

The Translation of Indonesian Expressions into English in the Novel *The Architecture of Love* by Ika Natassa

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Abstract: Literary translation requires translators to convey not only linguistic meaning but also the cultural nuances and stylistic features embedded in the source text. This study aimed to analyze the translation techniques used in translating Indonesian expressions into English in the bilingual novel *The Architecture of Love* by Ika Natassa and to identify the dominant technique employed. A descriptive qualitative research design was adopted. The data consisted of 74 Indonesian expressions selected from eight chapters of the novel. Data were collected through documentary analysis and analyzed using the qualitative data analysis procedures proposed by Miles and Huberman, with the analysis guided by the translation theories of Newmark, Baker, and Hurtado Albir. The findings revealed that the translator employed three main translation techniques: modulation, adaptation, and equivalence. Modulation was the most dominant technique, occurring in 37 cases (50%), followed by equivalence with 19 cases (25.7%) and adaptation with 18 cases (24.3%). The predominance of modulation indicates that the translator frequently modified perspectives, sentence structures, and figurative expressions to produce natural, fluent, and culturally acceptable translations for English readers. Adaptation was mainly used to translate culture-specific expressions, whereas equivalence was applied when established English counterparts existed. These findings demonstrate that effective literary translation requires flexibility in balancing semantic accuracy, cultural transfer, and readability while preserving the meaning and aesthetic qualities of the original text.

Keywords: literary translation, translation techniques, Indonesian expressions, modulation, adaptation, equivalence.

INTRODUCTION

In the era of globalization, cross-lingual literary works are increasingly in demand by readers from different countries. One of the main challenges in translating literary works is to preserve the meaning, cultural nuances, and beauty of the language of the source text. Literary translation is not simply transferring words from one language to another, but also conveying the message, emotion, and cultural context contained in the text. Therefore, the translator must have the ability not only in language, but also in understanding the culture of the two languages involved.

According to Newmark (1988), translation is the process of conveying meaning from the source text into the target text as accurately as possible, both in form and content. In the context of translating cultural expressions, Newmark introduces strategies such as transference, naturalization, and cultural equivalence to deal with cultural elements that are difficult to transfer. Meanwhile, Nida (1964) distinguishes between formal equivalence and dynamic equivalence, where dynamic equivalence places more on the influence of the text on the target reader, so that the target reader's response to the text is the same as that of the original reader.

In addition, Baker (1992) explains that in translation, translators often encounter various forms of linguistic and cultural gaps, such as idioms, collocations, and unique cultural expressions. For this reason, translators need to choose the right strategies, such as paraphrasing, translation by cultural substitution, or translation by omission, so that the meaning is still conveyed even though the form changes.

Ika Natassa's novel *The Architecture of Love* is one of the most interesting modern Indonesian novels to analyze from a translation perspective. As a popular literary work depicting urban life, this novel is rich in Indonesian expressions, such as

proverbs, informal expressions, and references to local culture that are difficult to translate directly into English. The bilingual version of this novel provides an opportunity to analyze how these expressions are translated into English and what strategies the translator used in the process. In the context of translation studies, this is closely related to the application of translation theories and strategies such as domestication and foreignization (Venuti, 1995), as well as the methods proposed by Molina and Albir (2002), such as adaptation, modulation, and literal translation. The analysis of this novel not only reveals the linguistic challenges in transferring cultural meaning but also illustrates how the translator made decisions to preserve the original meaning, tone, and nuances of the source text so that it remains understandable and enjoyable for English-speaking readers.

Against this background, this study aims to analyze the translation of Indonesian expressions into English in Ika Natassa's *The Architecture of Love*. This research will use translation theories from experts such as Peter Newmark and Mona Baker to examine the extent to which the meaning and cultural nuances in the source text are preserved in the target text. The results of this study are expected to contribute to the development of translation studies, especially in the context of bilingual literary translation.

RESEARCH METHOD

This study employed a descriptive qualitative approach to analyze the translation of Indonesian expressions into English in the novel *The Architecture of Love* by Ika Natassa. Qualitative research aims to understand phenomena within their natural context by emphasizing meaning and interpretation rather than statistical measurement (Moleong, 2017). This approach was considered appropriate because

literary translation involves contextual, interpretative, and culturally embedded meanings. The material object of the study consisted of both the Indonesian original version and the English translated version of the novel. The research specifically focused on Indonesian expressions such as idioms, metaphors, emotional expressions, collocations, and cultural terms, which were analyzed to determine how they were translated into English. The analysis was guided by the translation theories proposed by Newmark (1988), Baker (1992), and Hurtado Albir (2001). Newmark's theory was used to identify translation procedures such as cultural equivalent, transference, paraphrase, and modulation, while Baker's theory provided insight into practical translation strategies including paraphrase, cultural substitution, and omission. Furthermore, Hurtado Albir emphasized the importance of micro-strategies in preserving the meaning and stylistic integrity of literary texts.

