

International Journal of English Language & Translation Studies

ISSN: 2308-5460



Translation of Syntactic Repetitions as Formal-Aesthetic Marker in *Das Brot*

[PP: 33-41]

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ABSTRACT

Translating repetition as a formal-aesthetic marker in a literary text is a hard task and challenge for translators. The topic of this study is translation of syntactic repetition as formal-aesthetic marker in literary text. The problems examined include: (1) the syntactic repetitions in the source text and (2) the strategies to translate these repetitions carried out by the students. This is a case study with a qualitative approach which is aimed to describe the syntactic repetitions as formal aesthetic markers in the German short story *Das Brot* written by Wolfgang Borchert and to explain the strategies used by Indonesian students to translate the syntactic repetitions. The research data are repetitive sentences gained from the German short story and from the translated versions done by 60 students. The analysis was carried out interactively and sociosemiotically. The results show that there were repetitions at the sentence level including sentence parts, sentences and content repetition in the source text. The strategies used by the students to translate the repetitions of sentence part and sentence were exact preservation and modified preservation with reduction, implicitation and addition of extra words, avoidance with deletion, explicitation, implicitation, nominalization, and synonymy. In the meantime, content repetitions were translated using the strategy of exact preservation and preservation with modification by adding extra words and using role-based terms of address. Thus, the results lead to two new variations of modified preservation, namely preservation by adding extra words and by changing addressing terms and one new variation of avoidance that is explicitation.

Keywords: Repetition, Formal Aesthetic Markers, Short Story *Das Brot*, Students' Translation, Translation Strategy

ARTICLE INFO	The paper received on	Reviewed on	Accepted after revisions on
	30/11/2016	19/12/2016	12/02/2017

Suggested citation:

Rosyidah., Suyitno, I., Suwignyo, H. & Wijayati, P. (2017). Translation of Syntactic Repetitions as Formal-Aesthetic Marker in *Das Brot*. *International Journal of English Language & Translation Studies*. 5(1), 33-41.

1. Introduction

Repetition is a general phenomenon, which is used in all language activities including in literature. In literature, repetition is one of the formal-aesthetic markers which refers to the authors' styles in doing their works. Therefore, repetition is also known as stylistic device. According to Ben-Ari (1998), repetition is a style of high value because it can show the various function of literature, depending on genre, period, and author. Javorskaja (2010) states that it is a form of an easiest style, but its value is unquestionable.

Translating repetition as a formal-aesthetic marker of a literary text is not an easy task for translators because they have to reveal the repetition as the author's style and also the meaning faithfully. Mahalli, et al (2016, p.76) state that a literary

translation must reflect the imaginative rational and intuitive writing of the author. In this article, the researchers investigate the syntactic repetitions in German short story *Das Brot* written by Wolfgang Borchert and the translation strategies used by Indonesian speaking students to translate the syntactic repetitions. Borchert, one of the best authors of war literature has used repetition as one of his styles in his literary works. The repetition occurs at various levels of language, ranging from phonological, lexical, to sentence level.

Many academician have conducted researches on translation of lexical repetition as literary device, such as Ben Ari (1998), Tabbert (2002), Laima (2008), Nassar (2008). Buitkuviene (2012), Kemertelidze and Manjavidze (2013), Najjar (2014) and Mahalli (2016).



Meanwhile, translation of other repetitions, namely phonological and syntactical repetition, has been rather disregarded. Indonesian researchers have not given much concentration yet concerning repetition as literary device that researches in this field are still necessary.

2. Literature Review

The term repetition is defined by Reynolds (1995, p. 185) as "multiple instances of an idea or word, and the greater the number of repetition the more we notice it". Meanwhile, Kiefer (2008), Kemertelidze and Manjavidze (2013), Nurgiyantoro (2014), and Ratna (2014) define it as repeated forms of sounds, words, word formations, phrases, sentences etc. to beautify the narrative and to attract the attention of the reader. As a general phenomenon, it is used in all language activities, including in literature. Therefore, it is also often known as a rhetorical device, the stylistic device in literature, cohesion device (Halliday and Hassan, 1976; Hoey, 1991; Buitkuvieni, 2012) and even referred as symbolic device by Ben-Ari (1998).

