AN ANNOTATED TRANSLATION OF ADDRESSING TERM IN BEVERLY CLEARY’S *RAMONA FOREVER*

Thesis
Submitted in Partial Fullfilment of the Requirements for the Degree of Sarjana Sastra

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ENGLISH LITERATURE PROGRAM
FACULTY OF LANGUAGE AND ARTS
UNIVERSITAS KRISTEN SATYA WACANA SALATIGA
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TABLE OF CONTENTS

TITLE PAGE .....................................................................................................................ii
APPROVAL PAGE ...........................................................................................................v
COPYRIGHT STATEMENT ............................................................................................vi
PUBLICATION AGREEMENT DECLARATION ..........................................................vii
TABLE OF CONTENTS ...............................................................................................viii
LIST OF TABLES .............................................................................................................x
ABSTRACT ...................................................................................................................1
CHAPTER I INTRODUCTION ....................................................................................2
   A. Background of the study .........................................................................................2-3
      1. Research Questions ...........................................................................................3
      2. Objective of Study .............................................................................................3
   B. Description of the selected text ...............................................................................3
      1. Author’s biography ...........................................................................................3-4
      2. Book description ...............................................................................................5
      3. Source text readership .......................................................................................6
      4. Target text readership ........................................................................................6
   C. Theoretical Framework ............................................................................................6
      1. Addressing Terms ..............................................................................................6-7
         a. Kindship .......................................................................................................7
         b. General form .................................................................................................7
         c. Relationship ..................................................................................................7
         d. Endearment expressions ...............................................................................7
         e. Nominal form ...............................................................................................7
      2. Translation procedure .........................................................................................7
         a. Cultural equivalent ........................................................................................7-8
         b. Functional equivalent ....................................................................................8
         c. Synonymy .....................................................................................................8
         d. Through-translation .......................................................................................8
         e. Transposition .................................................................................................8-9
         f. Modulation .....................................................................................................9
LIST OF TABLE

Table 3.1 Her third-grade niece :: Keponakan perempuannya yang duduk di kelas tiga sekolah dasar .................................................................................................................................61
Table 3.2 You hateful little creep :: gadis egois yang aneh ...........................................62
Table 3.3 Pizzaface :: muka jerawat .............................................................................63
Table 3.4 You old camel :: unta tua .............................................................................64
Table 3.5 Old Moneybags :: si Tua Kaya .....................................................................65
Table 3.6 Cute licorice-chewing uncle :: paman .............................................................66
Table 3.7 Young lady :: nak ...........................................................................................67
Table 3.8 Doll :: gadis cantik ..........................................................................................68
Table 3.9 Lovely little lady :: gadis cantik .....................................................................69-70
Table 3.10 Atta girl :: hebat ............................................................................................70
Table 3.11 You girls :: kalian ..........................................................................................71
Table 3.12 The girls’ parents :: orang tua mereka .........................................................72
ABSTRACT

Title : An Annotated Translation of Addressing Term in Beverly Cleary’s *Ramona Forever*

Name : Yunita Kristiani

The purpose of this annotated translation is to give commentary on some problematic addressing terms found in the source text and the translation procedures is used to translate them. Based on the theory, addressing term is divided into four forms. One of them is used in this thesis that is noun of address which also classified into nine forms. However, there are five out of nine annotated forms which are in this thesis, such as kinships, general forms, relationship expressions, endearment expressions, and nominal forms. The method used in translating the source text into target text is communicative translation in order to transfer message that is acceptable in TL culture and easily understood by target readers. As a result, in translating addressing terms, the translation procedures used to translate are cultural equivalent, functional equivalent, synonymy, through-translation, transposition, modulation, and paraphrase. These procedures serve to solve the translation problem of addressing terms. From this study, it can be concluded that such of translation method and procedure can be used to translate addressing terms.

Keyword: translation method, addressing terms, translation procedure, annotated translation.
Chapter I

INTRODUCTION

A. Background of the study

Translation is defined in many ways by different experts. According to Newmark (1988:5) translation is “rendering the meaning of a text into another language in the way that the author intended the text.” Beside that, Larson (1984:3) says that translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It means which is being transferred and must be held constant. Only the form changes. From the definition of translation above, it can be concluded that translation includes the act of transferring message from the source text to the target text. Translation itself has the aim, that is to find the equivalent meaning of the source language expression in the target language. This matter means that in delivering the equivalent message of two different languages is not only being able to be reviewed from lexical terms, but also the culture and social aspect of those two languages.

After translating the source text of the novel entitled Ramona Forever, then the next step in this thesis is annotating target language which is focusing on addressing terms. Addressing term is used by people to address someone. Dealing with the novel entitled Ramona Forever by Beverly Cleary in 1984, so many addressing terms which were found that spoken by Ramona, Beezus, and Mr. Quimby. Actually, in that book there are some idioms, but they are just limited. And based on the requirements of this kind of thesis that the student must give at least ten annotations dealing with the problematic items faced by the students in translating selected text. So, because there are a lot of addressing terms in the source text that arise problems in their translation, addressing terms are chosen to limit this study. Friederike Braun (1988: 56) indicates that “terms of address often designate the interlocutors, but not necessarily so, since their literal and lexical meanings can differ from or even contradict the addresses’s personal social features.” So, from that definition, it can be concluded that the addresses are not always addressing someone by designating in a directly conversation, but also it can be in the context. In this thesis, after translating the source text into the target text, then the writer annotates the terms of addressing.
Not all of the novels can be used in this thesis. In accordance with the requirements specified by the lecturer that in writing this thesis, the student must use a novel that has not been translated. It means that, if translation in Indonesian has not been published. Certainly, there are three reasons of choosing this book. First, this book is not translated yet. Second, the story of this book has many moral value in it. It means that the story has something good to be learned and applied in the readers’ life. For example, after reading this book, the readers can learn the messages of this story which is acted by the main character, Ramona. Third, in the story of this novel, there are many addressing terms which are spoken by some characteristic, Ramona, Beezus, and Mr. Quimby in their conversation that are interesting to discuss and annotate.

1. Research Questions

   Based on the background of the study, translating a novel entitled *Ramona Forever* by Beverly Cleary and analysing the source and target text are two matters that is done in this thesis. This thesis would like to address the following questions:
   - How does the translator translate addressing terms of the target text?
   - Why does the translator choose the certain procedure in translating addressing terms of the target text?

2. Objective of Study

   Based on the research questions above, this study aims to:
   - translate the addressing terms of the target text.
   - explain the reason of choosing the certain procedure in translating addressing terms of the target text.

B. Description of the selected text

   This part deals with author’s biography, source text readership, and target text readership.

1. Author’s biography

   An article entitled *Beverly Cleary Biography* posts a biography of Beverly Cleary. Beverly Cleary is one of America’s most popular and honored author of all time. She was born in McMinnville, Oregon, April 12th. She lived on a farm in Yamhill until she was six and then moved to Portland. After college, she became the children’s librarian in Yakama, Washington. In 1940, she married Clarence T. Cleary, and they are the parents of twins, now grown. Mrs. Cleary’s books have earned her many pretigious awards, including the
American Library Association’s Laura Ingalls Wilder Award, presented in recording of her lasting contribution to children’s literature. Her *Dear Mr. Henshaw* was awarded the 1984 John Newbery Medal, and her *Ramona and Her Father* and *Ramona Quimby, Age 8* have been named Newbery Honor Books. In addition, her books have won more than thirty statewide awards based on the votes of her young readers. Her characters such as Henry Huggins, Ellen Tebbits, Otis Spofford, Beezus, and Ramona Quimby, as well as Ribsy, Socks, and Ralph S. Mouse, have delighted children for more than a generation. Below is Beverly Cleary’s books:

- Henry Huggins (1950)
- Ellen Tebbits (1951)
- *Henry and Beezus* (1952)
- Otis Spofford (1953)
- Fifteen (1956)
- *Henry and the Paper Route* (1957)
- *The Luckiest Girl* (1958)
- Jean and Johnny (1959)
- *The Hullabaloo ABC* (1960)
- *The Real Hole* (1960)
- Beaver and Wally (1960)
- Here’s Beaver (1961)
- *Two Dog Biscuits* (1961)
- *Emily’s Runaway Imagination* (1961)
- *Henry and the Clubhouse* (1962)
- *Sister of the Bride* (1963)
- Ribsy (1964)
- *The Mouse and the Motorcycle* (1965)
- *The Growing-Up Feet* (1967)
- Mitch and Amy (1967)
- *Ramona the Pest* (1968)
- Runaway Ralph (1970)
- Socks (1973)
- *Ramona the Brave* (1975)
- *Ramona and Her Father* (1977)
- *Ramona and Her Mother* (1979)
- Ramona Quimby, Age 8 (1981)
- Ralph S. Mouse (1982)
- *Dear Mr. Henshaw* (1983)
- Lucky Chuck (1984)
2. Book description

Ramona Forever is written by Beverly Cleary. It was published in 1984 by Scholastic Inc. Ramona Forever is a humorous children’s novel. It is about a third-grade named Ramona who always tried to be pleasant and helpful in every moments, such as happiness and sadness moments. This story came first when Howie and Willa Jean’s rich uncle came to visit them. All of things seem to be changing. All people including Howie talked about him. Ramona who did not like him because he always teased her and never wanted to have an uncle like him, instead he married her aunt, Aunt Beatrice. Then, Ramona’s grown-up full of beginings, discoverings, and surprises.

