

## ANALYSIS OF TRANSLATION METHOD OF INTERROGATIVE UTTERANCES IN THE NOVEL LITTLE PRINCE

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### ABSTRAC

This study aims to analyze the translation methods used in interrogative utterances in the novel *The Little Prince* by Antoine de Saint-Exupéry and its Indonesian translation *Pangeran Kecil* by Henri Chambert-Loir. In addition, the study seeks to identify the most dominant translation method applied in rendering these interrogative utterances. The analysis is based on Peter Newmark's translation theory. Of the eight methods proposed by Newmark, only four were found in the translation of this novel: word-for-word, communicative, literal, and semantic methods. This research employs a descriptive qualitative analysis. Based on the analysis, 103 interrogative utterances were identified and categorized into the four translation methods mentioned above, with the following distribution: 13 utterances were translated using the word-for-word method, 32 using the communicative method, 34 using the literal method, and 24 using the semantic method. Among these, the most dominant method used was the literal translation method. This predominance is attributed to the fact that the interrogative utterances in the novel tend to use simple sentence structures, which allow the source text's structure and meaning to be effectively conveyed in the target language.

Keywords: Translation, Translation Method, Interrogative Utterance, Novel

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## INTRODUCTION

The demand for translation from the source language into the target language is increasing among people around the world (Ramadhan N.R .et al, 2021). The need to obtain information about something from outside certainly requires translation from the source

language to the target language, because not everyone can receive and understand information in the source language (English). In addition to information needs, in studying a literary work, translation is also needed. Literary works are personal representations of living human beings (Hadianto A . et al, 2022), (Rismayanti N.W. et al,2020), through literary works, authors reveal various aspects of life, including social, cultural, historical, which reflect the surrounding reality, sometimes literary works are also visualizations of the author's imagination. Therefore, the role of translators in making translations is very important in this case, because it will open more extensive access to the spread of literary works.

Translator can be defined as a person who translates one language into another (Siregar et all 2024). Meanwhile, according to Baker (1992), a translator is someone who can express the main points of a document into another language through translation activities. (Newmark, 1988:7) states, “translation is a skill that consists of attempting to replace a written message and/or statement in one language with the same message and/or statement in another language.” Catford also states that (Catford, 1995:20) “translation is the replacement of textual material in one language (SL) with equivalent textual material in another language (TL).” Translation is not just about conveying meaning from one language to another. It also carries both moral and immoral dimensions. Translation acts as a communication tool in itself, or addresses communication involving two languages with opposing characters (Susanto E et al, 2021). In the process, translation plays an important role in bridging language and cultural differences, so that literary works can cross geographical boundaries and be enjoyed by readers around the world. One literary work that has been translated into various languages and has universal appeal is the little prince (le petit prince) by Antoine de saint-Exupéry. This work is not just a children's story, but a philosophical tale full of meaning and life values. The international success of this novel is inseparable from the quality of its translation, which is able to maintain the meaning, emotion, and language style typical of the original author.

In linguistics, an interrogative utterance is defined as a type of utterance that functions as a question, typically used to seek information, clarification, or confirmation from an addressee. Furthermore, within the narrative context of a novel, interrogative utterances refer to the questions posed by characters within the story, or even those asked directly by the narrator to the reader. Such questions are vital tools for authors, serving a variety of crucial functions. They are fundamental for character development, helping to reveal complex personalities and emotions, while also driving dialogue and realistic interactions between characters.