In literary texts, repetition which is in German stylistics better known as *Wiederholungsfiguren* is the most often and most widely used figurative language. As an easily identified marker, it helps the reader to remember the content of the text. With repetition, the reader is shown with emphasis or logical assertion made by the author to draw the reader's attention to the word/phrase/ sentence as the key of the topic/theme of the text. If a sound, word, phrase, and sentence is repeated not to give a logical assertion, just to show the emotional state, repetition should be seen as a device of style because the style shows emotion (Kemertelidze and Manjavidze, 2013).

In sum, in literary texts, repetition is seen as a stylistic device, the way chosen by the authors to express ideas and emotions. According to Sowinski (1986, p. 58), repetition has been used as a stylistic instrument by the authors for a long time and its effect is unchanged to our day. Nonetheless, Tannen (2007) and Kemertelidze and Manjavidze (2013) have a warning of its excessive use in a literary work that can make the reader bored and can even damage their stylistic effect.

As already mentioned, repetition is intensively used by the author of *Das Brot*. It occurs at various levels of language, ranging from the phonological to the sentence level. In addition to the forms, the

repetition can also refer to the content. To understand its stylistic use, the reader is required to have sensitivity. Sowinski (1986) explains that the repetition style is characterized by a repeated use of the same word, phrase or sentence in the same line, in a couplet, or in a short section of text. No matter where the repeated element is put, at the beginning, in the middle or at the end, it can create a stronger effect to the reader or listener.

One of the repetitions, as stylistic device, the syntactic repetition has two types, parallelism and antithesis. The former is a repetition of words, phrases, or clauses that occupy the same function in the same grammatical or parallel form; the parallelism can also be in the form of a subordinate clause which depends on the same main clause or it can be a sentence structure with a similar word orders or sentence function (subject, predicate, object) with a similar meaning (Kiefer, 2008). The latter is a repetition of the same structure with conflicting ideas, using opposite words or phrases. In addition, a sentence repetition can be also in form of a so called content repetition, other sentences which have the same idea or theme (Reynolds, 1995, Ben-Ari, 1998).

Translating repetition in general as a figurative language in literary texts is not an easy task for translators since it is rooted in language and culture and is a reflection of the soul and emotion of the author. For this, a translator has to consider that he should be able to take it out of source cultural context and bring it into the target cultural context. According to Tabbert (2002, p. 303), in order to achieve the same effect and function of repetition style of the source language text in the target culture, it is suggested that translator employs target language-oriented approach. He/she may be required to make changes to achieve the three functions of the translated literary texts, i.e. the expressive, informative, and vocative functions. Therefore, the translation of each repetition may require different strategies (Buitkuvieni, 2012).

Repetition can be translated using a variety of strategies. Ben-Ari (1998) and Al-Khafaji (2006) suggest the following strategies to translate the repetition: preservation, synonymy, substitution/addition/compensation, paraphrase, nominalization, pronominalisasi, statement repetitions, statements/ announcements, deletion, and variation. Preservation is the strategy to keep the repetitions exactly like

ST. With this strategy, it is expected to result in the same effect on the target reader like that of the original. Other strategies can be classified as the avoidance strategy (Ben-Ari, 1998; Laima, 2008). Thus, it can be stated that in general there are only two translation strategies, the preservation and avoidance strategies.

Regarding the avoidance strategy, Ben-Ari (1998) argues that repetitions can be avoided in two ways, namely by replacing or deleting them. She also explains that the replacement can be carried out through synonymy, substitution, paraphrase, pronominalisasi or nominalization, announcements or statements, and variations.

