



CHAPTER II

REVIEW OF RELATED LITERATURE

This research requires a review of related literature to explain the theoretical basis and framework. The theories base on this research include the concept of neologism, the novel *1984 (Nineteen Eighty-Four)*, translation strategies, and translation accuracy. In addition, this study will also develop an idea that aims to help readers understand the whole study.

2.1 Neologisms

Neologisms have been defined by a number of linguists, including Newmark (1988) and Rey (1995), as a reference in understanding their meaning more comprehensively. Neologisms are generally defined as new words or phrases that arise as a result of cultural, technological and communication developments. Newmark (1988) explains that a neologism is a newly created or existing lexical element that has a renewed meaning. Newmark (1988) also states that neologisms can be words, phrases or morpheme combinations, which often require a particular translation approach to preserve their meaning in the target language.

Rey (1995) subsequently expands this definition by stating that a neologism is a lexical unit that is considered new by speakers of a language. This definition is expanded to include the emergence of a lexical unit through the creation of a new word, change of meaning, or borrowing from another language. According to Rey (1995), this process not only demonstrates linguistic innovation, but also illustrates how language functions as a reflection of evolving social and cultural changes.

Based on the theory that has been explained above, neologisms generally refer to words or phrases that have emerged as a result of cultural dynamics, technological advances, and developments in communication. According to Newmark (1988), there are ten types of neologisms, as follows:

1. Old Words with New Senses

Old words with new senses refer to words that already exist but have acquired new meanings. For example: *Flicks, Free*

2. New Coined

A newly coined neologism refers to a word that is entirely new and has never existed before. For example: *Proles, Telescreen*

3. Derived Words

A neologism that is formed from an existing base word by adding morphemes such as prefixes or suffixes. For Example: *Unperson*, *Doubleplusungood*

4. Abbreviations

Abbreviations refer to new words formed by combining several longer words or parts of words into a shorter form. For example: *Minitrue*, *INGSOC*

5. Collocations

Collocations refer to type of neologism formed through the merging of two or more words that already exist in the language, but form a new meaning when used together. For example: *Memory hole*, *Inner Party*

6. Eponyms

Eponyms refers to type of neologism formed from the name of a person or place that is then used to describe something associated with that person or place, usually due to a particular invention, achievement, or influence. For Example: *Room 101*, *The ministry of truth*

7. Phrasal Words

Phrasal words refer to the formation of a new term consisting of two or more words that combine to create a new meaning. For example: *Doublethink*, *Thoughtcriminal*

8. Transferred Words

Transferred words refer to words that are transferred directly from the source language (usually a foreign language) into the target language without much change. For example: *Kung fu*, *Nomenklatura*

9. Acronyms

Acronyms are abbreviations made by taking the first letter (or a few letters) of the words that make up a name or phrase to create a new, more concise term. These acronyms are often used in very specific contexts, such as international organizations or products, and can have different meanings depending on the language or culture in which they are used. For Example: *yp*, *bb*



10. Pseudo-Neologisms

Pseudo-neologisms according to Peter Newmark refer to words or terms that sound like neologisms, but are not actually legitimate or original new words in the language. For example: *The hate, Two Minutes hate*

2.2 Translation

According to Nida & Taber (1969), Translation becomes an essential part of the development of human language and communication, especially in bridging linguistic differences between cultures. Linguists have come up with various definitions of translation, each highlighting a different aspect of the process. Catford (1965) defines translation as replacing textual elements in one language (SL) with texts that have equivalent meaning in another language (TL). This definition emphasizes that translation involves replacing textual elements from one language to another with appropriate equivalents. This process ensures that meaning is maintained regardless of changes in linguistic form.

Meanwhile, Nida & Taber (1969) state that translation is the process of representing the source language message into the target language with a natural equivalent that prioritizes meaning and style. This assumes that in translation, the equivalence of meaning and style is the main aspect that should be prioritized. The same approach is widely applied in translation practice in various language and cultural contexts.

Newmark (1988) asserts that translation is the process of transferring the meaning of a text into another language by maintaining the author's intention. This process requires accuracy in conveying the message so that the translated text can be understood as the original. The accuracy depends on the translator's understanding of the context, language structure, and implied meaning in the source text. In addition, the correct choice of words in the target language also plays an important role in maintaining the appropriateness of meaning and style.