In Ramona Forever book, Beverly Cleary divided the story into ten chapters. From those ten chapters, there are only three that are translated for this final project because of the requirement, that is only 7500 words. These are three chapters and the summary:

a. Chapter 1 “The Rich Uncle”

Howie’s uncle came to visit his family. The chaos ensued when Willa Jean spoiled her accordion, Howie who fell down from his unicycle, and Ramona who is blamed by Mrs. Kemp because of Willa Jean’s broken accordion. Ramona was dislike with Howie’s uncle, because he always teased her. That makes Ramona will not live there anymore after school.

b. Chapter 2 “Ramona’s Problem”

Because of Ramona will not live in Kemp Family anymore, then she asks a permission for not living there to her parents. After Mr. and Mrs. Quimby know her story, they let Ramona stay at home after school. During staying at home, Ramona is being good.

c. Chapter 3 “Being Good”

Ramona's good attitude was gone instantly when she was bored at home after school and Howie who took her on a bicycle, injured her on the knee. It made Beezus feel annoyed at her. Then, Ramona apologized to Beezus and being a good Ramona again.
3. Source text readership

In an interview of Beverly Cleary in a Youtube with the title of Beverly Cleary Author Interview on October 6, 2011, she said that she received many letters from children or their parents telling her of a child who never liked to read. So, this is one of the reasons why Beverly Cleary targeted her book to the children especially on age seven to nine years old and the grade level is two to four. Another reason are:

- The genre of this book is a children’s novel.
- The language which used is for the children.
- The plot of this book is about Ramona’s life, a third-grade child.

4. Target text readership

The target readership of the target text is also for the children. But, the specific of the age is not determined, means that all children can read this book. The reason why the target readership of the target text is children, because the language used is for the children, means that there is no change in the structure of language, meaning of the story, and plot of the story, because the translator used communicative translation as a method of translating. Communicative translation itself is the translation method to make the target reader understand the story without eliminating the meaning of the target text.

C. Theoretical Framework

This part consists of the definition and theory will be used in this thesis related to the object the researcher describe, such form of addressing term and translation procedure.

1. Addressing Terms

The theory of addressing term is for determining forms of the addressing terms in the source text which are found. Braun (1998:7) states that terms of address are words and phrases used for addressing someone. He also classifies it into pronouns of address, verb forms of address, nouns of address and bound and free forms of address. From those terms of address, there is only one term used in this thesis, nouns of address. Braun (1998:9-11) classifies nouns of address into names, kinships, general forms, titles, abstracts, occupational terms, relationship expressions, endearment expressions, and nominal forms. From those
classifications of nouns of address, there are five forms used in this thesis, they are kindship, general form, relationship, endearment expression, and nominal form.

a. Kindship

Kindships are terms for blood relations and affines, for example *mom, dad, grandma*, etc.

b. General form

General form is a term which needs not to be regarded as particular titles and are in common use. This characterization is vague enough, but a more detailed description of this group of forms would involve language-specific properties.

c. Relationship expressions

The relationship expressed in the term, though, need not correspond to the actual relationship. Sometimes such terms are common even among strangers, for example *friend, colleague, neighbour*, etc.

d. Endearment expressions

Terms of address are defined by context and function rather than formal or semantic characteristics. In addressing small children or persons to whom the speaker feels close, almost any noun.” It means that endearment expression is used to address someone who has tight relationship with the speaker, for example *my dear young lady, my dear fellow, my boy*, etc.

e. Nominal form

With regard to nominal forms, address must be clearly distinguished from reference, for example *daughter, father, brother*, etc.

2. Translation procedure

There are different terms of translation procedure. Mona Baker (1992) names it as “translation strategy” and Newmark (1998) names it as “translation procedure”. Those terms have the same purpose, that is to solve the translation problems. Peter Newmark (1988: 81-91) proposes some procedures that can be used to translate the translation problems. But, there are only eight translation procedures used in this thesis to translate the addressing terms:

a. Cultural equivalent

Newmark (1988:82-83) states that cultural equivalent is an approximate translation where a SL cultural word is translated by a target language. Since the translation are not accurate, but they can be used in
general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture, for example ‘Great Lord’ is translated become *Ya, Tuhan*.

b. Functional equivalent.

Newmark (1988: 83) says that this common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term, it therefore neutralises or generalises the source language word. A similar procedure is used when a SL technical word has no target language equivalent. This procedure occupies the middle, sometimes the universal, area between the SL language or culture and the TL language or culture, for example ‘My dear fellow’ is translated become *Wah, Sobat*.

c. Synonymy

Newmark (1988:84) states that synonymy is a translation procedure which is sense of a near target language equivalent to an source language word in a context, where a precise equivalent may or may not exist. This procedure is used for a source language word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality, for example ‘Her sweetheart’ is translated become *pacarnya*.

d. Through-translation

Newmark (1988:84) states that through-translation in contiguous cultures sometimes fill in useful gaps. Through-translation is a procedure which is literally in translating. It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation. Normally, through-translations should be used only when they are already recognised terms, for example ‘Noble benefactor’ is translated become *bangsawan dermawan*.

e. Transpositions

Newmark (1988:85) explains that transposition is a translation procedure involving a change in the grammar from source language to target language. There are four types of this translation procedure. First, the change from singular to plural. Second, requirement when an source language grammatical structure does not exist in the target language.
Third, the one where literal translation is grammatically possible but may not accord with natural usage in the target language. The last, the replacement of a virtual lexical gap by a grammatical structure, for example ‘Noble Lord’ is translated become bangsawan.

f. Modulation

Newmark (1988:88) states that it occurs when the translator reproduces the message of the original text in the target language text in conformity with the current norms of the target language, since the source language and the target language may appear dissimilar in terms of perspective, for example ‘hereditary King’ is translated become Raja.

g. Paraphrase

Newmark (1988:90) states, “This is an amplification or explanation of the meaning of a segment of the text. It is used in an ‘anonymous’ text when it is poorly written, or has important implications and omissions,” for example ‘noble lad’ is translated become putra anda.

D. Methodology of Annotated Translation

This part consists of translation methods, translating process, and annotating process. These three things are used to apply the way of translating and annotating in this thesis. Jenny and Andrew (2002:7-8) state that annotated translation is “a form of introspective and retrospective research where you yourself translate a text and, at the same time, write a commentary on your own translation process.” According to Cambridge Dictionary, methodology is “a system of ways of doing, teaching, or studying something.”