Synonymy strategy is to translate repetitions by replacing the repeated word/phrase with their counterparts in target language (Buitkuvienne, 2012). The substitution, compensation, or addition strategy is done by adding or bringing new repetitions, considering the removal of repetitions on another section and to embellish the language of literature. The paraphrase strategy is to translate the repetitions into a paraphrase in the TT. Pronominalization can be used to replace or to translate noun with its corresponding pronoun, and the opposite strategy is nominalization. If the translator cannot delete the repetition, the translator should switch to a strategy, announcing the repetition is there (Ben-Ari, 1998). A variation refers to the use of different word forms and tenses, including the use of words that can make the translation better in the TT and more acceptable in its culture (Ben-Ari, 1998; Nassar, 2008, p. 86).

In connection with the avoidance strategy, Ben-Ari (1998) and Laima (2008, p. 25) state that eliminating repetition in the ST is usually realized by the translators. This strategy is often associated with the decision to be more oriented to TT rules.

About the translation of repetition, according to He (2014), by translating the repetition in the text, the translator will meet one of the criteria of the equivalence in a translation. However, He also explains that in the practice of repetitions translation at various levels of language, to achieve a standard of translation fidelity, a translator is required to give an accurate action/treatment. Therefore, it is not easy to translate repetitions. Anyway, translating repetition in literary texts is very helpful because it can establish parts of the translation norms that could be a reference

for translators, either consciously or unconsciously (Samuel, 2011).

Translating repetition as stylistic device in literary texts is difficult because it is not only the problem of translating the content and form but also the problem of preserving the same effect on the reader. The same forms in two languages or more to express something may have different effect on readers. For example, the plural form in English *Her children are beautiful* can be translated into Bahasa Indonesia with *Anak-anaknya cantik* or *Anaknya cantik-cantik*, it depends on the effect of the SL.

Based on the theories of repetition as a stylistic device and theories of literary translation, particularly a translation of repetition style, this study aims to describe the translation of the syntactical repetitions in the short story *Das Brot* by Wolfgang Borchert (1946). The problems examined include: (1) the syntactic repetitions in the original text and (2) the translation strategies of these repetitions carried out by the students.

3. Methodology

This study is a case study which employs a qualitative approach. The data source is the German short story, *Das Brot*, (ST) and its Indonesian version (TT) translated by the students. The research data are descriptive and reflective verbal. The descriptive verbal refers to sentence and content repetitions in the ST and its translation. The reflective data are derived from the researcher's field notes related to the situation of research and the commentary on the data and the data sources along the research period.

The data were collected by a documentation technique, i.e. reading and note taking. The important steps in this technique include (1) reading the whole document, ST short story TT students' translation (one by one) carefully; (2) marking words, phrases, clauses, and sentences in ST and TT; (3) creating categories and data code; (4) grouping data; (5) inserting data into tables based on the group; and (6) making notes of the equivalence meaning of each data.

The analysis was carried out interactively during and after the data collection using Halliday's socio-semiotic model (1978), which is better known as the construct analysis of the situational context. The construct here has three elements, namely the field (field, subject matter, purpose); tenor (general atmosphere); and mode (medium).



Throughout the study, the researcher was present and acted as a key instrument to collect, analyze, and interpret the data. To facilitate the research, a research instruments were developed, namely a guide of meaning equivalence, format of field notes, and data tables.

4. Analysis and Discussions

4.1 Syntactic Repetition in Das Brot

The results of this study indicate that sentence repetition is a stylistic device intensively used by the author of *Das Brot*; it is very dominant and its existence is easy to recognize. Three types of repetition based on the sentence are identified. They are sentence part (Nebensatz), sentence (Satz) and content repetition.