From the various definitions above, translation is a process of language transfer that considers equivalence of meaning and style, not just a substitution of text. The process is not merely a mechanical process, but an attempt to convey the message accurately and naturally so that it can be well understood in the context of



the target language. Therefore, translation requires a deep understanding of both languages and their cultural contexts.

Thus, translation plays an important role in bridging language and cultural differences, enabling effective communication in various fields. By considering the aspects of meaning, style and context, translation is not just about transferring words, but also conveying messages accurately and naturally. Therefore, good translation skills require a deep linguistic and cultural understanding to ensure that the result is well received by readers in the target language.

2.3 Translation Strategies

As stated by Newmark (1988), in the translation discipline, the application of translation strategies plays a fundamental role in transferring texts from the source language to the target language. Suryawinata & Hariyanto (2016) define translation strategy as an approach used by translators in transferring the meaning of words, phrases, or even a whole sentence when the sentence structure is impossible to be decomposed into smaller units during the translation process.

According to Mona Baker (2018), translation strategy is a systematic approach to overcoming linguistic and cultural differences between the source and target languages. These strategies consist of the various ways in which the translator ensures that the meaning and style of the original text are maintained in translation. Mona Baker (2018) states that there are eight types of strategies used in the translation process, which are as follows:

1. Translation with a more general word (superordinate)

This strategy is used when there is no direct equivalent in the target language, so the translator uses a more general word. An example of the application of this strategy can be found in translated novel *1984* (Orwell, 2024) by Landung Simatupang (2021), as follows:

Example:

- **Source Text (ST):** April 4th, 1984. Last night to *the flicks*. All war films.
- **Target Text (TT):** 4 April 1984. Malam terakhir ke *bioskop*. Semua film perang.

The term "*the flicks*" is translated as "*bioskop*" with superordinate translation strategy by Mona Baker because there is no slang equivalent in



Indonesian. The word “*bioskop*” was chosen because the meaning remains clear and appropriate, although the slang impression of “*the flicks*” cannot be fully translated directly.

2. Translation strategies by using more neutral or less expressive words

This strategy is used to adjust the level of expression or meaning in the target language to make it easier to understand or more nuanced. An example of the application of this strategy can be found in Mahmud (2020), as follows:

Example:

- **ST:** *She* is friendly
- **TT:** *Beliau adalah orang yang ramah*

The word “*beliau*” in Indonesian refers to the third person singular as subject or object and has a meaning of respect for the person mentioned. Because it is expressive, when “*she*” or “*he*” is translated into “*beliau*”, the meaning of respect is increased, making the equivalent more formal and showing respect.

3. Translation by cultural transfer or substitution

In this strategy, cultural elements in the source text can be transferred directly or replaced with cultural elements that are more familiar to target language readers. An example of the application of this strategy can be found in translated novel *1984* (Orwell, 2024) by Landung Simatupang (2021), as follows:

Example:

- **ST:** It was one of those picture which are so contrived that the eyes follow you about when you move **BIG BROTHER IS WATCHING YOU**, the caption beneath it ran.
- **TT:** *Ini jenis gambar yang dirancang begitu rupa agar mata di gambar itu selalu mengikuti gerak gerikmu. BUNG BESAR MENGAWASI SAUDARA, begitulah tulisan di bawahnya.*

The translation of “*Big Brother*” into “*Bung Besar*” uses a cultural transfer strategy because the term is adapted to the context that Indonesian readers are more familiar with. In Indonesian, “*Bung*” has historical



nuances, so the translator replaced it to maintain the impression of a dominant big leader, as in the original concept.

4. Translation with loan words or loan words with explanations,

This strategy preserves the original words of the source language, either with or without additional explanations to make it easier to understand. An example of the application of this strategy can be found in translated novel *1984* by Lulu Wijaya (2024), as follows:

Example:

- **ST:** *CRIMESTOP* in short, means protective stupidity.
- **TT:** *CRIMESTOP* berarti kebodohan protektif.

The translation of “*CRIMESTOP*” remains “*CRIMESTOP*” because this Newspeak term has no equivalent that fully represents the original concept in Indonesian. According to Mona Baker (2018), this strategy is used to maintain the meaning.

5. Paraphrasing translation using related words

In this strategy, the translator uses other phrases or words that are still related to the original meaning but not exactly the same. An example of the application of this strategy can be found in translated novel *1984* (Orwell, 2024) by Landung Simatupang (2021), as follows:

Example:

- **ST:** “Plusgood” covers the meaning, or “*doubleplusgood*” if you want something stronger still.
- **TT:** ‘*Baik-plus*’ sudah mencakup pengertian itu; atau kalau masih kurang kuat dapat digunakan kata ‘*baik-plus-ganda*’.