The primary source of data in this research was the novel *The Architecture of Love*, first published in 2016 by Gramedia Pustaka Utama. The novel narrates the emotional journey of Raia, a writer experiencing creative stagnation after a painful breakup, and her encounter with River, an architect who helps her rediscover meaning and inspiration in life. Set in New York City, the novel explores themes of love, loss, creativity, and self-discovery through a poetic and reflective narrative style. The bilingual versions of the novel, namely the Indonesian source text and its English translation, served as the corpus of this research. The data consisted of excerpts containing Indonesian expressions that reflected idiomatic, figurative, emotional, or cultural meanings. These excerpts were used as the basis for identifying translation strategies and evaluating the quality of translation in preserving meaning and cultural nuances.

Data collection in this research was conducted through a documentary study. According to Sugiyono (2019), documentary study is a data collection technique that involves examining written documents such as books, archives, literary works, and other relevant texts. In this study, the researcher intensively examined both versions of the novel to identify Indonesian expressions and compare them with their English translations. The process of data collection involved several stages. First, the researcher conducted an intensive reading of the Indonesian and English versions of the novel to identify expressions containing idiomatic, metaphorical, or culturally bound meanings. Second, the identified expressions were matched with their translated forms in the English version to observe how the meanings were transferred. Third, the data were classified according to the types of expressions, such as idioms, metaphors, collocations, and cultural terms. The process was further guided by Baker's (1992) concept of textual equivalence, which emphasizes the meaningful relationship between source and target texts, as well as Bassnett's (2002) comparative textual analysis approach in literary translation studies.

The primary research instrument used in this study was a data analysis sheet in the form of a classification table. Since the research employed a descriptive qualitative design, the instrument did not involve tests or questionnaires but instead focused on systematic textual analysis. The classification table enabled the researcher to identify, categorize, and analyze Indonesian expressions and their corresponding English translations. The table included information such as the original expression, translated expression, translation

technique, and contextual explanation. This instrument facilitated systematic organization of the data and supported consistency throughout the analysis process.

The data were analyzed using the qualitative data analysis model proposed by Miles and Huberman, which consists of data reduction, data display, and conclusion drawing and verification. In the data reduction stage, the researcher selected and focused only on expressions relevant to the research objectives. From eight selected chapters of the novel, namely Chapters I, IV, VII, X, XIII, XVI, XIX, and XXII, a total of 74 relevant expressions were identified and classified according to the translation techniques applied, including modulation, adaptation, and equivalence. In the data display stage, the findings were organized into tables containing the Indonesian expressions, English translations, applied techniques, and chapter sources. Quantitative percentages were also calculated to determine the dominant technique. The results indicated that modulation was the most frequently used technique with 37 data (50%), followed by equivalence with 19 data (25.7%), and adaptation with 18 data (24.3%). Finally, in the conclusion drawing and verification stage, the researcher interpreted the findings by relating them to the theories proposed by Newmark (1988), Baker (1992), and Hurtado Albir (2002). The analysis demonstrated that modulation was predominantly used to produce more natural English expressions by adjusting perspectives and sentence structures, while adaptation was commonly applied to culturally specific expressions and equivalence was used when established equivalent expressions existed in the target language. Overall, the analysis process was conducted systematically to ensure that the findings accurately addressed the research objectives and provided comprehensive insights into literary translation strategies.

RESULTS AND DISCUSSION

Findings

Techniques Used in Translating Indonesian Expressions

The analysis of Indonesian expressions and their English translations in *The Architecture of Love* revealed three main techniques applied by the translator, namely modulation, adaptation, and equivalence. The writer only focuses on three translation techniques: modulation, adaptation, and equivalence. This decision is based on the results found in the data analysis.

First, after analyzing 74 selected data from the novel *The Architecture of Love* by Ika Natassa, the writer found that only these three techniques were consistently used in translating Indonesian expressions into English. Other techniques mentioned in the theory were not found significantly in the data. Because of that, it would not be relevant to discuss techniques that do not appear in the research findings.

Second, the expressions analyzed in this study are mostly idiomatic, figurative, and related to culture. These kinds of expressions usually cannot be translated literally. They often require a shift in perspective (modulation), adjustment to cultural context (adaptation), or the use of an equivalent expression that already exists in English (equivalence). That is why these three techniques are the most suitable for analyzing the translation in this novel.