4.1.1 Sentence Part Repetition

Sentence parts in this study refer to dependent or subordinate clauses which can not stand alone as sentences. They can be recognized by the fact that the finite verb comes at the end of the clause. The following examples are presented for the repetition of sentence parts

- 1) *Sie sah ihn nicht an, weil sie nicht ertragen konnte, dass er log. Dass er log, nachdem sie neununddreißig Jahre verheiratet waren. (BSP/22)*
- 2) *Dann war es still. Nach vielen Minuten hörte sie, dass er leise und vorsichtig kaute. Sie atmete absichtlich tief und gleichmäßig, damit er nicht merken sollte, dass sie noch wach war. Aber sein Kauen war so regelmäßig, dass sie davon langsam einschlief. (BSP/48-50)*

Example 1) shows that the repetition in the text is an anadiplosis, i.e. repetition of the same part of the sentence that is located at the end of the previous sentence, *dass er log* at the beginning of the next sentence. The anadiplosis connects two ideas in sentences before and after with the graphic scheme as follow: _____ Subordinate clause / Subordinate clause _____ (Essam, 2014). The use of anadiplosis illustrated above, clearly confirms the significance of the sentence part repeated, that he (the husband) lied. Thus, the anadiplosis has textual, semantic, and stylistic function. In addition, through the anadiplosis, the author of *Das Brot* would like to draw the attention of readers.

In example 2), it is apparent that there is a sentence part with the same/parallel structure, namely the structure *dass-Satz* in each statement that happen to be in the same paragraph in the text. This repetition can be classified as syntactic construction repetition with different content as a variant

of *die Wiederholung der syntaktischen Konstruktion mit gleicher oder nicht gleicher lexikalischer Ausfüllung (Parallelismus)* proposed by Shchিপitsina (2009). In terms of function, the construction repetition of the sentence part gives balance and rhythm in sentences related so that the plot of the story becomes clearer and better. Constructions of sentence/sentence part which are parallel in a paragraph give a clue on parallel ideas in paragraphs.

4.1.2 Sentence Repetition

In the short story *Das Brot*, there are quite a lot of sentence repetitions, either in their entirety or with modifications or variations. Here, sentences are defined generally as a set of words that is complete in itself, typically containing a subject and predicate, conveying a statement, question, exclamation, or command, and consisting of a main clause and sometimes one or more subordinate clauses. German sentences are to be recognized by the second position of the conjugated verb. Examples:

- 1) *«Ich dachte, hier wäre was», sagte er noch einmal und sah wieder so sinnlos von einer Ecke in die andere, «ich hörte hier was. Da dachte ich, hier wäre was.» Er sah zum Fenster hin. «Ja, das muss wohl draußen gewesen sein. Ich dachte, es wäre hier.» (BS/24-32)*
- 2) *Es war halb drei. ... Die Uhr war halb drei. Nachts um halb drei. (BS/1-6)*
- 3) *Es war still. Es war zu still, ... (BS/3)*
- 4) *Sie kam ihm zu Hilfe: «Komm man. Das war wohl draußen. Komm man zu Bett. (BS/29)*
- 5) *Es war wohl die Dachrinne. Es war wohl die Dachrinne. (BS/41-43)*
- 6) *Iß du man eine mehr.... Iss man. Iss man.(BSP/54-58)*
- 7) *"Es ist kalt," sagte sie ... "ja, kalt ist es schon ganz schön." (BSP/45-47)*

In excerpts of sentence above, it appears that the majority of sentence repetitions contained in ST short story are not repetitions in their entirety. Example 1) shows that the overall sentence consists of a main clause (Hauptsatz) and subordinate clause (Nebensatz) *Ich dachte, hier wäre was* is repeated with slight modifications to the repetition of the first with the addition of the time information *da* at the beginning of the sentence, while the repetition of the second, uses pronominalization of *was* into *es*, *Ich dachte, es wäre hier*. In example 2), the sentence *Es war halb drei* is repeated first with the subject nominalization *es* into *die Uhr* and the second time by using the