The translation of “*doubleplusgood*” into “*baik-plus-ganda*” is done because there is no direct equivalent, so a related word in Indonesian is used. This strategy maintains the meaning by replacing related terms, while maintaining the typical structure of Newspeak in George Orwell's *1984* (2024).

6. Paraphrasing translation using unrelated words

This strategy is used when the concept in the source language has no direct equivalent in the target language, so the meaning is explained with a



word that is not directly related but can describe the meaning. An example of the application of this strategy can be found in translated novel *1984* (Orwell, 2024) by Lulu Wijaya (2024), as follows:

Example:

- **ST:** times 3.12.83 reporting bb *dayorder* doubleplusungood refs unpersons rewrite fullwise upsub antefiling
- **TT:** times 3.12.83 artikel bb *kilasperistiwa* doubleplusungood ttg unperson tulisulang lengkap serahatas antearsip

The translation of “*dayorder*” into “*kilasperistiwa*” is done because there is no direct equivalent, so a term is used that still conveys the meaning in Indonesian. Although it has no lexical relationship, this word choice maintains the function of meaning as important daily information in George Orwell's *1984* (2024).

7. Translation by deletion or omission of words

This strategy is used when a word or phrase in the source language is deemed unnecessary in the target language, so it can be omitted without changing the overall meaning. An example of the application of this strategy can be found in Maryam (2020), as follows:

Example

- **ST:** Whoa! Go, go, go!
- **TT:** ‘*cepat*’

In the data above, the words “*whoa*” and “*go*” are eliminated, where “*whoa*” as an exclamation is not translated because it does not affect the directive force of the speech. In addition, the word “*go*” which is repeated three times in the source text is only translated once, so the directive force in the target language becomes weakened.

8. Translation using pictures or illustrations.

This strategy is used when words or concepts are difficult to translate textually, so they are better replaced with images or illustrations. An example of the application of this strategy can be found in Hardiyanti & Ocktarani (2015), as follows:

Example:



- **ST:** Apart from the boiled pig as the main specialty of Nias festivities, there was also babae, soup prepared from nuts known in Nias as fakhe harita.
- **TT:**



Figure 1 Illustration from Hardiyanti & Ocktarani (2015)

2.4 Translation Accuracy

The accuracy of a translation depends on the quality of the translation of a concept from the source language to the target language. According to Shuttleworth & Cowie (2014), the accuracy aspect in translation assessment is often used to measure the extent to which a translation is faithful to the original text. Nababan et al (2012) also stated that accuracy is a term used to evaluate whether the translation from the source language to the target language is equivalent or not. This statement emphasizes that accuracy is the main factor in translation. In addition, a translation can be said to be accurate if it has equivalent meaning that can convey ideas clearly. In assessing the accuracy of translation, there are three categories and scores that have been determined as evaluation standards that can describe the level of accuracy of a translation. The following is the format of accuracy assessment in translation quality.

Table 2.1 Translation Accuracy Assessment by Nababan et al. (2012)

Translation Categories	Score	Qualitative Parameter
Accurate	3	The meaning of words, technical terms, phrases, clauses, sentences, or texts of the source language is accurately transferred into the target language; there is absolutely no distortion of meaning.



Less Accurate	2	Most of the meanings of words, technical terms, phrases, clauses, sentences, or texts of the source language have been transferred into the target language, but there is still distortion of meaning or ambiguity.
Inaccurate	1	The meaning of a word, technical term, phrase, clause, sentence, or text of the source language is inaccurately transferred into the target language or deleted.

2.5 1984 (Nineteenth Eighty-Four) Novel

George Orwell's *1984* (2024) is a dystopian-themed literary work that was first published in 1949. The story in this novel depicts a fictional world where a totalitarian government controls all aspects of people's lives through surveillance, manipulation, and strict control. The government is ruled by an entity known as *the Party* (Orwell, 2024, p. 4). The figure leading the Party is a mysterious and personalized figure of power, known as *Big Brother* (Orwell, 2024, p. 1). Gurung (2024) explains that the novel is set in a dystopian future, where a totalitarian regime called *Oceania* controls every aspect of its citizens' lives through intense surveillance, propaganda and manipulation. The main character, Winston Smith, is an *Outer Party* member who works in *the Ministry of Truth*. His job involves altering historical records to suit the will of *the Party*. Winston clandestinely resists *the Party's power* by writing diaries, establishing personal relationships, and joining resistance groups. However, his struggle comes to a tragic end when he is arrested, tortured, and eventually subjected to brainwashing by *the Party*.