Third, limiting the discussion to these three techniques helps the analysis stay focused and deeper. If all translation techniques from the theory were included, the discussion

would become too broad and less connected to the actual data. Since the purpose of Chapter IV is to answer the research questions about what techniques are used and which one is dominant, it is more effective to concentrate only on the techniques that are clearly identified in the findings.

So, the use of only three techniques in findings and discussions is not because other techniques are not important, but because these three are the only ones that appear in the data and are the most relevant to the translation of Indonesian expressions in the novel.

- **Modulation**

Modulation was applied when the translator changed the point of view, sentence structure, or expression to suit English language conventions. This technique ensured that the translation sounded natural and fluent for the target readers.

Example: “Raia tidak pernah terlalu ambil pusing” → “... she didn’t really pay attention ...”

Example: “Raia sengaja menggantung kalimatnya” → “Raia said, her words trailing off in the air.”

- **Adaptation**

Adaptation was used when Indonesian idioms, cultural references, or figurative expressions could not be translated literally. In these cases, the translator replaced them with equivalents more familiar to English readers.

Example: “film itu laku keras” → “the film became a hit.”

Example: “bukan karena dia anak rumahan yang lebih suka mendekam di kamar” → “It’s not because home is where she finds her solace.”

- **Equivalence**

Equivalence was employed when there was already a direct and natural equivalent expression in English. This made the translation straightforward while still preserving the intended meaning and emotional impact.

Example: “jantungnya serasa ingin loncat dari dada” → “her heart ready to jump off her chest.”

Example: “ketakutan setengah mati” → “scared to death.”

These three techniques were used flexibly depending on the context. Adaptation helped to bridge cultural gaps, modulation provided fluency and naturalness, while equivalence ensured accuracy when direct equivalents were available.

Table 1. Indonesian expressions in Ika Natassa's novel The Architecture of Love

No	Indonesian Expressions	Translation	Translation Techniques
CHAPTER I			
1	... bukan karena dia anak rumahan yang lebih suka mendekam di kamar .. (7)	It’s not because home is where she find her solace ... (11)	Adaptation
2	... jantungnya serasa ingin loncat dari dada. (10)	... her heart ready to jump off her chest. (15)	Equivalence
3	Ketakutan setengah mati ... (11)	... scared to death. (15)	Equivalence
4	Raia tidak pernah terlalu ambil pusing ... (11)	... she didn’t really pay attention ... (15)	Modulation
5	... film itu laku keras ... (12)	... the film became a hit ... (16)	Adaptation
6	Tersenyum pahit ... (13)	She smiled bitterly ... (17)	Equivalence

No	Indonesian Expressions	Translation	Translation Techniques
7	Menyapu ruangan itu dan seluruh isinya dengan kedua matanya. (16)	She observed the entire room, and everyone inside it. (20)	Modulation
8	... Raia sengaja menggantung kalimatnya. (17)	... Raia said, her words trailing off in the air. (21)	Modulation
9	... Mata Aga berkilat-kilat semangat. (17)	... Aga’s eyes were now gleaming with energy. (21)	Equivalence
10	... Raia untuk segera mengasingkan diri. (hal 19)	... Raia had to hide immediately. (23)	Modulation
11	Tersenyum getir ... (20)	She smiled bitterly ... (24)	Equivalence
12	Dengan tertatih-tatih ... (21)	Stumbling ... (25)	Equivalence
13	... sorot matanya yang tajam dipayungi alis tebal. (21)	... she saw his sharp gaze, tucked underneath his thick eyebrows. (25)	Modulation
14	... dia bisa melihat segaris senyum di bibir penggambar malam didepannya. (24)	... she could see a brief smile on the lips of the night artist. (27)	Equivalence
CHAPTER IV			
15	Umur sudah kepala tiga. (51)	Take out your wallet and see your ID and see your birth year, old guy. (54)	Adaptation
16	Dia banyak berhutang budi pada Paul. (52)	He owed a lot to Paul. (55)	Equivalence
17	... mulai dari mangkal di ruko ... (52)	... when they only had a small storefront ... (55)	Adaptation
18	Proyek-proyek tetap mengalir ... (52)	The projects continued without a hitch ... (55)	Modulation
CHAPTER VII			
19	“Jadi mau gue tembak langsung nih nggak pakai basa basi?” (78)	“Okay, so no small talk?” (79)	Adaptation
20	... Kurang tembak langsung apa gue coba?” (78)	... See? I can get to the point.” (79)	Adaptation
21	... Sampai bokek kali.” (79)	... until I run out of money, I guess.” (80)	Modulation
22	Tawa editornya pecah. (79)	... said her editor, laughing. (80)	Modulation
23	... dan ini yang membuat Raia tidak habis pikir ... (80)	... and perhaps, the most amusing thing of all ... (82)	Modulation
24	... yang menyamakan hiruk pikuk kota. (82)	... from where the sound of the stream was mingling with the noise of the city. (83)	Modulation
25	Raia setengah mati menahan tawa ... (84)	Raia tried not to laugh ... (85)	Modulation
26	... tawa Raia akhirnya meledak. (84)	... Raia said, laughing uncontrollably. (85)	Modulation
27	... kalau muka sih ada bengalnya dikit.” (85)	... you got a bad boy thing going on though. (86)	Adaptation
28	... aku bisa nggak ngeh.” (85)	... and I didn’t realize it.” (86)	Modulation
CHAPTER X			
29	Erin mencerocos panjang lebar.... (125)	Erin said, bombarding Raia with questions.....(122)	Modulation