preposition *um* (on) in the ellipsis. Example 3), the phrase *Es war still* is repeated by adding the adverb *zu*, while example 4), the imperative sentence, *Komm man*, is repeated with the addition of an adverb of place *zu Bett*. In Example 6) sentence *Iß du man eine mehr* is repeated with the deletion of the word *du* and the phrase *eine mehr*, whereas in the example 7), *Es ist kalt* is repeated with a sentence structure that is reversed. Thus, only example 5) shows a repetition of whole sentence. According to Sowinski (1986), all repetitions in this level are device of style that uses syntactic and syntagmatic repetitions. Syntactic repetition relates to the structure of sentences, whereas syntagmatic repetition refers to the interference, the inclusion of other words that can be used in the context (Dell, et al., 2008). Repetition of the sentence is also used by the authors to clarify or confirm earlier statements that are considered important (Sowinski, 1986; Kiefer; 2008; Shchipitsina, 2009).

4.1.3 Content Repetition

Content repetition refers to repetition of the same main idea or theme in sentences which have different performance. In the short story *Das Brot*, this kind of repetition is found. The following examples illustrate it.

- 1) „*Du hättest Schuhe anziehen sollen. So barfuß auf den kalten Fliesen. Du erkältest dich noch.*” (BCR/20-21)
- 2) ...*Du erkältest dich noch. Auf den kalten Fliesen.*” (BCR/29-30)

In example 1), the sentence in form of *Konjunktiv II*, „*Du hättest Schuhe anziehen sollen* has the meaning that the subject *du* (you) is suggested to wear shoes because the floor is cold which readers know from context. That content or main idea of the sentence is repeated with the phrase *So barfuß auf den kalten Fliesen* that means without shoes on the cold floor. The same content is repeated again in the next sentence, *Du erkältest dich noch.*” you will catch a cold). In example 2), it is indicated that the content mentioned before is repeated again in another part of the text in reverse. In this case, based on the content repeated, it is to be called content repetition, as He proposes (2014). But, according to Kemertelidze and Manjavidze (2013), when the theme of the text is repeated without any particular models of repetition, it is thematic repetition.

4.2 Students' Translation of Syntactic Repetitions

The results of this study indicate that the TT of student version reveals their

attempts to reproduce the syntactic repetitions contained in ST with a variety of strategies. Here are presented the strategies used by the students in translating the repetitions along with the explanation.

4.2.1 Translation Strategies of Sentence Part and Sentence Repetition

The research findings reveal that the ST repetition on sentence level was translated by the students using preservation and avoidance strategy. The preservation strategy was realized with preserving or maintaining the forms of the ST sentences exactly and maintaining them with modification, while the avoidance strategy was implemented using variation: partial explicitation, ellipcitation/implication, and synonymy.

a) Exact Preservation Strategy

Strategy of exactly maintaining ST repetition is shown on the translation of the following examples:

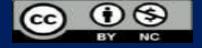
- 1) *Sie sah ihn nicht an, weil sie nicht ertragen konnte, dass er log. Dass er log, nachdem sie neununddreißig Jahre verheiratet waren.* → ...*bahwa ia berbohong. Bahwa ia berbohong setelah ...* (REP/NS/13-14)
- 2) *Iss man. Iss man.* → *Makanlah. Makanlah.* (REP/S/89-90)

Both of the examples are linear to ST forms since the sentence parts in example 1) consist of an anadiplosis of *dass-Satz* which were translated by the students with an anadiplosis of equal clause. Meanwhile, the imperative sentences for the 2nd person plus particle *man* which is typical for North Germany in example 2) were translated into imperative form plus particle *-lah*. In connection with such translations, Abdulla (2001) states that repetition must be preserved exactly to avoid gross misjudgment in translating literary text in order to maintain the author's intention, and according to Verheyen (2015), transferring the form and the meaning perfectly in literary text is ideal.

b) Modified Preservation

The use of preservation strategy of ST repetition with modification can be seen in examples below.