1. Translation method

In translating Ramona Forever, translation method that used is communicative translation by Peter Newmark. Newmark (1998:41) states that communicative translation is “attempting to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.” Based on that definition, communicative translation is a translation method which makes the reader can understand the meaning or context. It means that by using communicative translation the target text will be more acceptable to the target reader.
2. Translating process

Before annotating, the first step is translating. Larson (1984:519) states that “translation has been presented as a process which begins with the source text, analyzes the text into semantic structure, and then restuctures this semantic structure into appropriate receptor language forms in order to create an equivalent receptor language text.” Larson (1984:519-548) classifies translation process into eight processes, preparation, analysis, transfer, initial draft, reworking initial draft, testing the translation, polishing, and preparing the manuscript for the publisher. There are only six processes used in this thesis in translating *Ramona Forever*, the others are not used because this translation is not for published.

a. Preparation

In preparation process, there are two ways the translator should do. First, read the entire text through several times. In reading the text, the translator maybe will mark any sections which seem unclear. Beside that, the translator should understand the message intended by the author, maybe they can use like this questions, “What is the information that is being communicated?” and “What feelings or impact is the text intended to have on the readers?” Second, study the background material. This, the translator includes the finding out about the author, the circumstances of the writing of the text, the purpose for which it was written, the culture of the source text, and from whom the text was written. Beside that, in studying the background material, the translator should include study of linguistic matters related to the text. This will be helpful for the translator to do a comparison of the text in the source and receptor languages.

b. Analysis

One of the first steps in analysis should be careful of study of the key words, in order to find lexical equivalent in the receptor language. The components of meaning which are crucial and need to be transferred should be identified. In the analysis process, the translator needs to study the groupings of the next text, if the text is very long. Groupings will depend on the genre of the text. The translator will also need to note the relations between various units, discover what the cohesive devices used are indicating, and also identify the units which are most prominent. Many
translators find it helpful to rewrite in the source language the part of the text they are working on in propositions, eliminating the skewing between the deep and surface structure of the source text. Transposition to transfer from the source to the receptor language, for the underlying structures of language are formally and semantically closer together than are the surfaces structures of languages.

c. Transfer

Larson (1984:525) states that “transfer is the process of going from the semantic structures analysis to the initial draft of the translation.” In the transfer process, the translator is producing a receptor language equivalent. There are four things the translator should pay attention in carrying out this process, the translator looks for good lexical equivalence for concepts of the source language and culture, decides whether or not the figurative and rhetorical devices of the source language will be transferable or of some adjustment will need to be made, considers what grammatical forms to use to best communicate the correct meaning, and considers how to signal cohesion and prominence.

d. Initial draft

The work of analysis, transfer, and initial drafting are not independent of the one of the other. As the translator begins the initial draft, he should be working at paragraph level. Once, the translator is sure what the paragraph is to communicate, the translator should compose the draft as naturally as possible, without looking at the source language or even the semantic rewrite. However, there are a number of things which the translator should keep in mind as the translator does this initial draft. First of all, the translator should be thinking clearly about who will use the translation, their level of education, and other matters discussed in the previous chapter on establishing the project.

e. Reworking the initial draft

In this way, the translator comes with a fresh look at the draft and is able to be more objective in the evaluation and reworking of it. The reworking of the initial draft includes checking for naturalness and accuracy. There are three things the translator should pay attention. First, the translator reads through the manuscript of the larger unit which the
translator is checking. Sometimes, it helps to read it out loud or read it into a tape recorder and listen to it. In doing this, the translator should be looking for, (1) wrong grammatical forms, (2) places that seem too wordy, (3) wrong order, awkward phrasing, (4) places where the connections do not seem right and it does not flow easily, (5) collocational classes, (6) questionable meaning, (7) style. Second, the translator checks for accuracy of meaning. Some of the problems the translator may find are, (1) something omitted, (2) something added, (3) a different meaning, and (4) a zero meaning, that is the form used just does not communicate any meaning at all. Third, the translator checks is whether or not the theme comes through clearly.

f. Testing the translation

This step is needed to know whether the translation product had done by the translator perfectly transferred or not. There are three main reasons in doing testing the translation, accurate, clear, and natural. In order to make the translation as accurate, clear, and natural as possible. The translation must involve at least four persons. They are translator, consultant, tester, and reviewer. The translator will do self-checks by making a comprehension testing. The translator asks people to read the translation whether they understand or not. The consultant helps the translation in accuracies and correcting use of translation principles. He or she can often help with difficult exegetical questions. The tester tests the translation with people whether the Source Text familiar or not. The reviewer reads through the translation and makes comments concerning clarity and naturalness.

3. Annotating process

In this thesis, annotating process is used to solve the problem of addressing terms which exist in the source text and translated in the target text. There are three annotating processes used in this thesis, and these are those processes:

a. Collect the addressing term of the source text.

This step is the first step of annotating process. In collecting the addressing terms in the source text, the thing that the translator should note is whether the words are really the intended addressing terms. This means
that before collecting, the researcher must really know what the addressing term is. In the text of 7,500 words, according to the requirement, that the researcher should be able to find 10 - 15 types of addressing term in the source text. Addressing terms will be selected by using different forms of addressing terms.

b. Select the addressing term with the form of addressing term.

The next step is selecting the addressing terms into the forms of addressing term. The forms of addressing term which used in this thesis are forms of addressing term by Friederike Braun (1998). The thing that must be considered by the researcher so that no mistake is the researcher must understand each forms of addressing term.

c. Explain about using the certain form of addressing term and translation procedure.

The last step is explaining why this thesis uses the certain forms of addressing terms and the translation procedure. This step is a decisive step whether in selecting into the forms of addressing term and translation procedure is right on the target. Those explanations will reinforce the reason why only certain forms and procedures are used, and of course also use the existing evidence by including the examples of addressing terms that have been collected.
Chapter II
TRANSLATION AND ITS SOURCE TEXT

A. Target Text

Selamanya Ramona
Bab I
Paman Kaya


[1.5] “Dia adalah adik ayah Howie yang baru saja tumbuh besar,” Ramona menjelaskan.


isyarat pada Ramona dan Beezus untuk membereskan semua piring. “Semua anak perempuan menganggapnya manis.”

[1.8] “Itu dia orangnya,” kata Tante Bea. “Dia biasa mengunyah licorice, tanaman akar manis, dan meludahkannya ke rerumputan untuk membuat kepala sekolah berpikir bahwa dia sedang mengunyah tembakau layaknya pemain baseball profesional, seperti yang dia inginkan.”


16


[1.22] Suatu hari setelah pulang sekolah, Ramona dan Howie melihat van yang berlumpur terparkir di garasi depan rumah keluarga Kemps.

[1.23] “Pasti Paman Hobart!” seru Howie dan langsung berlari.
Ramona berjalan santai. Entah bagaimana, ia berharap kalau Paman Hobart mengendarai mobil limousine hitam panjang, bukan van yang berlumpur. Ia mengikuti Howie masuk ke dalam rumah dimana paman yang terkenal itu ternyata seorang laki-laki muda yang belum bercukur selama beberapa hari dan mengenakan jeans kuno serta kaos yang lusuh. Ia memeluk erat Willa Jean dalam pangkuannya. Dan, wangi pie apel yang manis mengisi ruangan itu.


“Hei, pelana unta!” kata Howie ketika ia melihat hadiahnya. Ia menirukan Willa Jean. Setelah beberapa giddyups, tidak ada lagi yang dapat dilakukan dengan pelana tersebut selain duduk di atasnya.

Ramona ingin mengatakan, huh, siapa yang mau pelana tua yang membosankan. Disaat yang bersamaan, ia berharap memiliki pelana yang bisa ia duduki untuk membaca di samping perapian saat musim dingin.


Seketika, wajah Ramona dan Howie memerah.

“Oh, dia hanya Ramona, teman lama,” gumam Howie.

Paman Hobart mulai menirukan suara gitar dan bernyanyi:

“Ramona, I hear the mission bells above. Ramona, they’re ringing out our song of love. I press you, caress you, And bless the day you taught me to care.”

Paman Hobart menganggap itu lucu dan membuat Ramona semakin tidak menyukainya.

“Berhentilah, Paman Hobart,” kata Howie, Ramona, yang tengah menyembunyikan amarahnya dengan berpura-pura membaca bukunya, menyukai teguran Howie. Ia senang bahwa ia tidak punya paman seperti Paman Hobart. Ia senang bahwa ia tak memiliki satu paman pun, hanya ada Tante Beatrice yang tidak membuat malu dengan anak-anak dan selalu ada ketika keluarganya membutuhkan.

“Apakah adalagi Paman hadiah untuk kami?” tanya Willa Jean.

“Willa Jean, itu tidak sopan,” kata Nyonya Kemp, tersenyum karena ia sangat senang akhirnya anak lelaki bungsunya pulang.

“Willa Jean, coba, tebak apa?” tanya Paman Hobart. “Keluarlah menuju van itu, dan aku akan menunjukkan padamu.”

“Aku juga?” Dengan cepat Howie melupakan kejengkelannya.

“Tentu.” Saat ia keluar, Paman Hobart berkata, “Senang dapat kembali ke negara yang dipenuhi dengan rumput dan pepohonan hijau ini.”

Ramona mendengar pertanyaan Howie, “Apa yang unta makan kalau tidak ada rumput?”

Saat mereka kembali, Ramona tidak lagi tertarik pada bukunya karena Paman Hobart membawa sebuah akordeon kecil.