No	Indonesian Expressions	Translation	Translation Techniques
30matanya berkilat-kilat....(126)	...her eyes gleaming....(123)	Equivalence
31River terpaksa pada layer Ipad....(127)	... but River stayed quiet, busy with his Ipad. (124)	Modulation
32	... ketika mendengar gossip hangat. (127)	... just heard the latest gossip. (124)	Modulation
33	... wajahnya mulai memerah seperti tertangkap basah ... (127)	... feel herself blushing as if she had just been caught doing something ... (124)	Equivalence
34	... Erin mencecar Raia lagi, masih penasaran setengah mati. (128)	... Erin bombarded her with questions. (125)	Modulation
35	Dengan laut biru Atlantik, sejauh mata memandang di satu sisi kota ... (130)	In the horizon, they could see the blue Atlantik ocean stretched across this side of the city ... (127)	Modulation
36	... Montauk seakan ingin memeluk warga New York yang sudah Lelah didera ingar-bingar dan kerasnya hutan beton itu ... (131)	It was as if Montauk wanted to welcome New Yorkers who was tired of the chaos and the struggles of the concrete city ... (127)	Modulation
37	... menyusuri jalan setapak berbatu mendekati <i>lighthouse</i> . (132)	... walking through the rocky pathway leading to the lighthouse. (128)	
38	Kejadian tiga tahun lalu itu yang berkelebat di kepala River ... (140)	That was flashed through River's mind ... (136)	Modulation
CHAPTER XIII			
39	Dia sudah mencoba memancing kantung dengan menonton film yang paling membosankan di daftar <i>in-flight entertainment</i> ... (173)	He tried to by watching the most boring movie he could find on the in-flight entertainment ... (163)	Modulation
40	Mungkin tidak semua keputusan dalam hidup yang rasanya benar meninggalkan rasa lega ... (173)	Perhaps not every decision we make in life that feels right can also feel like a relief. (164)	Modulation
41	... seperti ulu hatinya ditonjok berkali-kali. (173)	... like your heart has been ripped out from your chest again and again. (164)	Adaptation
42	Paul tersenyum lebar, mengangguk mantap ... (174)	Paul beamed and nodded ... (164)	Modulation
43	... mengalihkannya dari apa yang sedang berkecamuk dalam pikirannya... (175)	... wanted to keep his mind off his own issues by changing the subject ... (165)	Modulation
44	Dalam keadaan masih sempoyongan ... (176)	He was still fragile ... (166)	Modulation
45	... kepalanya semakin berdenyut ingin pecah. (176)	... his head seemed to split apart. (166)	Modulation
46	... dia sudah hafal gelagat River ... (177)	... and he knew ... (167)	Adaptation
47	... pandangannya menerawang. (177)	... gazing towards the distance. (167)	Equivalence
CHAPTER XVI			
48	... ini bujukan andalan Erin sewaktu	... Erin said, trying to convince Raia. (193)	Modulation