There are three preview research related to the topic: first conducted by Marnidewi, Senadaman and Impiani (2021). They discussed the Translation Method Used In Translating Short Story “The Gift Of The Magi” By Harum Wibowo. In their research they used a qualitative research method. Their research focuses on finding out the types of translation methods and what is the most dominant translation method used in the Short Story The Gift Of Magi by Harum Wibowo. The second was conducted by Nanda, Baharudin and Lalu (2021). They described An Analysis Of Translation Method Used In The Novel Earth Translated by Gill Westaway. They used a descriptive qualitative method of analysis. Their research focuses on finding what types of translation methods are used in the novel Earth Translated by Gill WeStaway. third, conducted by Beatrice and M Zaki (2024). They described The Analysis of Translation Methods for Idiomatic Phrases In Harry Potter and The Deathly Hallows. The method they used was descriptive

qualitative. Their research focuses on Analyzing the translation methods for idiomatic phrases in Harry Potter and the Deathly Hallows.

Based on the preview researched above, my research focuses on analyzing the use of translation methods of Interrogative utterances in the novel *Little Prince*, which has been translated into Indonesian by Henri Chambert loir, using Newmark's translation theory. Peter Newmark is a leading figure in translation studies, proposing eight different translation methods in his 1988 work. 1) word-for-word translation, 2) literal translation, 3) faithful translation, 4) semantic translation, 5) adaptation, 6) free translation, 7) idiomatic translation, and 8) communicative translation. The supporting translation procedures proposed by Peter Newmark also include: 1) naturalization, 2) modulation, 3) cultural equivalence, 4) transposition, 5) addition, and 6) reduction. By analyzing several excerpts from the novel, this study will identify which method is most dominantly used and how it affects the conveyance of meaning, nuance and language style from the source text into the target language. Through this analysis, the research is expected to provide a deeper understanding of translation strategies in literary works, especially in an effort to preserve the message and aesthetic value of the original text. In addition, the study also highlights the importance of choosing a translation method in achieving a balance between faithfulness to the source text and readability in the target language.

## RESEARCH METHODE

This study uses descriptive qualitative analysis method by comparing the source language of the novel *Little prince* with the translated novel entitled *Pangeran Kecil* which has been translated into Bahasa Indonesia as the target language based on Newmark's translation method theory. The data is collected qualitatively to describe the translation method used in the translated version according to Newmark's translation method. According to Bogdan and Taylor in (Waruwu M, 2023) define qualitative research as a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior. Then Creswell in (NR Ramadhan, 2021) defines qualitative research as a process of investigating a social phenomenon and human problems. Qualitative research is also defined as a strategy for searching for meaning, understanding, concepts, characteristics, symptoms, symbols and descriptions of a phenomenon, focus and multimethod, natural and holistic, prioritizing quality, using several methods, and presented narratively in scientific research (Sidiq & Choiri, 2019).

The data was collected through several steps. First, Softcopy files of the two novel versions were obtained from the internet. Then, both versions of the novel, i.e. the original version and the translated version, i.e. *Little Prince* by Antoine de Saint-Exupéry and *Pangeran Kecil* by Henri Cambert-loir, were read intensively and carefully by the researcher which may indicate the emergence of translation methods. Next, data were randomly obtained from both versions of the novel representing each chapter. Next, data were randomly collected from both versions of the novel by ensuring each chapter was represented. Then, relevant data were marked or assigned specific markers in both novels, based on the categories of translation methods proposed by Newmark.

The data in this research were analyzed through several stages. First, the researcher compares the text in the source language (Indonesian) with the text in the target language (English) through reading both versions of the novel, then compiles them in a table. Second, we identify and categorize the application of translation methods at the word, phrase, clause

and sentence levels, referring to the classification of methods proposed by Newmark (1988). Third, we interpret the meaning of the terms undergoing the translation process, both in the original and translated versions, by considering the cultural context of each language. Fourth, the researcher describes and explains the types of translation methods found and presents them in a table that includes the number of data, source text, target text, and translation methods used. Finally, the researcher draws conclusions and recommendations, both for translators of literary works and for other researches related to translation studies.

## FINDING AND DISCUSSION

### A. FINDING

In this novel, there are 103 data on Introjective utterances, which explain the type of question and the type of answer. The type of question is divided into two parts: first, there are 64 questions with the Wh question type. Second, there are 39 with the ordinary question type. Then for the type of answer presented, it is divided into several parts: first, there are 12 yes/no answers, second, there are 5 answers that are described only by gestures and do not have answers, third, there are 5 answers with questions back to the questioner, and fourth, the remaining types of answers are both short and long statements, there are 81.