- 1) *Es war still. Es war zu still. ... Das war es, was es so besonders still gemacht hatte* → *Suasananya hening. sangat hening. itulah yang telah membuat begitu hening.* (RPM/S/7-8)
- 2) “*Sunyi. Terlalu sunyi*”. → *Itulah yang membuat keadaan begitu sunyi.* (RPM/S/7-8)
- 3) “*Es ist kalt*”, *sagte er* “*Ja, kalt ist es ganz schön*” → *Dingin. “katanya... “Ya,*



ударanya memang sangat dingin.“
(RPM/S/72-75)

Repetition in ST in example 1) is maintained incompletely. In ST, *Es war still* is repeated by adding the word *zu*, while in TT *suasananya hening* is repeated with ellipsis *sangat hening* and in TT *Sunyi* is repeated with ellipsis *terlalu sunyi*. Thus, the modification lies on the translation of repeated sentence and on the translation of the repetition. This modification shows an act of reducing the repetition. These facts support Laima (2008, p.) who states that translators tend to reduce repetition.

Similar case is shown in example 3), where the ST sentence: *Es ist kalt* is repeated inversely with placing *kalt* in the beginning, which means that this word is emphasized. Moreover, phrase *ganz schoen* which means *very* is added in ST repetition. Therefore, modification in the translation lies on the repeated sentence which is changed into ellipsis *Dingin* instead of *Udaranya dingin* and on its repetition which has no similar emphasis like the ST.

Another variation of modification is seen in ST repetition *Iss man. Iss man* which is translated into *Makanlah satu lagi.... Makanlah. Makan rotinya* (RPM/S83-90). In this translation, there is an additional imperative sentence in the beginning; the word *rotinya* is also added. The added sentence gives a context for the rest two sentences, while the addition of *rotinya* is an effort to make an implicit object explicit. Therefore, the translation is categorized as contextual conditioning (Machali, 2007) or translation with additional information to make it clearer (Larson, 1989). Considering the implicit information, Larson (1989, p. 41) states that every text contains implicit information; this information remains implicit in ST for it has been explained in the other parts of the text; or it has been understood in the communication situation. Since the information is considered as a part of author's message for the readers, the translator try to make it explicit.

c) Avoidance Strategy

In the syntactical repetition, the avoidance strategy is realised through deletion, partial explicitation, implicitation, and synonymy.

(a) Deletion

Deletion is shown in ST translation ..., *weil sie nicht ertragen konnte, dass er log. Dass er log nachdem sie neununddreißig Jahre verheiratet waren.* → ...*karena dia tidak tahan lagi mengetahui*

bahwa pria yang sudah menjadi suaminya selama tiga puluh sembilan tahun itu ternyata berbohong. (RAS/D/SP12-15). There is no repetition in TT. Here, the repetition has been deleted. Ben-Ari (1998) states that deleting ST repetition in TT is due to textual demand; the translator may fear of spoiling the style and harmony of TL if the repetition is maintained. In this case, the translator omitted ST repetition because it renders difficulty without considering contextual relation. However, if a translator realizes the importance of ST repetition, he will shift into variation instead of deletion (Ben-Ari, 1998).

(b) Partial Explicitation

From the data analysis, it is learned that students also employ exact preservation strategy with explicitation in order to maintain ST repetition in sentence: *So barfuss auf den kalten Fliesen.... Auf den kalten Fliesen.* (BS38-52) In the short story this repetition is placed far apart, so it belongs to scattered repetition which was introduced by Kemertelidze dan Manjavidze (2013). The repeated part is an ellipsis from [Du bist/stehst] *So barfuss auf den kalten Fliesen* and is repeated just by adverb of place *Auf den kalten Fliesen*.

Generally, the students do not maintain the first part of ST with explicitation, while the second part is maintained. This can be seen in the following examples: *Kamu berjalan tanpa alas kaki di ubin yang dingin. ... Di ubin yang dingin* and *Kamu berjalan dengan kaki telanjang di atas lantai yang dingin. ... Di ubin yang dingin* (RAS/PE/S38-52). Based on the explanation above, the avoidance strategy may refer to Ben-Ari's (1998) argument of partial replacement repetition. Due to the substitution of explicitation, this variation is to be called partial explicitation.