No	Indonesian Expressions	Translation	Translation Techniques
	mengusulkan perayaan itu ke Raia. (207)		
49	... jadi lo udah nggak dianggap anak cemen lagi ... (207)	You're not naive anymore ... (193)	Adaptation
50	... bukan anak kemarin sore lagi. (207)	... you're not a kid anymore. (193)	Adaptation
51	... dulu sebelum tiga puluh kan kita lihatnya kayak polos-polos belum matang, kan? ... (207)	Before thirthy, she seemed innocent, a young adult. Right?	Modulation
52	Percaya diri juga lagi top-topnya tuh di umur segini ... (208)	And this is the age when your confident blossoms ... (193)	Modulation
53	Erin menjelaskan panjang lebar dengan antusias. (208)	Erin explained with enthusiasm. (193)	Modulation
54	Erin mengangguk-angguk memasang wajah serius ... (208)	Erin nodded with a serious expression ... (194)	Equivalence
55	"Bocah gendeng!" (208)	"Crazy kid!" (194)	Equivalence
56	... Erin bisa membaca betapa kehilangannya Raia. (208)	Erin could see clearly ... (194)	Adaptation
57	... sampai menghabiskan akhir pekan ke Coney Island dan High Falls ... (208)	They even spent the weekend in Coney Island and High Falls ... (194)	Equivalence
CHAPTER XIX			
58	Namun Raia juga tahu terlalu dini, terlalu terburu-buru ... (250)	But Raia always knew that it was too much, too fast ... (230)	Modulation
59	Pengalaman cintanya hanya sekuku untuk mengerti banyak hal ... (250)	She barely had any experience with love ... (230)	Adaptation
60	Hal itu yang melayang-layang di benaknya ... (250)	These thoughts floated in Raia's mind ... (230)	Equivalence
61	Raia langsung menarik napas panjang ... (251)	Raia sighed deeply ... (231)	Modulation
62	Mamaw bisa membaca kesedihannya ... (252)	Her mother could sense her sorrow ... (231)	Modulation
63	Cuma suara seorang Ibu, yang dengan mendengarnya saja membuat kita serasa dipeluk. (253)	Only a mother could speak with such a gentleness that we feel their embrace. (232)	Modulation
64	Raia bisa membayangkan senyum teduh Ibunya saat mengucapkan namanya. (253)	Raia could see her mother's warm smile as she said her name. (233)	Modulation
65	... jemarinya menari di <i>keyboard</i> laptopnya sampai lewat jam satu dini hari. (255)	... wrote until a little after one in the morning. (234)	Adaptation
CHAPTER XXII			
66	... setiap lembarnya mewakili Impian penulisnya. (272)	... hundreds of these pages, was born out of the dreams of their writers. (249)	Adaptation
67	Impiannya untuk bisa melahirkan buku itu ... (272)	Their dream of giving birth to a book ... (249)	Equivalence

No	Indonesian Expressions	Translation	Translation Techniques
68	... semua kata dan pemikiran di dalamnya yang juga banyak lahir dari mimpi. (272)	... to deliver every thought and every idea to their readers. (249)	Adaptation
69	Yang ingin mereka beli itu 'pengalaman'. (273)	They come here to buy experience. (249)	Equivalence
70	Setiap halaman yang nanti mereka baca akan membawa mereka 'masuk' ke dalam impian penulisnya ... (273)	Every page they read will bring them to the world that the writers have dreamt up ... (249)	Modulation
71	... membangkitkan Impian-impian mereka sendiri. (273)	... to their own world of dreams. (249)	Adaptation
72	... mungkin setiap gambar yang dia lihat di buku seakan-akan membawanya terbang ke planet-planet itu ... (273)	... every page of that book will lift that child and he will fly off into those planets to explore. (249-250)	Adaptation
73	Setiap lembarnya semakin mendekatkan dia pada impiannya. (273)	Every page will bring them closer to their dreams. (250)	Equivalence
74	Raia tertawa, salah tingkah. (273)	Raia laughed, feeling awkward. (250)	Equivalence
75	Raia cepat mengalihkan pembicaraan sebelum pipinya benar-benar berubah menjadi pameran isi hatinya. (273)	Raia quickly changed the subject before her face would turn completely red. (250)	Modulation

Dominant Technique in the Translation

Table 2. Dominant Translation Technique in the Novel the Architecture of Love by. Ika Natassa

CHAPTER	MODULATION	ADAPTATION	EQUIVALENCE
I	5	2	7
IV	1	2	1
VII	7	3	0
X	7	0	2
XIII	6	2	1
XVI	4	3	3
XIX	5	2	1
XXII	2	4	4

Based on data collected from eight chapters (I, IV, VII, X, XIII, XVI, XIX, and XXII), the total frequency of techniques used is as follows:

- 1) **Modulation:** 37 times (50%)
- 2) **Adaptation:** 18 times (24.3%)
- 3) **Equivalence:** 19 times (25.7%)

The results show that **modulation** is the most dominant technique in translating Indonesian expressions into English in Ika Natassa's *The Architecture of Love*, accounting for 50% of the total. This indicates that the translator frequently altered perspectives, sentence structures, and figurative forms in order to produce a translation that is more natural, fluent, and accessible to English readers.

Examples of dominant modulation include:

1. "Menyapu ruangan itu dan seluruh isinya dengan kedua matanya" → "She observed the entire room, and everyone inside it."

2. "Raia cepat mengalihkan pembicaraan sebelum pipinya benar-benar berubah menjadi pameran isi hatinya" → "Raia quickly changed the subject before her face would turn completely red."

Although modulation was the most dominant, **adaptation** and **equivalence** were also employed significantly. Adaptation (24.3%) was mainly used for idiomatic and cultural expressions, while equivalence (25.7%) was applied when natural equivalents already existed in English.