SOURCE LANGUAGE	TARGET LANGUAGE
1. "What are you doing here?" Chapter.2	1. "apa yang kau lakukan disini?" bab.2
2. "Do you think this sheep will need plenty of grass?"	2. "apakah perlu banyak rumput untuk domba ini menurutmu?"
3. "why?"	3. "mengapa"
4. "What is that thing?". Chapter.3	4. "Benda apa ini?" bab.3
5. "Oh my! So you dropped out of the sky?"	5. "Apa?kamu jatuh dari langit?"
6. 'So you have come from the sky too! From which planet?'	6. "jadi kamu juga datang dari langit, dari planet mana ?"
7. 'You're from a different planet, aren't you?'	7. "jadi kamu datang dari planet lain ?"
8. 'Where are you from? What is this "small place" you speak of?	8. " dari mana kamu datang ,Nak? Dimana 'tempatmu' itu? Hendak kam bawa kemana dombaku?

Where are you going to take my sheep?	
9. 'Tie him! Why would we do such a strange thing?'	9. "menambatkannya?Aneh pikiran ini !
10. 'But where do you think he would go?'	10. "pergi kemana menurutmu?"
11. 'Is it true that sheep eat shrubs?' Chapter.5	11. "benar bukan ,domba makan semak?" Bab.5
12. 'That would mean they also eat baobabs?'	12. "jika demikian , mereka juga makan pohon baobab ?"
13. 'But why would you want the sheep to eat the little baobabs?'	13. "tapi mengapa kamu ingin dombamu memakananak-anak pohon baobab?"
14. 'Wait? For what?' Chapter.6	14. " menunggu apa" Bab.6
15. 'If a sheep eats little bushes, does it eat flowers too?' chap. 7	15. " kalua domba makan Semak, apakah ia juga makan bunga ?" Bab.7
16. 'Even flowers with thorns?'	16. "juga bunga-bunga yang berduri?"
17. 'Then what are the thorns for?'	17. " apa gunanya duri kalua begitu?"
18. 'So what are the thorns for?'	18. " Duri-duri apa gunanya?"
19. 'A what?'	19. " apa?"
20. Would you have a screen for me?' chap.8	20. " apakah kau tidak memiliki penyekat?" Bab.8
21. 'What happened to the screen?'	21. " mana penyekatku ?"
22. 'May I sit down?' Chapter.10	22. " bolehkah aku duduk?" Bab.10
23. 'Over everything?'	23. " segalanya?"
24. 'Over all that?'	24. " semua itu ?"

25. And do the stars obey you?

26. 'But, what about my sunset?'

27. 'When would that be?'

28. 'Minister of what?'

29. 'How could we know?'

30. 'And what should I do to drop  
your hat to the floor?' chap.11

31. 'Do you really find me very  
admirable?'

32. What do you mean by  
"admirable"?'

33. 'but why does this matter to you  
so much?'

34. 'What are you doing?' Chapter.  
12

35. 'Why are you drinking?'

36. 'Forget what?'

37. 'What are you ashamed of?'

38. 'Five hundred million what?'  
Chapter.13

39. 'Million what?'

40. 'Flies?'

41. 'Are you talking about bees?'

42. 'You mean the stars?'

25. "dan Bintang-bintang patuh  
pada tuanku?"

26. " jadi, bagaimana dengan  
matahari terbenamku?"

27. " kapan akan terjadi?"

28. " Menteri apa ?"

29. " siapa tahu ?"

30. " apa yang harus dilakukan agar  
topi itu jatuh ?" Bab 11

31. " apa kamu benar-benar  
mengagumiku?"

32. " apa arti mengagumi ?"