“Nenek, lihatlah!” Howie mendorong sesuatu yang tampak seperti bagian dari sepeda. “Ini, sepeda beroda satu sungguhan!”


“Hobart, apa yang kamu pikirkan?” Nyonya Kemp memberengut saat melihat sepeda beroda satu itu.


“Tidak!” Willa Jean memasang tampang keras kepalanya. “Aku ingin memainkannya sekarang!”

Paman Hobart mengambil akordeon itu dan mulai memainkannya sambil bernyanyi:

“Ramona, I hear the mission bells above, Ramona, they’re ringing out our song of love.”


“Oke,” Ramona sependapat, meski ia masih curiga.

“Paman Hobart, Paman Hobart, ijinkan aku memainkannya,” Willa Jean memohon.


Sebelum ia memberikan instruksi lebih lanjut, Howie meraih tangan pamannya dan menyeretnya keluar. Nyonya Kemp mengikuti mereka keluar dan merasa yakin kalau


[1.63] Di dalam rumah, Willa Jean sibuk dengan akordeon yang terlalu berat untuknya, dan membuat benda itu menggeram keras seperti kesakitan.


[1.67] Ramona dapat memahami kalau belajar mengendarai sepeda beroda satu membutuhkan waktu yang lama, jadi ia mengalihkan perhatiannya ke Willa Jean dan akordeonnya.


[1.70] Suara peringatan Nyonya Kemp masih terus berlanjut dari luar. “Hobart! Howie! Hati-hati!”


[1.72] Ramona berpikir, Howie akan belajar mengendarai itu, dan aku akan mengendarai sepedanya.


“Tapi, bukan aku yang melakukannya,” bantah Ramona. “Ini bukan salahku.”


Ramona bisa mendengarkan Willa Jean bernyanyi dari kamarnya:
“This old man, he is dumb. Knick-a-knack paddywhack, Give a dog a phone, This old man comes rolling home.”

[1.89] Seketika itu, Ramona tersenyum mendengarkan nyanyian Willa Jean yang kata-katanya tidak pernah tepat.


[1.91] Ketika Howie tertatih-tatih kembali ke ruang keluarga dengan celan jeans tergulung dan perban di salah satu lututnya, ia mengasihani dirinya sendiri. Ramona pun juga merasa kasihan pada Howie.


[1.97] Ramona tiba-tiba terganggu oleh pikiran baru yang menggelisahkan yaitu bahwa Nyonya Kemp tidak menyukainya. Sampai detik ini, ia mengira kalau semua orang dewasa suka dengan anak-anak. Sekarang, ia mengerti bahwa ini hanyalah kesalahpahaman, seperti yang ia miliki pada guru-gurunya, dan sering kali kepada orang-orang dewasa dan anak-anak sejalan. Tetapi entah bagaimana, hal-hal ini memang terjadi. Bagi orang-orang dewasa yang tidak menyukainya dan mencoba mempermalukannya, ia yakin, pasti salah, sangat salah. Ia merindukan Beezus, karena ia bisa merasakan seseorang berada di sisinya, tetapi Beezus
menemukan lebih banyak alasan untuk menunda kedatangannya ke rumah Nyonya Kemp sepulang sekolah.


[1.102]“Aku tidak peduli,” kata Howie. “Lulutku sakit.”

[1.103]“Aku benar-benar tidak mengerti apa yang terjadi pada anak-anak siang ini.” Nyonya Kemp benar-benar terpancing kemarahannya.


Bab II
Masalah Ramona

[2.1] Pada saat makan malam setelah kejadian itu, anggota keluarga Quimby terdiam dan berpikir seakan-akan mereka memiliki masalah serius. Mereka memang sedang memikirkan masalah mereka, tetapi mereka terlihat serius karena mereka mencoba menghindari tulang


[2.3] Karena ia tidak bisa menghindari hal itu, maka Ramona menusuk ikannya dengan garpu untuk memisahkan tulangnya sebelum mulai memakannya. Sementara itu, ia juga merasa khawatir. Bagaimana ia akan memberitahu keluarganya kalau ia tidak mau lagi tinggal dengan Nyonya Kemp? Tidak pernah, terus bagaimana? Kalau ia tidak tinggal di rumah Nyonya Kemp sepuhul sekolah, ibunya tidak akan bisa bekerja di kantor dokter, ayahnya tidak bisa berangkat ke kampus, dan seluruh keluarganya akan terjatuh layaknya domino yang didorong oleh Ramona.


Ramona juga menahan tawa. Karena merasa aman di rumahnya sendiri, ia bisa memahami hal yang menyenangkan dari kunjungan Paman Hobart, kecuali yang menyangkut dirinya.

“Picky-picky, geli - tapi Nyonya Kemp menyalahkan aku karena tidak memperhatikan Willa Jean, dan ini tidak adil. Hari ini aku memahami satu hal kalau Nyonya Kemp tidak menyukaiku. Ia tidak pernah bersikap baik dan selalu menyalahkanku mengenai hal yang aku tidak lakukan. Aku tidak peduli apa yang Ibu lakukan padaku. Aku tidak akan kembali kesana.”

“Tidakkah kamu berpikir, Ramona, bahwa mungkin saja Nyonya Kemp lebih memilih untuk tidak menjadi pengasuh kamu ataupun cucunya?” tanya Ibu Quimby.

Tidak, Ramona tidak memikirkan hal itu.

“Tapi ia bisa sedikit menyukaiku.” Ramona sekarang merasa kesal, bukannya marah.


“Ramona, menurutmu apa yang sebaiknya kamu lakukan?” tanya Nyonya Quimby.


“Anak-anak lain tidak menjaga diri mereka sendiri, mereka menonton TV,” kata Beezus sambil membersihkan meja.


“Ayah tidak akan bertindak sejauh itu,” kata Pak Quimby yang bagi Ramona terdengar lebih seperti ayahnya sebelum masuk ke perguruan tinggi.

“Aku bisa menjaganya.” Beezus berdiri untuk menyajikan pir kalengan, sementara Ramona menyiapkan sepiring cookies gandum. “Banyak anak di sekolah menengah yang menjadi pengasuh.”

“Ibu tidak perlu makanan penutup,” bisik Nyonya Quimby.


“Yeah...” kata Beezus, “Aku kira aku akan duduk dan tidak melakukan apapun. Lagipula, aku tidak suka pergi ke rumah Nyonya Kemp sendiri. Ia tidak pernah membuatku merasa diterima, dan rumah mereka selalu bau sup yang sudah basi.”


“Ia akan senang mendapat pembebasan dari ibu.” Rasa sakit hati Ramona mulai pulih sekarang, karena keluarganya berusaha membantunya.


Nenek Howie, seperti yang Nyonya Quimby telah duga, sangat senang memiliki lebih banyak waktu untuk dihabiskan bersama putranya. “Hore!” sorak Ramona. Ia bebas dari Nyonya Kemp, paling tidak selama satu minggu.
Ketika waktu makan sudah selesai, Beezus masuk ke kamarnya untuk mengerjakan tugas sekolah. Ramona mengikutiinya dan menutup pintu. “Bagaimana bisa kamu mau tinggal bersamaku di rumah dari pada pergi ke rumah Pamela atau Mary Jane sepulang sekolah?” Ia tidak bisa mencurigai kakaknya, karena perilakunya yang sangat tidak terduga itu.

“Mary Jane selalu berlatih piano, dan aku lagi tidak berbicara dengan Pamela,” kata Beezus.

“Kenapa tidak?” Ramona sering berkata keras kepada orang-orang, tapi tidak pernah menolak untuk berbicara. Tidak akan terjadi apa-apa kalau kamu tidak berbicara. Ia suka kalau itu terjadi.

Beezus menjelaskan. “Pamela selalu menyombongkan bahwa ayahnya memiliki pekerjaan yang tetap, dan ia selalu bertanya kapan ayah akan mendapatkan pekerjaan yang tetap. Jadi, aku tidak pergi ke rumahnya lagi, dan tidak berbicara padanya.”


Ramona, yang pernah membayangkan bahwa setiap sekolah menginginkan seorang pria sebaik ayahnya, sekarang merasa khawatir. “Kamu tidak berpikiran kalau Ayah akan pergi ke Gaudy Arabia, kan? Bahkan, jika itu akan lebih hangat dari gudang pendingin makanan yang mengerikan tempat Ayah bekerja?”


Ramona duduk di tempat tidur dengan suara keras. “Kenapa Ibu mau punya seorang bayi kalau ia sudah punya kita?”