Overall, the dominance of modulation and adaptation demonstrates that literary translation of Indonesian expressions requires not only accuracy but also flexibility in adjusting to the stylistic and cultural norms of the target language.

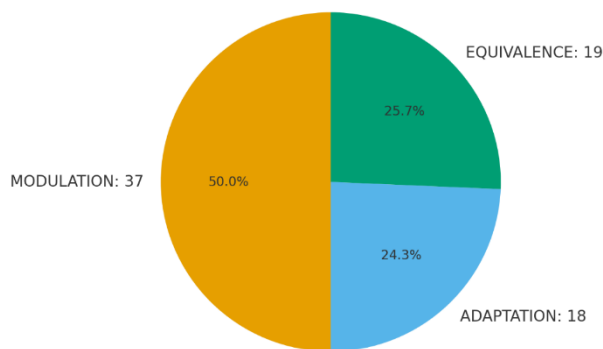


Figure 1. Dominance of Translation Techniques

The figure above shows the distribution of dominant translation techniques used in Ika Natassa's novel, *The Architecture of Love*, translated by Rain Chudori. Data were taken from the eight analyzed chapters (I, IV, VII, X, XIII, XVI, XIX, and XXII), with a total of 74 expression data points.

1. **Modulation (37 data points – 50%)**
Modulation emerged as the most dominant technique, accounting for half of the total data points. This indicates that translators frequently changed point of view, sentence structure, or form of expression to produce a more natural and understandable translation in English. The dominance of modulation aligns with the theories of Newmark (1988) and Molina & Albir (2002), which emphasize the importance of modulation in maintaining the fluency of the target text.
2. **Equivalence (19 data points – 25.7%)**
Equivalence came in second. This technique is used when there is an established idiomatic equivalent in English. For example, the expression "Takut Setengah Mati" is translated as "scared to death." The presence of this technique indicates that some Indonesian expressions have direct equivalents in English, so translators don't need to make many changes.
3. **Adaptation (18 data points – 24.3%)**
Adaptation is the third significant technique. This technique is used when idiomatic or cultural expressions in Indonesian don't have a direct equivalent in English. For example, the phrase "film itu laku keras" is translated as "the film became a hit." Adaptation allows the meaning to be conveyed even though the form of the expression is changed.

Discussion

Technique

This study analyzes the translation techniques used in Ika Natassa's novel *The Architecture of Love*, translated into English by Rain Chudori. The focus of the analysis is on adaptation, modulation, and equivalence techniques based on classified data from the original sentences and translations.

Adaptation Technique

Adaptation is applied when the translator adjusts cultural expressions or contexts to make them more appropriate and acceptable to the target language reader. This technique is used when idioms, metaphors, or cultural expressions are difficult to translate literally.

Examples found:

The sentence “bukan karena dia anak rumahan yang lebih suka mendekam di kamar” is translated as “It’s not because home is where she finds her solace” (p. 7 → 11).

“film itu laku keras” becomes “the film became a hit” (12 → 16).

“... mulai dari mangkal di ruko ...” was translated as “... when they only had a small storefront ...” (52 → 55).

“Pengalaman cintanya hanya sekuku untuk mengerti banyak hal ...” became “She barely had any experience with love ...” (250 → 230).

In these examples, the translator adapts the expressions to make them feel natural and easy to understand for English readers, without losing the main meaning. Adaptation techniques are also evident when the translator changes the style of language or replaces local idioms with equivalent expressions in the target language.

Modulation Technique

Modulation involves changing the point of view or sentence structure to adapt the style and expression to the target language. This is often done to make the translation flow more naturally.

Example sentences:

“Raia tidak pernah terlalu ambil pusing” becomes “... she didn't really pay attention ...” (11 → 15).

“Menyapu ruangan itu dan seluruh isinya dengan kedua matanya.” becomes “She observed the entire room, and everyone inside it.” (16 → 20).

“Raia sengaja menggantung kalimatnya.” becomes “Raia said, her words trailing off in the air.” (17 → 21).

“*Setiap halaman yang nanti mereka baca akan membawa mereka ‘masuk’ ke dalam impian penulisnya*” becomes “*Every page they read will bring them to the world that the writers have dreamt up*” (273 → 249).

In modulation, the translator significantly changes the delivery to suit the structure and conventions of English, such as changing metaphors, removing repetitions, or rearranging sentences to make them feel more natural.

Equivalence Technique

Equivalence is used when the translation retains the same meaning with an equivalent style and form in the target language, including idioms or expressions that already have equivalents.

Some examples:

“Jantungnys serasa ingin loncat dari dada.” becomes “Her heart was ready to jump off her chest.” (10 → 15).