33. " tetapi kenapa kamu tertarik ?"

34. " apa yang kau lakukan?" Bab.12

35. " mengapa engkau minum?"

36. " Melupakan apa?"

37. " malu kenapa ?"

38. " lima ratus juta apa?" Bab. 13

39. " jutaan apa?"

40. "latat?"

41. "lebah?"

42. " oh, Bintang?"

43. 'And what will you do with five hundred million stars?'	43. " dan apa yang kau lakukan dengan lima ratus juta Bintang?"
44. 'And what do you do with these stars?'	44. " dan apa yang kau lakukan dengan Bintang-bintang itu ? "
45. 'What do I do with them?'	45. "yang kau lakukan?"
46. 'You own the stars?'	46. " kamu memiliki Bintang-bintang ?"
47. 'And what good does it do to own stars?'	47. " dan apa gunanya memiliki Bintang-bintang ?"
48. 'And how does it help being rich?'	48. " dan apa gunanya menjadi kaya ?"
49. 'How is it possible to own the stars?'	49. " bagaimana dapat memiliki Bintang?"
50. 'Who do they belong to?'	50. "Siapa yang punya?"
51. 'Is that it?'	51. "Cukup begitu?"
52. 'And what do you do with the stars?'	52. " dan apa yang kau lakukan dengan Bintang-bintang itu ?"
53. 'And that is all?'	53. "cukup begitu?"
54. Why have you put your lamp out?' Chapter.14	54. "mengapa lenteramu baru kau padamkan? Bab.14
55. 'What exactly are your orders?'	55. " apa itu aturan?"
56. 'But why did you light it again?'	56. " tapi mengapa kau menyulutnya lagi?"
57. 'And have the orders changed since then?'	57. " dan aturan berubah setelah itu?"
58. 'What then?'	58. "Lalu ?"
59. 'A month?'	59. "satu bulan?"

60. 'Where do you come from?' Chapter.15	60. " dari mana kamu?" bab.15
61. 'What is that big book?'	61. " buku apa yang tebal ini ?"
62. 'What are you doing?'	62. "apa yang kau lakukan disini?"
63. 'What is a geographer?'	63. "ap aitu ahli bumi?"
64. 'Does it have oceans?'	64. " apa ada Samudra?"
65. 'What about mountains?'	65. "dan gunung?"
66. 'How about cities and rivers and deserts?'	66. Dan kota ,dan Sungai dan gurun ?"
67. 'Why is that?'	67. "Kenapa?"
68. You go and have a look at it?'	68. " orang pergi ke sana ?"
69. 'Why don't you?'	69. "megapa tidak?"
70. 'What does "ephemeral" mean?'	70. " apa maksudnya temporer?"
71. 'Will my flower die?'	71. " bungaku terancam kepunahan berapa lama lagi ?"
72. 'Which planet would you advise me to visit?'	72. " apa yang harus kukunjungi menurutmu?"
73. 'What planet is this?' Chapter.17	73. " aku jatuh di planet mana?" Bab .17
74. 'But aren't there any people on Earth?'	74. " oh... jadi tidak ada orang di bumi?"
75. 'Why are you here?'	75. " kenapa kamu disini?"
76. 'Where are the people?'	76. " Dimana manusia?"
77. 'But why do you always speak in riddles?'	77. " tapi kenapa bicaramu selalu pakai teka-teki ?"
78. 'Where are all the people?' Chap.18	78. " Dimana manusia?" Bab.18