“Jangan tanya aku,” kata Beezus, “tapi, aku yakin tentang hal itu.”

“Kenapa?” tanya Ramona, berharap kalau kakaknya salah.
“Oke, kamu ingat bagaimana Tante Bea selalu menanyakan bagaimana perasaan Ibu, seolah-olah Tante punya alasan khusus untuk bertanya?”

Kalau diingat-ingat, Beezus ada benarnya.

“Dan Ibu tidak lagi makan makanan penutup,” lanjut Beezus, “jadi, ia tidak mau bertambah gemuk.”

“Mungkin, Ibu hanya tidak mau gemuk.” Ramona meragukan hal ini. Ibunya memang selalu ramping, tidak pernah mengkhawatirkan berat badannya seperti ibu-ibu kebanyakan.

“Dan kedua kalinya, saat Thanksgiving, acara syukuran, Ibu muntah setelah sarapan.” Beezus menambahkan alasan lain.

“Itu bukan apa-apa,” ejek Ramona. “Aku sering muntah, dan kue pastel isi daging cincang selalu membuatku ingin muntah.”

“Tapi, perempuan yang akan memiliki bayi, terkadang muntah di pagi hari,” jelas Beezus.

“Oh ya?” Ini adalah kabar baru untuk Ramona. Beezus mungkin benar. Ia tertarik pada hal-hal seperti itu. “Kenapa tidak kita tanyakan sama Ibu?”


Ramona berjalan ke ruang keluarga, di mana ibunya sedang berbaring di sofa menonton berita malam di TV dengan volume pelan sehingga tidak akan mengganggu suaminya yang sedang belajar di meja makan. Ramona tahu ia tidak seharusnya mengganggu
ketika ayahnya belajar, tapi kali ini ia merasa yakin bahwa ayahnya tidak benar-benar sedang belajar, tapi hanya mencoret-coret diatas kertas dengan wajah khawatir. Ia menyesapkan kepalanya di antara tulang rusuk dan lengan ayahnya.


Bab III
Menjadi Baik


“Ayo, keluarlah, Ramona,” kata Howie. “Paman Hobart membantuku belajar mengendarai sepeda roda satu, jadi sekarang kamu bisa mengendarai sepedaku.”


“Kamu seharusnya tanya dulu,” kata Beezus. “Kamu tidak bisa pergi kecuali aku mengizinkanmu.”

Ramona merasa kalau Beezus pamer di depan Howie. “Kenapa kamu tiba-tiba menjadi pengatur?” tuntutnya.

“Ibu dan Ayah memintaku untuk menjagamu dan kamu harus menurut,” jawab Beezus.


Howie berseru, “Ramona, lihatlah aku!”


“Kerja bagus, Howie,” kata Ramona ketika Howie telah kembali dari ujung jalan untuk kedua kalinya. Tapi, bagaimana denganku? Ia berpikir dan masih mengkhawatirkan
Beezus. Aku tidak bisa menghabiskan sisa hidupku hanya duduk di sofa dan menjadi anak baik.


Ramona lewat pintu belakang supaya ia tidak mengotori karpet ruang tamu dengan darahnya. Ia mengetuk pintu terlebih dahulu karena pintunya dikunci. Ketika Beezus membukakan pintu, ia mengabaikan darah adiknya yang menetes dan kembali ke kamarnya tanpa berbicara.


Apa yang Ramona dengar membuatnya terdiam, malu, dan marah. Ia dengan tidak sengaja sudah menyakiti perasaan kakaknya, dan Beezus memang sengaja menyakitinya, bahkan ia tidak peduli kalau Ramona sedang terluka. Bahkan, ia mungkin merasa senang. Si bos tua, Beezus.

Ramona membersihkan lutut dan sikunya, menyemprotnya dengan obat desinfektan, membalutnya dengan plester Band-Aids, dan mengganti jeansnya dengan yang bersih serta blus lengan panjang untuk menutupi lukanya. Kemudian, ia mengangkat Picky-picky ke sofa dan duduk disebelahnya untuk membaca. Ia kini menjadi Ramona yang baik lagi.


“Picky-picky yang baik,” ia mengatakannya supaya Ramona dengar. Tentu saja, ini berarti kalau Ramona tidak baik.

Namun, ketika orang tua mereka pulang, Beezus berpura-pura kalau sedang tidak terjadi apa-apa, dan begitu juga Ramona, kecuali kalau mereka berdua berbicara pada ibu dan ayah mereka, tidak satu sama lain. Ramona berpikir mungkin seragam putih ibunya yang di pakai untuk bekerja di kantor dokter sudah tampak lebih ketat di bagian pinggangnya. Mungkin itu menyusut atau pizza semalam yang telah menggemukannya. Atau mungkin Beezus benar, kalau ia akan memiliki seorang bayi.


“Apa yang kedengarannya menyenangkan?” tanya Ramona dan Beezus bersamaan.


“Ibu mengedipkan mata ke Ayah,” Ramona menuduh ibunya, seolah-olah mengedipkan mata itu tindakan yang jahat.


“Tidak baik berbicara sesuatu didepan orang, tapi tidak memberi tahu apa yang sebenarnya dibicarakan.” Ramona sungguh ingin tahu seperti halnya Beezus.

“Siapa yang menelpon?” tanya Pak Quimby.

Ha! Pikir Ramona, sekarang kita menyiduknya. Ibu tidak akan berbohong pada Ayah.


“Oh,” itu saja yang Pak Quimby harus katakan.
“Apakah itu tentang pesta ulang tahun?” tanya Ramona karena ibunya menyebutkan kata menyenangkan.

“Sudahlah, Ramona,” kata ibunya. “Makan saja makananmu.”

“Iya, kan?” tahan Ramona.

“Tidak, ini bukan soal pesta ulang tahun,” kata Nyonya Quimby, “dan ini bukan urusanmu.”

Ramona berharap kalau ibunya berbohong. Ia menginginkan kesenangan yang melibatkan dirinya.

Orang tua mereka tidak memperhatikan kalau anak-anak mereka tidak saling berbicara, atau kalau orang tua mereka memperhatikan hal itu, mereka memilih untuk tidak mengatakannya.

Setelah makan malam, Nyonya Quimby berkata kalau ia lelah dan akan tidur, tapi sebelum itu ia akan membaca sebentar. Kedua gadis itu saling menghindari tatapan satu sama lain, meskipun sebenarnya terlihat jelas.


Gadis-gadis itu mengangguk, menghindari tatapan satu sama lain. Dari kegusaran dalam suara ayah mereka, mereka tahu kalau Ayahnya mengetahui pertengkaran mereka. Beezus pergi ke kamarnya.

Ramona sangat ingin menyusul kakaknya untuk minta maaf. Ia tidak bermaksud memanggilnya muka Pizza seperti yang dipikirkan Beezus. Ia juga ingin tahu apa yang dipikirkannya muka Pizza seperti yang dipikirkan Beezus tentang telepon misterius dan bertanya kapan ibunya akan memiliki bayi, jika itu memang benar. Namun, ia tidak terbiasa minta maaf, khususnya pada orang yang suka mengatur dan memanggilnya tengil. Kalau anak menyeblakan, ia masih bisa terima, tapi tidak untuk anak tengil.
“Guess what?” Ramona Quimby asked one Friday evening when her Aunt Beatrice dropped by to show off her new ski clothes and to stay for supper. Ramona’s mother, father, and big sister Beezus, whose real name was Beatrice, paid no attention and went on eating. Picky-picky, the cat, meowed through the basement door, asking to share the meal.

Aunt Beatrice, who taught third grade, knew how to behave toward her third-grade niece. “What?” she asked, laying down her fork as if she expected to be astounded by Ramona’s news.

Ramona took a deep breath and announced, “Howie Kemp’s rich uncle is coming to visit.” Except for Aunt Bea, her family was not as curious as Ramona had hoped. She plunged on anyway because she was happy for her friend. “Howie’s grandmother is really excited, and so are Howie and Willa Jean.” And so, to be truthful, was Ramona, who disliked having to go to the Kemps’ house after school, where Howie’s grandmother looked after her grandchildren and Ramona while the two mothers were at work. A rich uncle, even someone else’s rich uncle, should make those long after-school hours more interesting.

“I didn’t know Howie had a rich uncle;” said Mrs. Quimby.

“He’s Howie’s father’s little brother, only now he’s big,” explained Ramona.

“Why, that must be Hobart Kemp,” said Aunt Beatrice, “He was in my class in high school.”