(c) Implicitation

The students' translations show that they do not only use explicitation but also implicitation. If explicitation reveals the unseen information, implicitation hides the existing information. The use of implicitation can be seen in the translation of ST repetition "*Es ist kalt*", *sagte sie.... "Ja, kalt ist es schon ganz schön* → TL1: „*Dingin*“, *katanya. ... "Ya, benar-benar terasa dingin"* and TL2: „*Dingin*“, *katanya. ... "Ya, memang benar-benar dingin"* (RAS/I/S72-75).

Implicitation of information is evident in the two examples above, either in the first or second part. The first part of ST

sentence is a complete sentence consisting of subject *Es* and predicate *ist kalt*, while the second part is a reversed complete sentence: *Kalt ist es* and an adverbial phrase *schon ganz schön*. From the reversed position, it is recognized that the emphasis is on the word *kalt*. By analysing the translation, it is revealed that ST repetition can be avoided through modification. Modification is seen in the forms of ellipsis by making the beginning and last part implicit, besides, there is also deletion of the emphasized focus. The ST repetition should be translated into “*Udaranya dingin*”, *kata dia*.... “*Ya, dingin sekali memang udaranya*”.

According to Halliday and Hasan (1976, p. 88), ellipsis is a means to build a cohesive text. Baker (1992) defines ellipsis as a deletion of certain lingual unit or letting something unspoken but understandable. Related to implicitation as a variation of avoidance strategy, Najjar (2014) has argued that this strategy is employed since the rest of the sentence or utterance can be understood. Moreover, in this study, it is likely for the translator to avoid ST repetition because he feels it is not necessary or too much.

(d) Synonymy

Another variation of avoidance strategy found in the students' translation of ST syntactic repetition is synonymy. This strategy is similar to nominalisation. However, the forms used by students tend to refer to syntagmatic synonymy. Those forms are clearly seen in translation of the same ST sentence: “*Es ist kalt*“, *sagte sie*.... “*Ja, ...* into various TL: *katanya, kata sang istri, kata si wanita, kata dia* (RAS/Sy/S72-75).

Synonymy is defined by Laima (2008) as a strategy to substitute or avoid repetition word by word by using the synonym, including syntagmatic synonym. In this case, the syntagmatic synonymous words are the equivalent words which can be used in the context (Dell, et al, 2008), for example, *katanya* is used to substitute *kata dia*. Through this strategy, translator is helped to reduce excessive repetition without entirely omitting the repeated words. The use of synonymy has created pros and contras, two opposing parties. The first party claims that synonymy is part of preservation strategy, and the other considers it to be avoidance strategy. Besides, the use of synonymy may bring problem since every word has different expressive meaning (Baker, 1992). In the context of this research, synonymy is

viewed as an avoidance strategy of ST repetition, as stated by Ben-Ari (1998) and Laima (2008).

The translation of ST syntactic repetitions in this study is very various and has left tracks of several translation strategies. However, it can be said that generally sentence parts and sentences repetition have been translated into three strategies, namely exact preservation strategy, preservation strategy with modification and avoidance strategy with deletion, partial explicitation, implicitation and synonymy.

4.2.2 Translation Strategies of Content Repetition

a) Exact Preservation

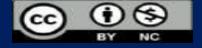
The strategy of exact preservation was also used by the students in translating the content repetition of ST *Du hättest Schuhe anziehen sollen* in the form of *Konjunktiv II* which means a suggestion to wear shoes and is repeated by phrase *So barfuß auf den kalten Fliesen* (a situation of barefeet on the cool floor).→ *Kamu mestinya pakai sepatu. Telanjang kaki begitu di atas lantai yang dingin* (REP/S37-38).