79. 'Who are you?' Chapter.19	79. " siapa kalian?"Bab.19
80. 'What does "tame" mean?' Chapter. 21	80. " apa arti jinak?" Bab.21
81. 'What are you searching for?'	81. "apa yang kamu cari?"
82. 'Are you looking for chickens?'	82. " kamu mencari ayam?"
83. 'Make a connection?'	83. " menciptakan pertalian?"
84. 'On another planet?'	84. " di planet lain?"
85. 'Are there hunters on this planet?'	85. " ada pemburu di planet itu?"
86. 'How intriguing! Are there any chickens?'	86. " nah ini menari, ada ayam?"
87. 'What would I need to do?'	87. " apa yang harus ku lakukan?"
88. 'What is a ritual?'	88. "apa itu ritual?"
89. 'What do you do?' Chapter.22	89. " apa yang kau lakukan disini?" bab.22
90. 'Why are they in such a great hurry?'	90. "mereka terburu-buru sekali. Apa yang mereka cari ?"
91. 'Are they back already?'	91. " mereka sudah balik lagi?"
92. 'Were they unhappy where they were?'	92. " mereka tidak betah di tempat mereka?"
93. 'Are they following the first group of travellers?'	93. "mereka mengejar para penumpang yang pertama?"
94. 'Why do you sell these?' Chapter.23	94. " mengapa kamu menjual ini?" Bab.23
95. 'And what would you do with those fifty-three minutes?'	95. " dan bagaimana lima puluh tiga menit itu digunakan?"

96. 'Why not?' Chapter.24	96. "kenapa?"Bab.24
97. 'You are thirsty, too?'	97. " jadi, kamu juga haus?"
98. 'But what was it that made my heart so heavy with sorrow? Chapter.25	98. " mengapa aku merasa sedih?"Bab.25
99. 'What promise?'	99. "janji mana?"
100. 'But how did you know?' Chapter. 26	100. " dari mana kamu tahu ?" chap.26
101. 'What is going on?'	101. " apa maksudnya ini?"
102. 'What are you saying?'	102. " apa maksudmu?"
103. 'What do you mean?'	103. " apa maksudmu?"
By Antoine de Saint-Exupéry	Diterjemahkan oleh : Henri Cambert-loir

## B. DISCUSSION

### 1. Word to Word

This translation method focuses on translating each word directly from the source language into the target language, choosing the closest equivalent meaning without considering context or grammatical structure. This approach is often referred to as word-for-word translation, where the translator tends to rely on the lexical meaning of each word as the main reference. As a result, the translation often does not follow the rules of the target language naturally, making it sound stiff, unnatural and difficult for readers to understand. The sentence structure in translation tends to mimic the original sentence structure literally (SR. Sipahutar et al ,2021).

In this novel, there are 13 data that use the word to word translation method, including data 1, 3, 22, 34, 35, 36, 38, 39, 40, 76, 88, and 94. The use of the word-for-word method in this novel is used with the aim, although not an ideal approach, of preserving the original sentence structure so that the literal meaning remains intact, especially if the dialog reflects the speech style of a particular character or culture. In addition, this technique is often chosen to avoid misinterpretation, especially if the context or emotion in question is not fully understood by the translator.

### 2. Communicative

The communicative translation method focuses on creating a translation that affects the target reader as closely as possible to the original text's impact. The core

idea is for the target audience to clearly understand and readily accept the message. This approach strives to produce language that feels natural and flows well within the target culture, often adapting idioms and cultural nuances rather than strictly adhering to the source text's structure. It's ideal for texts aiming to inform or persuade, as its main focus is clear communication and eliciting a specific response from the reader. As a result, this type of translation tends to be more fluent, straightforward, and easy to grasp. (AA. Jabbar 2024)

This novel contains 32 instances where the communicative translation method was used, specifically in data entries 2, 5, 7, 8, 9, 10, 18, 29, 30, 31, 32, 37, 41, 42, 49, 55, 57, 58, 68, 71, 72, 82, 87, 90, 95, 96, 97, 98, 99, 100, 101, and 102. The main goal of applying the communicative method in these translations is to produce a version that's not just linguistically accurate, but also effectively conveys the essence, nuances, and emotional impact of the original story. This means the translator strives to preserve the author's initial intent, ensuring the target reader experiences something similar to what the original readers felt. This method is also crucial for guaranteeing the translation is easy to understand, flows smoothly, and can bridge any cultural differences present in the novel. Essentially, with a communicative approach, the translated novel should feel like a standalone original work, drawing in new readers and successfully replicating the author's unique style and "voice."