George Orwell, an author and journalist, was deeply concerned with political and social issues. His life experiences, such as witnessing the injustices of colonialism and his struggle against fascism, greatly influenced his views on power and oppression. These views were strengthened after he was involved in the Spanish Civil War between 1936-1937, where he was wounded and witnessed the oppression of the anti-fascist movement by the Stalinists (Gurung, 2024). These



experiences shaped Orwell's critical attitude towards all types of totalitarian regimes, whether fascist or communist. In 1949, in the middle of the post-World War II period, Britain and the world faced rising Cold War tensions confronting two dominant ideologies: Western capitalism and Soviet communism. Orwell observed how the totalitarian regime in the Soviet Union under Stalin, as well as other global powers, curbed individual freedom by utilizing propaganda, surveillance, and distortion of history. According to Gurung (2024), *1984* is a sharp critique of mass surveillance practices, in line with Orwell's concerns about the growing dominance of the authoritarian state. The work was born as a warning against the dangers of centralized power in the hands of repressive regimes.

In *1984* (2024), Orwell creates various neologisms that reflect how language can be used as a tool of control by totalitarian regimes. One of the central concepts in the novel is *Newspeak*, a language deliberately designed to restrict critical thinking by reducing the amount of vocabulary and simplifying the structure of language. Terms such as *doublethink* (the ability to accept two conflicting thoughts as truth), *thoughtcrime* (thought crimes contrary to Party doctrine), and *unperson* (a person erased from history and existing as if they never existed) illustrate how language can be used to oppress and control individuals. These neologisms not only function in the fictional world Orwell creates but also symbolize his critique of the system of propaganda and language manipulation in real-world totalitarian societies.

2.6 About the translators

2.6.1 Landung Simatupang

Landung Simatupang, born on November 25, 1951 in Yogyakarta, is a prominent Indonesian actor, theater director, and writer. He is the third of seven children, the son of W. Josef Polin Simatupang, a language and literature teacher, and Floriberta Sumardiyati, a midwife. His formal education includes Pangudi Luhur Junior High School Yogyakarta, Kolese De Britto High School Yogyakarta majoring in Culture, and a Bachelor's degree in English Literature from Gadjah Mada University (UGM). In 1971,

Landung won first place in the Yogyakarta declamation competition, marking the beginning of his work in the world of acting. He



co-founded Teater Gajah Mada in 1976 and directed a number of plays, including “Montserrat” (1978) and “Sri Ratu/Rebel Queen” (1991). Apart from theater, Landung was also active in the world of cinema. His movie debut was “Daun di Atas Bantal” (1998). His other filmography includes “Rindu Purnama” (2011), “Hoax” (2012), and “24 Hours with Gaspar” (2023).

Landung Simatupang is also known as a translator of important literary works. One of his contributions is translating George Orwell's 1984 into Indonesian. The novel was first published by Bentang Pustaka in 2003 and has undergone several reprints, including a third edition in 2016 and a revised fourth edition in January 2021. Landung Simatupang's translation is known for its straightforwardness, making it easy for readers to understand the message conveyed by Orwell. In addition, Landung's experience as a writer and actor also gives the translation a lively feel.

2.6.2 Lulu Wijaya

Lulu Wijaya is an Indonesian translator who has translated various works of world literature into Indonesian. Based on goodreads.com, Lulu Wijaya translated several works as follows:

- a. *1984* by George Orwell.
- b. *Fahrenheit 451* by Ray Bradbury.
- c. *Jane Eyre* by Charlotte Brontë.
- d. *Wuthering Heights* by Emily Brontë.
- e. *Circe* by Madeline Miller.
- f. *A Man Called Ove* by Fredrik Backman.
- g. *The Tattooist of Auschwitz* by Heather Morris.
- h. *The Great Alone* by Kristin Hannah.
- i. *American Gods* by Neil Gaiman.