“Ketakutan setengah mati ...” becomes “Scared to death ...” (11 → 15).

“Tersenyum pahit ...” becomes “She smiled bitterly ...” (13 → 17).

“... mata Aga berkilat-kilat semangat.” becomes “... Aga’s eyes were now gleaming with energy” (17 → 21).

“Dia banyak berhutang budi pada Paul.” becomes “He owed a lot to Paul.” (52 → 55).

Here, the translator was able to find very appropriate equivalents in English so that the translation can be understood without losing the emotional effect or meaning contained therein. The analysis of the translation techniques used in this novel shows that the three techniques—adaptation, modulation, and equivalence were used flexibly according to the needs of the context and target culture.

Adaptation was used mainly for idiomatic expressions and cultural contexts that could not be directly transferred into English. Modulation is applied to change the perspective or style of language so that the translation sounds more natural and fluent. Equivalence is used when translators find direct equivalents for words or expressions that can retain their meaning. The application of these techniques successfully preserves the original nuances of the source text while making the translation communicative and enjoyable for English readers.

Dominance of Translation Techniques

Based on an analysis of the entire sentence and the translation that has been reviewed, it appears that the modulation technique dominates the translation process of the novel *The Architecture of Love*. This technique is often used by translators to change the point of view, sentence structure, and style of language so that the translation sounds more natural, flows better, and is easier for English readers to understand.

The dominant use of modulation indicates that the translator sought to adapt Indonesian expressions, which often use figurative language and metaphors, to English language conventions that differ in pattern and style of delivery. Examples such as “Raia tidak pernah terlalu ambil pusing” becoming “she didn't really pay attention,” or “Raia sengaja menggantung kalimatnya” becoming “Raia said, her words trailing off in the air” illustrate this kind of adaptation.

In addition, adaptation techniques are also widely used, especially when translators encounter idiomatic expressions unique to Indonesian culture or metaphors that are difficult to translate literally. Adaptation helps maintain cultural relevance and context so that the message is conveyed effectively. Meanwhile, equivalence techniques are used in situations where equivalent idioms or expressions already exist in English and can be directly applied without significant changes. Overall, the dominance of modulation and adaptation reflects the challenges of literary translation, which requires a balance between fidelity to meaning and linguistic fluency to produce an effective translation that retains the original flavor of the work.

The dominance of modulation and adaptation techniques underscores that literary translation requires flexibility in adapting expressions and cultural elements to

ensure the message remains effective and aesthetically pleasing in the target language.

Relationship of Study Findings with Existing Theories *Techniques Used in Translating Indonesian Expressions*

The findings show that the translator of *The Architecture of Love* employed three major techniques: modulation, adaptation, and equivalence. These results are consistent with translation theories outlined in Chapter II. According to Molina and Albir (2002), modulation and adaptation are essential strategies in dealing with cross-cultural and idiomatic expressions where literal translation is inadequate. Similarly, Newmark (1988) emphasizes that equivalence allows translators to preserve idiomatic meaning when a natural counterpart exists in the target language.

For example, the use of adaptation in translating “film itu laku keras” into “the film became a hit” illustrates how cultural expressions in Indonesian are transformed into culturally acceptable terms in English. This aligns with Baker’s (1992) view that adaptation is necessary when source culture-specific items lack direct equivalents in the target language.

The use of modulation, such as in “Raia tidak pernah terlalu ambil pusing” translated into “she didn’t really pay attention,” demonstrates a shift in perspective to make the expression sound more natural in English. This finding supports Newmark’s claim that modulation is one of the most effective techniques in ensuring fluency and naturalness in the target text.

Meanwhile, equivalence was identified in expressions such as “ketakutan setengah mati” translated into “scared to death,” which shows that both languages share common idiomatic constructions. This confirms the theoretical framework by Vinay and Darbelnet (1995), who note that equivalence is especially effective in translating idioms and fixed expressions.

When compared with previous studies, the current findings are partly consistent. For instance, the results are in line with the study by Putri & Wahyuningsih (2021), who found that adaptation and modulation were the most frequently used strategies in translating Indonesian idioms into English. Similarly, Rahmawati (2023) reported that modulation was dominant in literary translation because it improves fluency and readability in the target language.

However, the findings differ from Santoso (2019), who found that literal translation was the most common technique in his analysis of a non-literary text (a political speech translation). The difference may be explained by the distinct nature of literary texts, which require more flexibility, creativity, and cultural adjustment than non-literary texts.

Thus, the current findings highlight that the translator’s choice of techniques aligns with established theories of translation and corresponds with most previous studies on literary translation, especially regarding the prominence of modulation and adaptation.

