

The Translation of Compound Nouns in the Japanese Short Stories “*Tebukuro wo Kaini*” and “Lemon”

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Abstract. Translation between languages with different structures and cultures takes work. This research explores the translation of compound nouns in the Japanese short stories “*Tebukuro wo Kaini*” by Niimi Nankichi and “Lemon” by Kajii Motojiro into Indonesian, taken from the book *Kimi ni Todoketai: Kumpulan Puisi, Prosa, dan Drama Pilihan Jepang* by Purnomo. The study aims to identify the translation methods used by the translator to preserve the original meaning and cultural nuances using Newmark's translation theory. This qualitative descriptive study utilizes the observation method and note-taking technique for data collection. The collected data were analyzed using the translational equivalent method and presented in an informal form. The findings reveal three main translation methods were used: literal translation, semantic translation, and free translation, with literal translation being the most frequently used. This study emphasizes the importance of selecting the appropriate translation method to maintain the richness and aesthetics of the original text in the target language.

Keywords: morphology, Japanese compound noun, translation

1 Introduction

Translating literary works from one language to another is a complex process that requires mastery of language and cultural understanding. Compound nouns pose one of the main challenges in translating Japanese literature into Indonesian. Compound nouns are combinations of two or more words that form a unique new meaning.

Translating compound nouns from Japanese to Indonesian often requires a deep understanding of the meanings and cultural connotations embedded within them. This process involves translating word-for-word and interpreting them correctly to maintain the original meaning and be understood by readers in the TL.

Newmark's translation theory emphasizes the importance of selecting the appropriate method to balance fidelity to the original text and readability in the target language. Newmark identifies several translation methods, including literal translation, communicative translation, and semantic translation, each with its advantages and disadvantages depending on the context and purpose of translation.

In translating Japanese literary works, the translator must consider the appropriate method for translating compound nouns to ensure that the message and cultural nuances of the original text are effectively conveyed to Indonesian readers.

Through a careful and focused approach, Japanese literary works can be translated while preserving the richness of meaning and aesthetics inherent in the original language.

Research on the translation of compound nouns has been conducted by Khanh and Ishizaki [1]. They highlight the limitations of existing methods when applied to languages with fewer resources, like Vietnamese. They propose a new method using search engines to select the most likely translations from generated candidates. The study's findings show that this method successfully translated 768 out of 1000 compound nouns with an accuracy of up to 85.4%, demonstrating the effectiveness of this approach in addressing translation challenges for languages with limited resources.

Subsequent research on translating Japanese compound nouns into Indonesian was conducted by Milenia [2]. Her research discussed the procedures for translating Japanese compound nouns based on Newmark's theory. Out of Newmark's 17 translation procedures, 13 were used in translating compound nouns. The most frequently used procedure was paraphrasing, with ten instances. The difference between this research and Milenia's is that the previous study focused on translation procedures based on Newmark's theory, while this research focuses on translation methods using Newmark's theory. Milenia's research object was manga, whereas this study uses short stories.

This research aims to ascertain the methods used to translate Japanese compound nouns into Indonesian.

2 Methods

This research is a qualitative descriptive study. Data was collected using observation by reading and identifying Japanese compound nouns [3] in short stories, followed by note-taking techniques. The collected data was then analyzed for meaning and compared with Indonesian translations using the method of translational equivalence to determine the translation methods employed by translators in translating Japanese compound nouns [4]. The theory on translation techniques used to identify these methods is based on Newmark's translation method theory [5]. The results of this study are presented informally, providing descriptive data analysis findings [4].

3 Result and Discussion

As a result, 35 compound nouns were found in the short stories "*Tebukuro wo Kaini*" by Niimi Nankichi and "*Lemon*" by Kajii Motojiro [6]. Based on Newmark's theory [5], these 35 compound nouns were translated into Indonesian using 16 instances of literal translation, 11 instances of semantic translation, and 8 instances of free translation.

3.1 Literal Translation

Literal translation is a translation method where lexical words are translated one by one, and the grammatical structure of the source language (SL) is adjusted to fit the grammatical structure of the target language (TL). For example:

1. ～坊やのお手々にあうような毛糸の手袋を買ってやろうと思いました。
... untuk membelikan **sarung tangan** yang cocok dengan tangan anak laki-lakinya itu.
... buy yarn **gloves** that would fit the son's hand.

The word 手袋 *tebukuro* consists of *te* 手 meaning 'hand', and *fukuro* 袋 meaning 'bag'. According to Jisho dictionary [7], *tebukuro* means 'glove', which translates to '*sarung tangan*' in Indonesian [8]. In the TL, *tebukuro* is translated as '*sarung tangan*', employing a literal translation method while adjusting to fit the grammatical structure of the SL, where the modifier is placed after the modified element, and adapted to the functional equivalent in the TL.

2. また背を焼くような借金などがいけないのではない。
Atau juga akibat **hutang** menumpuk bagaikan nyeri punggung.
It's not that having **debts** that feel like a burden is bad either.