Moreover, Lulu also translated the novel *L'Assommoir* by Emile Zola, published by PT Gramedia Pustaka Utama. According to her profile on Translators Cafe, Lulu has been a freelance translator since 2002 and has translated articles for Griya Asri magazine from Indonesian to English. Lulu Wijaya's 1984 translation presents a more modern and communicative



approach compared to the previous version translated by Landung Simatupang. Lulu Wijaya tries to balance fidelity to the original meaning of the text with fluency of language to make it easier to understand for today's Indonesian readers.

In addition, Lulu Wijaya also chose to translate some political and social terms in language that is more easily understood by today's Indonesian readers, compared to the equivalents used in previous translations. For example, some concepts related to the Party, surveillance, and propaganda are adapted to a context more familiar to modern readers without losing their original meaning. With this more communicative approach, Lulu Wijaya's translation allows Indonesian readers to understand Orwell's message more clearly without being hindered by overly rigid or complex language structures.

2.7 Previous Studies

There are three previous studies that relevant in this study. First previous study was conducted by Theodorus Diaz Praditya (2020) entitled “*Analysis of Newspeak Neologism Translation in George Orwell’s Nineteen Eighty-Four*”. This study aims to analyze the problems in translating Newspeak neologisms from the novel Nineteen Eighty-Four into Indonesian, as well as to explore the translation techniques used and assess the quality of the translation. To analyze the translation techniques, this study refers to the theory proposed by Molina and Albir (2002). In addition, the neologism category proposed by Newmark (1988) is used to classify the data. This study employed a qualitative descriptive methodology, which focuses on collecting and analyzing data in the form of words and phrases. This approach allows an in-depth understanding of the translation of neologisms by considering the readability aspect. Instead of using quantitative data, this study focuses on qualitative analysis to explore the translation strategies used. The results show that although there are still some shortcomings, especially in the use of pure borrowing which can hinder a high level of acceptability, the translation also shows an imaginative and creative approach in translating neologisms. It was found that Newspeak's adaptation strategies into Indonesian significantly improved acceptability and readability. Overall, the quality of the translation was judged to



have a high level of accuracy and readability, but with a level of acceptability that ranged from moderate to low.

The second previous study was conducted by Shukurullo Mamatov (2024) entitled "*Translation Strategies of Proper Nouns in Uzbek Translation of '1984' by George Orwells*". This study aims to analyze the translation strategies used by translators in translating proper names in the novel 1984. The main focus of this study is to understand how translators overcome the challenges of translating specific terms and names in different cultural contexts. In the data analysis, although the main theory is not explicitly mentioned in the document, translation research often refers to equivalence theory and skopos theory. The equivalence theory highlights the equivalence of meaning between the source language and the target language, while the skopos theory emphasizes the purpose and context of translation. Both theories help to understand how translators choose the right strategies to convey the meaning and nuances of the source text into the target language. This study employed a qualitative analysis methodology on the translation strategies applied to proper names in 1984. Data were collected from the original and translated texts to be compared and analyzed in order to identify the various translation methods used. The results show that translators apply various strategies, such as transliteration, calque and description, in translating proper names. In addition, the study found that the proper translation of the names contributed to the comprehension and acceptance of the novel among Uzbek readers and increased the popularity of the work in Uzbekistan.

The third previous study was conducted by Amer & El-Borno (2022) entitled "*Analyzing An-Nabhan's and Ash-Shami's Translations of Neologisms in George Orwell's 1984*". This study aims to analyze the strategies used by An-Nabhan and Ash-Shami in translating neologisms in George Orwell's 1984 and assess the extent of their success in the translation process. In analyzing the data, this study uses the theory of Vinay and Darbelnet (1995), which classifies translation procedures into two main categories, namely direct and oblique translation. These procedures include various techniques, such as borrowing, calque, literal translation, transposition, modulation, equivalence, and adaptation. The methodology of this research involves analyzing the text with reference to



evidence from the novel itself, relevant research, as well as the author's experience in the field of translation, particularly literary translation. The researcher also analyzes the strategies applied by the two translators in translating the neologisms present in the novel. The results show that both translators successfully domesticated the neologisms for Arabic readers. However, there are two major problems in their translation. Firstly, Ash-Shami sometimes translates the same word or phrase in different ways, which could potentially cause confusion for readers. Secondly, there are some cases where the translators omit key concepts to avoid the complexity of translating Newspeak. Overall, An-Nabhan shows more fidelity to the uniqueness of the source text and tries to convey the message as it is.