“Oh, yes. I remember. That boy with the blond curly hair who played baseball.” Mrs. Quimby motioned to her daughters to clear away the plates. “All the girls said he was cute.”

“That’s the one,” said Aunt Bea. “He used to chew licorice and spit on the grass to make the principal think he was chewing tobacco like a professional baseball player, which was what he wanted to be.”

“Where’s this cute licorice-chewing uncle coming from, and how did he get so rich?” asked Ramona’s father, beginning to be interested. “Playing baseball?”
“He’s coming from—” Ramona frowned. “I can’t remember the name, but it sounds like a fairy tale and has camels.” Narnia? Nevernever-land? No, those names weren’t right.

“Saudi Arabia,” said Beezus, who also went to the Kemps’ after school. Being in junior high school, she could take her time getting there.

“Yes, that’s it!” Ramona wished she had remembered first. “Howie says he’s bringing the whole family presents.” She imagined bags of gold like those in The Arabian Nights, which Beezus had read to her. Of course, nobody carried around bags of gold today, but she enjoyed imagining them.

“What’s Howie’s uncle doing in Saudi Arabia?” asked Mr. Quimby. “Besides spitting licorice in the sand?”

“Daddy, don’t be silly,” said Ramona. “I don’t know exactly.” Now that she was the center of attention, she wished she had more information. “Something about oil. Drills or rigs or something. Howie understands all about it. His uncle earned a lot of money.” The Quimbys were a family who had to worry about money.

“Oh, that kind of rich,” said Mr. Quimby. “I thought maybe a long-lost uncle had died and left him a castle full of servants, jewels, and rare old wines.”

“Daddy, that’s so old-fashioned,” said Ramona. “That’s only in books.”

The conversation drifted off, leaving Ramona behind. Her father, who would earn his teaching credential in June, said he was inquiring around for schools that needed an art teacher, and he also told about the problems of the men who worked in the same frozen-food warehouse where he worked on weekends at below-freezing temperatures. Mrs. Quimby told about two people who got into an argument over a parking space at the doctor’s office where she worked. Aunt Bea talked about a man named Michael who had invited her to go skiing and was the reason she had bought new ski clothes. Beezus wondered aloud if Michael would ask Aunt Bea to marry him. Aunt Bea laughed at that, saying she had known him only two weeks, but since this was January, there were several months of skiing left and there was no telling what might happen.

No more was said about Howie’s uncle that evening. Days went by. Uncle Hobart didn’t come and didn’t come. Every evening Mr. Quimby asked, “Has Old Moneybags arrived?” And Ramona had to say no.
Finally one morning, as Ramona and Howie were waiting for the school bus, Ramona said, “I don’t think you have a rich uncle at all. I think you made him up.”

Howie said he did too have a rich uncle. Even little Willa Jean, when Ramona went to the Kemps’ after school, talked about Uncle Hobart and the presents he was bringing.

Ramona informed Howie and Willa Jean rather crossly that her mother said it wasn’t nice to talk about other people’s money. They paid no attention—after all, he was their very own uncle, not Ramona’s—and went right on talking about Uncle Hobart this and Uncle Hobart that. Uncle Hobart had landed in New York. He had actually telephoned, live and in person. Uncle Hobart was driving across the country. Uncle Hobart was delayed by a storm in the Rockies. Ramona wished she had never heard of Uncle Hobart.

Then, one day after school, Ramona and Howie saw a muddy van parked on the Kemps’ driveway.

“It’s Uncle Hobart!” Howie shouted, and began to run.

Ramona took her time. Somehow she had expected Uncle Hobart to arrive in a long black limousine, not a muddy van. She followed Howie into the house, where the famous uncle turned out to be a medium young man who had not shaved for several days and who was wearing old jeans and a faded T-shirt. He was holding Willa Jean on his lap. The warm, sweet smell of apple pie filled the air.

“Down you go, Doll,” said Uncle Hobart, lifting Willa Jean to the floor and grabbing Howie in a bear hug. “How’s my favorite nephew?” he asked, and held Howie off to look at him while Mrs. Kemp hovered and Willa Jean embraced her Uncle Hobart’s knee.

Ramona was embarrassed. She felt she was in the way because she was not related. She sat down on a chair, opened a book, but did not read. She studied Uncle Hobart, who didn’t look rich to her. He looked like a plain man—a big disappointment.

Willa Jean let go of her uncle’s knee. “See what Uncle Hobart brought us,” she said, and pointed to a pair of objects that looked like two small sawhorses, each holding a red leather cushion. Willa Jean sat astride one. “Giddyup, you old camel,” she said and informed Ramona, “This is my camel saddle.”

“Hey, a camel saddle!” said Howie when he saw his present. He imitated Willa Jean. After a few more giddyups, there was nothing more to do with a camel saddle except sit on it.
Pooh, who wants a boring old camel saddle, Ramona wanted to say, at the same time wishing she had a saddle to sit on these winter days when she liked to read by the furnace outlet.

Finally Uncle Hobart noticed Ramona. “Well, who’s this young lady?” he asked. “Howie, you didn’t tell me you had a girlfriend.”

Both Ramona and Howie turned red and somehow felt ashamed.

“Aw, that’s just old Ramona,” Howie muttered.

To Ramona’s horror, Uncle Hobart began to strum an imaginary guitar and sing:

“Ramona, I hear the mission bells above. Ramona, they’re ringing out our song of love. I press you, caress you. And bless the day you taught me to care.”

Ramona knew right then that she did not like Uncle Hobart and never would. She had heard that song before. When Grandpa Day lived in Portland, he used to sing it to tease her, too. “I’m not Howie’s girlfriend,” she said in her most grown-up manner. “I have to stay here until my mother is through work. It is”—could she get the words out right?—“strictly a business arrangement.”

Uncle Hobart found this very funny, which made Ramona dislike him even more.

“Cut it out, Uncle Hobart,” said Howie, a remark much appreciated by Ramona, who pretended to read her book while inside she churned with anger. She was glad she didn’t have an Uncle Hobart. She was glad she didn’t have any uncles at all, just Aunt Beatrice, who never embarrassed children and who always came when the family needed her.

“Did you bring us any more presents?” asked Willa Jean.

“Willa Jean, that isn’t nice,” said Mrs. Kemp, smiling because she was so happy to have her youngest son home at last.

“Willa Jean, how did you guess?” asked Uncle Hobart. “Come on out to the van, and I’ll show you.”

“Me, too?” Howie quickly forgot his annoyance.

“Sure.” As he went out the door, Uncle Hobart said, “It’s great to be back in a country full of green grass and trees.”

Ramona heard Howie ask, “What do camels eat if there isn’t any grass?”
When they returned, Ramona lost her struggle to be interested in her book. Uncle Hobart was carrying a small accordion.

“Grandma, look!” Howie was wheeling what appeared to be part of a bicycle. “It’s a real unicycle!”

“Is it broken?” asked Willa Jean. “It has only one wheel.”

“Hobart, whatever were you thinking of?” Mrs. Kemp frowned at the unicycle.

“I was thinking of the unicycle you wouldn’t let me have when I was Howie’s age,” said Uncle Hobart. “Now, Mom, don’t you worry about a thing. I’ll help him. He’s not going to break any bones.” He set the accordion on the floor by Willa Jean. “And this is for you,” he said.

Willa Jean eyed the accordion. “What does it do?” she asked.

“You can play music on it,” answered her uncle. “It’s a Viennese accordion. I bought it from one of the men I worked with and even learned to play it a little.”

“Isn’t that lovely, Willa Jean?” said Mrs. Kemp. “Your very own musical instrument. We’ll put it away until you’re old enough to learn to play it.”

“No!” Willa Jean put on her stubborn look. “I want to play it now!”

Uncle Hobart took the accordion and began to play and sing:

“Ramona, I hear the mission bells above, Ramona, they’re ringing out our song of love.”

Ramona stared at her book as she thought mean, dark thoughts about Uncle Hobart. He stopped playing and said, “What’s the matter, Ramona? Don’t you like my music?”

“No.” Ramona looked the uncle in the eye. “You’re teasing. I don’t like grown-ups who tease.”

“Why, Ramona!” Mrs. Kemp was most disapproving. “That’s no way to talk to Howie’s uncle.”

“Now, Mom, don’t get excited,” said Uncle Hobart. “Ramona has a point. I was teasing, but I’ll reform. Okay, Ramona?”

“Okay,” agreed Ramona, suspecting he might still be teasing.

