turun," jawab Thore.
89	L	<b>Lila found wand and cast then spell but nothing happens</b>	<b>Lalu Lila mencari tongkat sihirnya dan mengucapkan mantra untuk memanggil hujan. Namun usahanya gagal terus.</b>
90	L F	"Come on Lila, It's getting dark. You better rest. You can do it better tomorrow, I'm sure," said Thore. Lila was surprised; she didn't even realize it was dark already.	"sudahlah Lila, hari sudah malam, sebaiknya kau istirahat. Besok pasti kau bias melakukannya dengan lebih baik," ujar Thore. Lila terkejut, ia tidak sadar ternyata hari sudah gelap.
91	L F	But Lila did not want to give up, Thore faithfully stayed with her. "Come one Lila, you almost did it. Look, tiny drops are falling," Finally, after trying so hard, in the middle of night, Lila managed to make the rain fall.	Namun Lila tidak menyerah. Thore pun setia menemani Lila." Ayo Lila, kau hamper berhasil. Lihat, titik-titik air mulai turun," Thore memberi semangat. Akhirnya, setelah berusaha begitu keras, pada tengah malam Lila berhasil menurunkan hujan.
92	L	A few weeks later, the villagers began to harvest the fields, and so was Thore.	Beberapa minggu kemudian, penduduk desa mulai sibuk mengambil hasil ladang mereka, termasuk Thore
93	L	In his house, Lila was making bread and cakes from whea	Dirumah, Lila membuat roti dan berbagai kue dari gandum.
94	L	"Mmm...what delicious bread and cake, Lila. I gave some of these to the neighbors and they liked it. Please Lila, can you make some more?"	Mmm...enak sekali roti dan kue ini, Lila. Aku mememberikanya beberapa pada tetangga. Mereka semua menyukainya. Tolong buatlah lagi, Lila" Ujar Thore.
95	L	"Is it true? They really like it? You're not lying to me, right? Very well, I will make more cake.	"Benarkah? Mereka menyukainya? Kau tidak berbohong padaku kan? Baiklah, aku akan membuat kue lagi.
96	L	Please get me some fruit Thore	Tolong ambilkan buah-buahan, Thore
97	WFW F	I will put them on my bread and cakes." Said Lila in high spirits	Aku akan menaruhnya dalam kue -kue dan roti,"seru Lila bersemangat.
98	L	Later that night, she told her mother about this. She felt happy because many people likes her bread her bread and cakes.	Malamnya, ia bercerita padanya tentang hal ini, ia merasa senang karena banyak yang menyukai roti dan kue buatannya.
99	L	Even since that, Lila became famous as the baker who made the most delicious breads and bakes. Thore's uncle helped selling the breads and cakes. The town people also liked it. Lila felt happy because she help Thore, s family income.	Sejak saat itu, Lila terkenal sebagai pembuat roti dan kue yang lezat. Paman Thore juga membantu menjual roti buatan Lila ke kota. Kabarinya, penduduk kota pun menyukainya. Lila merasa bahagia, karena dapat menambah penghasilan keluarga Thore.

100	L F	One sunny day, Lila was busy making dough in kitchen. She was in high-spirits	Pada suatu pagi yang cerah, Lila sibuk membuat adonan di dapur. Ia begitu bersemangat.
101	L	That day was very special day, it was Thore's birthday. They are going to have a garden party to celebrate it. The villagers are going to be there to congratulate Thore and enjoy delicious cakes made by Lila.	Hari itu adalah hari istimewa, hari ulang tahun Thore. Mereka akan membuat pesta kebun untuk merayakannya. Semua penduduk desa akan hadir. Selain untuk mengucapkan selamat pada Thore, juga untuk menikmati kue-kue lezat buatan Lila
102	L  WFW	Lila smiled she remembered she used to feel sad because she couldn't make any wizard's favorite meal. She can only make bread and cake and she was no longer and she was often laughed because of it.	Lila tersenyum. Ia teringat, dulu ia merasa sedih karena tidak bisa membuat masakan kesukaan rakyat negeri sihir. Ia hanya bias membuat roti dan kue, dan ia sering ditertawakan karenanya.
103	L	But here, everything is different. Lila finally found her happiness in this village. In here, Lila was no longer the clumsy witch, but Lila the baker who made the most delicious breads and cakes.	Tapi disini semuanya berbeda. Lila akhirnya menemukan kebahagiaan di desa ini. Disini, Lila bukanlah Lila si penyihir ceroboh, tetapi Lila si pembuat roti dan kue lezat.

To the extent that the translators use three methods of translation such as word-for-word translation, literal translation, and free translation, here the following table of percentage :

No	The Method Of Translation	The number of Sentences	Frequency
1	Word-for-word method ( WFW)	21	19,3 %
2	Literally translation (LT)	67	61,5 %
3	Free translation (FT)	21	19,3 %

From the data above we could find that literally translation method is most frequently using by the translator in translating the text above (61,5%). While word-for-word translation method is frequently using only 19,3 % which has the same percentages of free translation methods.



#### IV. CONCLUSION

Based on the result of this research, the conclusion can be drawn that literal translation is regarded as the most preferred methods applied by the writer in translating the text, because it consist of many lexical words which again translated singly, out of context. Other translation method such as word for word translation and free translation are regarded the favorable methods since, according to the translator, these methods are also more simple and easier to translate text from English to Indonesian.

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