Dominant Technique in the Translation

The analysis also shows that modulation is the most dominant technique, appearing in 50% of the total data. This dominance strongly correlates with the theoretical perspectives discussed in Chapter II. Newmark (1988) argues that modulation is often necessary to change the point of view or linguistic category to achieve a more natural rendering in

the target language. Molina and Albir (2002) also emphasize that modulation allows translators to adapt to the stylistic and grammatical norms of the target language while still preserving meaning.

For example, in the sentence “Menyapu ruangan itu dan seluruh isinya dengan kedua matanya” translated into “She observed the entire room, and everyone inside it,” the translator chose modulation to shift from a metaphorical Indonesian expression into a natural English description. This supports Baker’s (1992) view that modulation often helps to preserve meaning while ensuring fluency.

The dominance of modulation in this study is consistent with the findings of Yuliani (2022), who discovered that modulation was the most frequently applied technique in the translation of Indonesian novels into English. Similarly, Kurniawan (2024) confirmed that modulation accounted for more than 45% of techniques in his study of Indonesian short stories translated into English.

On the other hand, this study contrasts with Sari (2019), who found equivalence as the most dominant technique in her analysis of Indonesian proverbs translated into English. The difference can be explained by the type of data; proverbs tend to have direct idiomatic counterparts across languages, while novelistic expressions often require structural and stylistic shifts.

In conclusion, the dominance of modulation in this research confirms theoretical arguments that literary translation demands flexibility and naturalness, supporting findings from recent studies on literary texts, while differing from studies focused on proverbs or non-literary genres.

The results of this study show that there are three main techniques used by translators in translating expressions specific to Indonesian in the novel *The Architecture of Love*, namely modulation, adaptation, and equivalence, with modulation being the most dominant technique (50%). This finding is in line with the theory proposed by Newmark (1988) and Molina & Albir (2002), which states that modulation is an important technique for producing natural translations, especially when the structure and perspective of the source language differ from those of the target language.

The use of adaptation is also quite prominent (24.3%), especially in cultural and idiomatic expressions that do not have direct equivalents in English. This is in line with Baker’s (1992) view, which emphasizes the need for adaptation strategies to preserve cultural meaning. Meanwhile, the equivalence technique (25.7%) is used when there is an established idiomatic equivalent, for example, “ketakutan setengah mati” (half dead with fear) which is translated as “scared to death.” This finding supports the theory of Vinay & Darbelnet (1995), which states that equivalence is an effective strategy in translating idioms and fixed expressions.

When compared to previous studies, the results of this study have similarities and differences. For example, studies by Monicha & Puspita (2019) and Wilnarto & Capel (2015) show that paraphrasing is the most dominant strategy in the translation of film idioms. This is different from this study, where modulation is more prominent than paraphrasing. This difference can be explained by the different types of text; film texts demand clarity and quick readability, so paraphrasing is used more often, while literary texts such as novels demand flexibility in language style, so modulation is more dominant.

Furthermore, Florantil & Yasir’s (2020) study on the translation of idioms in the novel *This Earth of Mankind* shows

that the most frequently used strategy is paraphrasing idioms into non-idiomatic forms, with a fairly high level of meaning acceptance. This is in line with the findings of this study, which also found a tendency to change the form of expression without losing meaning, although the dominant technique is modulation, not paraphrasing.

The results of this study also support the studies by Yuliani (2022) and Kurniawan (2024), which found that modulation is the dominant technique in translating Indonesian literary works into English. Thus, it can be concluded that literary translators tend to prioritize fluency and readability in the target language through the use of modulation, while adaptation is used to bridge cultural gaps, and equivalence is applied when idiomatic equivalents are available.

By comparing the results of this study with previous studies, it can be seen that the type of text and cultural context greatly influence the choice of translation technique. In literary texts, flexibility and beauty of language are prioritized, so modulation dominates, while in non-literary texts or films, paraphrasing is more often used to maintain quick and clear readability.

CONCLUSION

Based on the analysis of Indonesian expressions and their English translations in Ika Natassa's novel *The Architecture of Love*, several conclusions can be drawn. First, the translator applied three main techniques in transferring Indonesian expressions into English: modulation, adaptation, and equivalence. Each technique was chosen according to the context and cultural nuances of the expressions. Second, the analysis shows that modulation is the most dominant technique (50%), followed by equivalence (25,7%) and adaptation (24,3%). It can be concluded that the translator employed three main techniques in translating Indonesian expressions into English, namely modulation, equivalence, and adaptation. The chosen technique was tailored to the context and cultural nuances of the expressions. It is recommended to investigate readers' reception of translated literary works, especially whether English-speaking audiences perceive the same emotional and cultural resonance as Indonesian readers. Such studies would enrich the understanding of translation impact beyond textual analysis.

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