“Uncle Hobart, Uncle Hobart, let me play it,” begged Willa Jean.
The uncle placed Willa Jean’s hands through the straps at each end of the accordion. “You squeeze in and pull out while you press the little buttons,” he explained.

Before he could give any more instructions, Howie grabbed his uncle by the hand and dragged him outdoors. Mrs. Kemp, sure that bones were about to be broken, followed. Ramona watched through the window. Uncle Hobart hopped on the unicycle and, waving to his audience, pedaled to the corner and back. “See, nothing to it,” he said. “Once you know how.”

“Hobart, where on earth did you learn to ride that thing?” his mother called out from the front steps.

“In college,” answered her son. “Come on, Howie, it’s your turn.” Holding the unicycle upright with one hand, he helped Howie mount the seat over the single wheel. “Now pedal,” he directed. Howie pedaled; the unicycle tipped forward, setting Howie on the sidewalk.

Indoors, Willa Jean struggled with the accordion, too heavy for her, and made it give out a loud groan, as if it were in pain.

“No, not that way,” Ramona heard Uncle Hobart say. “It’s like riding a bicycle, only instead of balancing sideways, you have to balance back and forth at the same time.”

With a flushed and determined face, Howie mounted the unicycle again. If he learns to ride it, maybe he’ll let me ride his bicycle, thought Ramona, who longed for a bicycle, even a secondhand, three-speed bicycle. Howie tipped over backward into his uncle’s arms. The accordion squawked. Ramona felt rather lonely, left out and in the way.

“Hobart, do be careful,” shouted Mrs. Kemp above the squawk and screech of Willa Jean’s playing.

Ramona could see that learning to ride a unicycle was going to take time, so she turned her attention to Willa Jean and the accordion.

Willa Jean set her gift on the floor and sat down on her camel saddle with a scowl. “It’s too big and it won’t play music.”

“Let me try.” Ramona was sure she could make music come out of the accordion. It looked so easy. She slipped her hands through the straps. The only song she could think of was, unfortunately, “Ramona.” She pumped and pushed the buttons, only to produce the cry
of a suffering accordion. She tried pushing different buttons while she pushed the bellows in
and out. Hee-haw, hee-haw. This was not the music Ramona had in mind. “Maybe your uncle
can show you how when he has more time,” she told Willa Jean as she set the accordion
down carefully on Howie’s camel saddle.

[1.70] From outside, Mrs. Kemp’s warnings continued. “Hobart! Howie! Be careful!”

[1.71] Ramona and Willa Jean stood by the window to watch Howie, protected by his uncle,
actually ride a few feet before he pitched forward onto the sidewalk. “I did it!” he shouted.

[1.72] He’s going to learn to ride it, thought Ramona, and then I’ll get to ride his bicycle.

[1.73] Willa Jean returned to the accordion as if it might have learned to play while she let it
rest, but no, it went right on shrieking and groaning. “I know how I’ll make it play,” she said.

[1.74] Ramona turned from the window in time to see Willa Jean set her accordion on one
end on the floor. Holding it down with one foot through the strap, she used both hands to
stretch it up as high as she could pull it. Then, as Ramona understood what she was about to
do and tried to grab her, Willa Jean quickly took her foot out of the strap, turned, sat on the
upended accordion, and lifted both feet from the floor. As she sank down, the accordion
uttered one long screech, as if it were dying in agony.

[1.75] “Willa Jean!” cried Ramona, horrified and delighted by the dreadful piercing noise
that left her ears ringing. Willa Jean jumped up beaming. The accordion, Ramona could see,
would never rise again. Its bellows had split, silencing it forever. “You broke it,” Ramona
said, knowing she might have done the same thing at Willa Jean’s age.

[1.76] “I don’t care,” said Willa Jean. “I made a big noise, and now I don’t want it anymore.”

[1.77] Mrs. Kemp burst in to see what had happened. “You naughty girls!” she cried when
she saw the remains of Uncle Hobart’s present.


[1.79] “An expensive musical instrument ruined,” said Mrs. Kemp. “You’re a big girl,
Ramona. You should know better than let Willa Jean break it.” She turned to her
granddaughter. “Aren’t you ashamed of yourself?”

[1.80] “No,” said Willa Jean. “It’s a dumb old thing that wouldn’t play.”
“Willa Jean, go to your room,” ordered Mrs. Kemp, who usually felt that anything Willa Jean did or said was cute, sweet, or adorable. “I’m ashamed of you, spoiling your nice uncle’s homecoming.”

Scowling, Willa Jean did as she was told.

Mrs. Kemp turned to Ramona. “As for you, young lady, you sit on that chair until your mother comes for you.”

Ramona sat, and Ramona seethed, angry at the unfairness of all that had happened. Why should she have to look after Willa Jean when her mother paid Mrs. Kemp to look after Ramona? And Uncle Hobart was just plain stupid to give a little girl something she couldn’t use until she was older, but then, grown-ups were often stupid about presents. Ramona knew. She had been given books “to grow into,” and by the time she had grown into them, they had lain around so long they no longer looked interesting. But an accordion—growing up to an accordion would take forever.

Outside, other children had come to watch Howie learn to ride his unicycle. Ramona could hear shouts and laughing, and once in a while, a cheer. It isn’t fair, Ramona told herself, even though grown-ups were always telling her life was not fair. It wasn’t fair that life wasn’t fair.

Ramona watched Mrs. Kemp lovingly polish her new brass tray and coffee pot from Saudi Arabia. Ping-ping-ping went the timer on the kitchen stove. Howie burst in crying, one knee of his jeans bloody. Uncle Hobart followed with the unicycle. The afternoon was not fair, but neither was it boring.

“Oh, my goodness,” cried Mrs. Kemp. “I knew this would happen. I just knew he would get hurt on that contraption.”

Ramona could hear Willa Jean singing from her room:

“This old man, he is dumb. Knick-a-knack paddywhack, Give a dog a phone, This old man comes rolling home.”

Ramona smiled. Willa Jean never got the words to songs right.

Ping-ping-ping insisted the timer. “Hobart, turn off the oven and take out the pie while I attend to Howie,” directed harassed Mrs. Kemp. Willa Jean stalked into the living room,
picked up her camel saddle, and stalked out again. In spite of her bitterness, Ramona found the whole scene most entertaining to watch, better than TV because it was live.

[1.91] When Howie limped back to the living room with one leg of his jeans rolled up and a bandage on his knee, he sat on the couch feeling sorry for himself. Ramona felt sorry for him, too.

[1.92] “M-m-m.” Uncle Hobart inhaled. “Smell Mom’s apple pie. Just what I dreamed of every night when I was overseas.” He gave his mother a smacking kiss.

[1.93] “You’re not fooling me.” Mrs. Kemp was delighted. “You can’t make me believe you dreamed of my apple pie every night. I know you better than that.”

[1.94] Uncle Hobart noticed Ramona imprisoned on a chair. “What’s the matter with Howie’s girlfriend?” he asked.

[1.95] Of course, Ramona did not answer a man who did not play fair. He had promised to reform and not tease.

[1.96] “Hobart, what do you think of a big girl who sits and watches while a little girl breaks her accordion?” Mrs. Kemp, Ramona understood, did not want an answer. She wanted to shame Ramona.

[1.97] Ramona was suddenly struck by a new and disquieting thought. Mrs. Kemp did not like her. Until this minute she had thought all adults were supposed to like all children. She understood by now that misunderstandings were to be expected—she had had several with teachers—and often grown-ups and children did not agree, but things somehow worked out. For a grown-up to actually dislike a child and try to shame her, she was sure had to be wrong, very, very wrong. She longed for Beezus to come, so she could feel someone was on her side, but Beezus found more and more excuses to delay coming to the Kemps’ after school.

[1.98] Uncle Hobart apparently thought he was expected to answer his mother’s question. “What do I think of Ramona? Since she’s Howie’s girlfriend, I think she’s a great kid. Don’t you, Howie?”

[1.99] “Oh, shut up, Uncle Hobart.” Howie scowled at the carpet.


[1.101] “Howie!” cried Mrs. Kemp. “That’s no way to talk to your uncle.”
“I don’t care,” said Howie. “My knee hurts.”

“Really, I don’t know what got into you children this afternoon.” Mrs. Kemp was thoroughly provoked.

Ramona could have told her in one word: grown-ups. Instead, she stared at her book and thought, I am never going to come back here again. Never, never, never. She did not care what anyone said. She did not care what happened. She was not going to be looked after by someone who did not like her.