The word 借金 *shakkin* consists of *kariru/shaku* 借 meaning 'to borrow', and *kane/kin* 金 meaning 'money/gold'. According to Jisho dictionary [7], *shakkin* means 'debt/loan/borrowing money', which translates to '*hutang*' in Indonesian [8]. In the TL, *shakkin* is translated as '*hutang*', using the method of literal translation with through translation that retains the original meaning from the SL.

3.2 Semantic Translation

Semantic translation is a more flexible method than faithful translation, considering the aesthetic aspects of the text and the connotations of words, while maintaining a balance between meaning and form. For example:

3. 「どたどた、ざーっ」と物凄音がして、パン粉のような粉雪が、ふわーっ
と子狐におっかぶさって来ました。
“Gedebuk, gedebuk, byuur”, terdengar bunyi yang sangat keras. Tiba-tiba butiran-butiran salju bagaikan remah-remah roti itu mengguyur seluruh tubuh **sang anak rubah**.
“Thud, swoosh”, with a tremendous noise, powdery snow like breadcrumbs gently fell over **the litte fox**.

The word 子狐 *kogitsune* consists of *ko* 子 meaning 'child', and *kitsune* 狐 meaning 'fox'. According to the Jisho dictionary [7], *kogitsune* means 'little fox', which translates to 'anak rubah' in Indonesian [8]. In the TL, *kogitsune* is translated as '*sang*

anak rubah’, indicating that the translation method used is semantic translation, with a nuanced adjustment through the descriptive equivalent ‘*sang*’ that beautifies the term without changing its original meaning.

4. 風景にしても壊れかかった街だとか、その街にしてもよそよそしい表通りよりもどこか親しみのある、～

Untuk pemandangan aku menyukai suasana kota yang telah usang. Dan dari kota itu pun, yang aku sukai bukan **jalan-jalan utama**, ...

Even if it was a landscape, rather than the distant **main street** of a rundown town that had a somewhat familiar feeling, ...

The word 表通り *omotedoori* consists of *omote* 表 meaning ‘surface’, and *toori* 通り meaning ‘street’. According to the Jisho dictionary [7], *omotedoori* means ‘main street’, which translates to ‘*jalan utama*’ in Indonesian [8]. In the TL, *omotedoori* is translated as ‘*jalan-jalan utama*’, indicating that the translation method used is semantic translation with a transposition from singular to plural, changing “*jalan*” to “*jalan-jalan*” to emphasize that multiple main streets are being referred to, rather than just one specific street. Additionally, this approach makes the translation sound more natural within the rules of Indonesian language.

3.3 Free Translation

Free translation is a method that usually involves paraphrasing, departing significantly from the SL, and prioritizing the acceptability of the message in the TL. For example:

5. ～かあいい坊やの手に霜焼ができてはかわいそうだから、～
... Sang ibu merasa kasihan melihat telapak tangan anaknya yang pucat karena **keedinginan**. ...
... But it's pitiful if cute little boys get **chilblains** on their hands, ...

The word 霜焼 *shimoyake* consists of *shimo* 霜 meaning ‘frost’, and *yaku* 焼 meaning ‘burn’. According to the Jisho dictionary [7], *shimoyake* means ‘frostbite/chilblains’, which translates to ‘*radang dingin/gatal-gatal pada tangan dan kaki karena keedinginan*’ in Indonesian [8]. In the TL, *shimoyake* is interpreted as ‘*keedinginan*’ (coldness), indicating that the translation method used is free translation through modulation, providing a general meaning of coldness to make it more culturally acceptable to TL.

6. 私は幼い時よくそれを口に入れては父母に叱られたものだが、～

Saat aku masih kanak-kanak, **ayah** sering memarahiku tatkala aku mencoba memasukkan bibir gelas itu ke dalam mulutku. ...

When I was little, I often put it in my mouth and got scolded by my **parents**, ...

The word 父母 *fubo* consists of *fu* 父 meaning ‘father’, and *bo* 母 meaning ‘mother’. According to the Jisho dictionary [7], *fubo* means ‘father and mother/parents’, which

translates to ‘ayah dan ibu/orang tua’ in Indonesian [8]. In the TL, *fubo* is translated as ‘ayah’ (father), indicating that the translation method used is free translation with a reduction, simplifying the phrase from ‘ayah dan ibu’ (father and mother) to just ‘ayah’ (father).

4 Conclusion

Based on the data found, it can be concluded that only 3 out of 8 translation methods were used in translating Japanese compound nouns into Indonesian in the two short stories taken from the book “*Kimi ni Todoketai1: Kumpulan Puisi, Prosa, dan Drama Pilihan Jepang*” by Purnomo [6], titled “*Tebukuro wo Kaini*” and “*Lemon.*” Literal translation was the most frequently employed, with 16 instances, while free translation was the least used, with eight instances. These three methods are used because they maintain clarity, accuracy, and contextual appropriateness and preserve the original structure and meaning of compound words. In contrast, other methods might not be suitable for handling these complex nuances. Compound words often consist of two or more words combined to form a new meaning, and the similarity in the structure of compound words in the two languages allows translators to use the literal translation method. On the other hand, accessible translation is less commonly used because it is employed to adapt the SL culture to be more acceptable in the TL.

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