### 3. Literal

The literal translation method is a way of translating text by sticking very closely to its original form, often word-for-word or sentence-by-sentence. Its main focus is to precisely mimic the source language's structure in the target language, with very minimal adjustment or interpretation. However, due to differences in linguistic rules and cultural contexts, the resulting translations often sound stiff, awkward, or even hard to understand in the new language. This method is less suitable for novels or texts that require natural flow and proper cultural nuances, though it can be used for highly technical or legal documents that demand extreme word precision, even if the translation ends up sounding unnatural. (ME Pamungkas, 2020)

In this novel, there are 34 data that use the communicative translation method, which is found in the data: 4, 6, 11, 14, 15, 17, 19, 22, 24, 26, 27, 28, 43, 44, 46, 52, 56, 59, 60, 62, 63, 64, 67, 69, 75, 77, 79, 80, 81, 83, 84, 85, 91, 103. Although it is often less appropriate for novels, the literal translation method is sometimes chosen for certain reasons, although its use is limited or only as a first step. For example, it can be used to preserve the original structure and unique style of the author (within certain limits), as a first draft to understand the basic meaning, or for language analysis in academia. Other reasons could be time or resource constraints, special requests from clients/publishers, or even to highlight the strangeness of the original text in experimental works. However, overusing this method in a novel often makes the translation feel awkward and uncomfortable to read.

### 4. Semantic

Semantic translation is a translation approach that prioritizes conveying the true meaning according to context from the original text, all while preserving its beauty

and linguistic value. Unlike rigid word-for-word translation, this method is more flexible, allowing the translator some creative leeway to ensure the result sounds natural in the new language, including aspects like rhythm or wordplay. The goal is to strike a balance between faithfulness to the original's meaning and form, and readability, making it an ideal choice for literary works or philosophical writings where both content and the author's style are equally important. (AS Wibowo ,2019)

In this novel there are 24 data that use of the semantic translation method, specifically found in data entries 12, 13, 16, 20, 21, 25, 33, 45, 47, 48, 50, 51, 53, 54, 61, 65, 66, 70, 73, 74, 78, 86, 92, and 93. The semantic translation method was chosen for its ability to balance faithfulness to the original text with the goal of creating a beautiful and fluid work in the target language. This approach is preferred for several reasons: it ensures the meaning stays true to its context, keeping the author's message and storyline intact; it's meticulous in preserving the author's aesthetic values and unique style, including linguistic beauty and wordplay; it cleverly balances accuracy and naturalness, making the translation easy to read without sacrificing core meaning; it's well-suited for "expressive" texts that convey emotions and moods; and it respects the novel as an art form by maintaining the original's artistic integrity. Essentially, the semantic method helps translators stay true to the author's essence, style, and intentions, while delivering a captivating and enjoyable novel to new readers.

## CONCLUSION

Translation methods refer to the overall strategies or approaches used by translators when converting a text from the source language (SL) into the target language (TL). One particularly interesting type of utterance in the context of novel translation is the interrogative utterance, which serves the function of asking questions, either expressed by the characters in the story or by the narrator. In this study, the researcher examines the translation methods applied to interrogative utterances in the novel *The Little Prince*, which was translated into Indonesian as *Pangeran Kecil*. The analysis is grounded in the eight translation methods proposed by Peter Newmark and employs a descriptive qualitative analysis . Of the eight methods introduced by Newmark, this study identifies only four that are applied in the translation of the novel. From a total of 103 interrogative utterances found, the distribution is as follows: the word-for-word method is used in 13 instances, the communicative method in 32, the literal method in 34, and the semantic method in 24. Based on these findings, the literal method is the most dominant in the translation of this novel, as it preserves both the structure and the original meaning of the source language during the translation process.

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