As shown in the translation result, such TT is a product of literal translation. According to Machali (2007), literal translation will give the closest equivalence grammatically, yet it neglects the context and creates an unusual taste of translation. That is why the acceptability of products of exact preservation still needs to be evaluated, especially in cultural view if ST contains some cultural values. Meanwhile, there is also a translation which shows the use of preservation strategy with modification.

b) Addition of Extra Words

Modified preservation in maintaining content repetition is reflected in TT: *Seharusnya Mas pakai sepatu. Kok tanpa alas kaki, padahal ubinnya dingin* and *Kamu seyogyanya bersepatu lho. Tanpa alas kaki di lantai yang begitu dingin* (RPM/S37-38). The modification is done by adding particles *kok* and *lho*.

The addition of particle *kok* and *lho* proves students' creativity to make an easy-reading text. Creativity in translating is highly needed and Kußmaul (2000: 29 and 2010, p. 132) states that “Kreatives Übersetzen ist kein mystischer Vorgang, sondern kann bis zu einem gewissen Grad durchschaubar und damit sicher auch lehr- und lernbar gemacht werden”. That is, a creative translation is not a mystical event, it can be done and proved until certain



stages are reached, and therefore it can be taught and learned. In his explanation which is later quoted by Stolze (2005, p. 242), Kußmaul states that creativity is not needed when ST can be translated in the same form in TT. Creativity is necessary when TT has different forms to ST, especially, when TT does not provide the intended forms.

c) Use of Role-Based Term of Address

Another modification is done by changing pronoun *du* with addressing term referring to person based on role (Larson, 1989). For example, *mas* and *papa* in TT: *Mas sebaiknya pakai sepatu. Tanpa alas kaki begitu di ubin yang dingin* and *Papa seharusnya pakai sepatu. Bertelanjang kaki di ubin yang begitu dingin (RPM/S37-38)*. In the context of ST, pronoun *du* is said by a wife to her husband. Considering the students' Javanese background, the word *kamu* (*you*) as the equivalence of *du* is considered inappropriate and is not acceptable in TT cultural context. In Indonesian cultural value, a husband should be highly respected and Indonesian wife will not address the husband with *you* or his name; they will use honorific terms such as *mas*, *bang*, *kang*, *uda* which all mean big brother, and so on. A romantic and educating term of address (to educate the children how to address the father) is also common. In Sundanese, there is a habit to address the husband by mentioning the son's name, such as *Bapaknya si Asep* (Father of Asep). Therefore, the translation *Mas* and *Papa* is a translation with a role-based term of address referring modification. According to Larson (1989, p. 134), translating pronoun, noun, and role must be adjusted to the TL norms and cannot be literally translated.

5. Conclusion

Syntactic repetition as a stylistic device is one of the dominant formal-aesthetic markers in the short story *Das Brot*. It includes repetition of sentence parts, sentences and content repetition. The results of sentence part and sentence repetition translation show the strategies used by the students, namely (1) the exact preservation, (2) modified preservation with reduction and addition of extra words and (3) the avoidance strategy with deletion, explicitation, implicitation, nominalization and synonymy. Meanwhile, the translation strategies of content repetition include the strategy of preservation, either exact or with modification through addition of extra words and use of role-based term of

address. Thus, the strategy of preservation with modification is the most dominant strategy employed by the students in translating the syntactic repetitions in the short story *Das Brot*. There are two new variations of preservation strategy with modification, namely preservation strategy by adding extra words and by changing terms of address. In addition, there is also one new variation of avoidance strategy chosen by the students, namely explicitation.

Translating syntactic repetitions as formal-aesthetic markers in a literary text involving two distinct languages requires translator's creativity. In this case, creativity refers to attempt to cope with the different forms between ST and TL and is aimed to present the same effect of source text in target language to the readers. Based on the results of this study, for the next research it would be very useful to study other dominant formal aesthetic markers in the short story *Das Brot*, such as lexical repetitions, symbolic words and ellipses.

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