“Poor Mom,” said Uncle Hobart. “How about a piece of your apple pie.”

Poor us. Ramona included Howie and Willa Jean in her pity as she wished that someday, just once, she too could sit on an accordion. She knew she never would, even if she had the chance. She had grown past Willa Jean’s kind of behavior, which had been fun while it lasted. Ramona smiled as she recalled the happy afternoon she had spent, when she was Willa Jean’s age, boring holes in the garage wall with her father’s brace and bit—until she was caught.

Bab II
Ramona’s Problem

At dinner the evening after the accordion incident, the members of the Quimby family were silent and thoughtful, as if they all had serious problems on their minds. They really were thinking about their problems, but they looked thoughtful because they were trying to avoid the bones in the fish they were having for supper. Eating fish with bones without looking thoughtful is impossible. Picky-picky, meowing for his turn, wove himself around their legs.

Ramona, who did not care for fish and was willing to let Picky-picky have her share, wished her mother would say, “Ramona eats like a bird,” as if Ramona were unusually delicate and sensitive. Some mothers were like that, but not Mrs. Quimby, who would only say cheerfully, “Eat it anyway,” if Ramona complained that she did not like fish.

Since she could not get away with eating like a bird, Ramona poked her fork through her fish to remove every single bone before taking the first bite, and while she pushed, she worried. How was she going to inform her family that she was never going to stay with Mrs.
Kemp again? Never, and then what? If she did not stay at the Kemps’ after school, her mother might not be able to work in the doctor’s office, her father could not go to college, and the whole family would fall over like dominoes pushed by Ramona.

[2.4] Mr. Quimby laid a fishbone on the edge of his plate. “Has Howie’s rich uncle, Old Moneybags, turned up yet?” he said to Ramona. To the cat he said, “Beat it, you furry nuisance.”

[2.5] “Yes,” said Ramona, “but he’s just a plain man with whiskers and jeans. He doesn’t look rich at all.”

[2.6] Mr. Quimby said, “These days, you never can tell by clothes.”

[2.7] “Is he nice?” asked Mrs. Quimby.

[2.8] “No,” said Ramona. “He’s the kind of grown-up who teases children and thinks he’s funny.”

[2.9] “You know the type,” said Beezus. “When I got there, he said, ‘Who’s this lovely little lady?’ And I’m not lovely. I have three pimples, and I look terrible.” Beezus worried about her face lately, scrubbing it with medicated soap twice a day and refusing to eat chocolate.

[2.10] “I’m never going back there after school,” Ramona burst out. “I don’t care what anybody says, I won’t go there again! I’ll come home and sit on the steps and freeze, but I will not let that awful Mrs. Kemp look after me again.” Tears of anger spilled over her untasted fish.

[2.11] The family was silent. When no one spoke, Ramona flared again. “Well, I won’t, and you can’t make me. So there! Mrs. Kemp hates me.”

[2.12] There was a time when Mr. Quimby would have said something such as, “Pull yourself together, Ramona, and eat your dinner.” Instead, now that he was studying to be a teacher, he said calmly and quietly, “Tell us about it, Ramona.”

[2.13] This made Ramona feel worse. She did not want her father to be calm and quiet, as if she were sick in bed. She wanted him to be upset and excited, too. Her mother, also quiet, handed her a Kleenex. Ramona mopped her eyes, clutched the Kleenex in a ball, and began. She told about the uncle’s presents, the song he sang, Howie’s bloody knee, and how Willa Jean broke the accordion. Her parents laughed at that. “That ought to make the neighbors happy,” said Mr. Quimby. “Now they’re spared the racket.”
Ramona managed a shaky laugh, too. Now that she was safely in her own home, she could see the funny side to Uncle Hobart’s visit—except her part.

“That must have been an interesting noise,” remarked Mrs. Quimby.

“A wonderful noise,” agreed Ramona. “A really terrible noise that hurt my ears—Picky-picky, you’re tickling—but Mrs. Kemp blamed me for not watching Willa Jean, and that isn’t fair. And today I figured out something. Mrs. Kemp doesn’t like me. She’s never nice and is always blaming me for something I didn’t do. I don’t care what you do to me. I am not going back.”

“Did you ever stop to think, Ramona,” said Mrs. Quimby, “that perhaps Mrs. Kemp would rather not be a sitter for you or her grandchildren?”

No, Ramona had not thought of that.

“Women her age were brought up to keep house and take care of children,” explained Mrs. Quimby. “That’s all they really know how to do. But now maybe she’d rather be doing something else.” She looked thoughtful, not fishbone thoughtful, but really thoughtful.

“She could like me a little bit.” Ramona now felt sulky instead of angry.

Beezus spoke up. “Ramona is right. Mrs. Kemp doesn’t like either of us. That’s why I try to go to Pamela’s house after school, or to the library.”

“Ramona, what do you think you should do?” asked Mr. Quimby.

Ramona did not want the responsibility of thinking what she should do. She wanted help from a grown-up. Sometimes she thought learning to be a teacher had changed her father. “Why can’t I stay home and watch myself?” she asked. “Lots of kids watch themselves when nobody is home.”

“And those are the kids who get into trouble—Picky-picky, take your claws out of my leg!—You’re my daughter,” said Mr. Quimby, “and I don’t like the idea of you staying alone.”

“Other kids don’t watch themselves, they watch TV,” said Beezus as she cleared the table.
“I wouldn’t watch TV,” was Ramona’s reckless promise. She whisked her own plate to the kitchen and dumped her fish on Picky-picky’s dish. “I would sit on a chair and read a book. Cross my heart and hope to die and stew and fry.”

“I wouldn’t go that far,” said her father, sounding more the way Ramona remembered him before he went back to college.

“I could watch her.” Beezus rose from the table to serve canned pears while Ramona followed with a plate of oatmeal cookies. “Lots of girls in junior high baby-sit.”

“No dessert for me,” whispered Mrs. Quimby.

“I’m not a baby.” Ramona wondered why Beezus was willing to give up going to Pamela’s house. Pamela had everything—her own TV set, her own telephone. Pamela was popular. All the junior high girls wanted to be like Pamela.

Ramona thought fast. Beezus would act big. Beezus would be bossy. She and Beezus would quarrel with no one to stop them. Beezus might tattle. Sometimes she did, and sometimes she didn’t. Of course, Ramona tattled, too, but somehow she felt that was different.

On the other hand, there was Mrs. Kemp. As soon as her son left, she would go back to knitting and disliking Ramona. And there was Howie, her best friend, to think about. On sunny days, and even on damp days, he was off riding his bicycle with the boys in the neighborhood, leaving her stuck with Willa Jean. “Would Beezus get paid?” Ramona demanded.

Silence. “Picky-picky, get down,” said Mrs. Quimby. The cat, who had gobbled up Ramona’s fish, wanted more.

“Well——” said Beezus, “I guess I could sit for nothing. After all, I don’t like going to the Kemps’ myself. Mrs. Kemp never makes me feel welcome, and their house always smells of old soup.”

“I’m sure Mrs. Kemp would like to be with her son as much as possible while he is here,” said Mrs. Quimby. “I could suggest she take a week off. That way, you could try staying home without hurting her feelings, and we could see how it works out.”

“She’ll be glad to get rid of me.” The raw, hurt feeling inside Ramona was beginning to heal now that her family was trying to help.
“You girls will have to come straight home from school,” said Mrs. Quimby, “and promise to behave yourselves. No fighting, and never, never, open the door to strangers.”

The sisters promised. “Mother, will you phone Mrs. Kemp now?” Ramona was anxious to have the matter settled before Mrs. Kemp telephoned first to say Ramona was a bad influence on Willa Jean.

Howie’s grandmother, as Mrs. Quimby had predicted, was delighted to have more time to spend with her son. “Whee!” cheered Ramona. She was free of Mrs. Kemp for at least a week.

When the meal was over, Beezus went to her room to do her homework. Ramona followed and closed the door behind her. “How come you are willing to stay with me instead of going to Pamela’s or Mary Jane’s after school?” She could not help feeling suspicious, so unexpected was Beezus’s behavior.

“Mary Jane is always practicing the piano, and I’m not speaking to Pamela,” said Beezus.

“Why not?” Ramona often yelled at people, but never refused to speak. Nothing could happen if you didn’t speak, and she liked things to happen.

Beezus explained. “Pamela is always bragging that her father has a real job, and she’s always asking when my father is going to stop fooling around and really go to work. So I don’t go to her house anymore, and I don’t speak to her.”

“Pooh to old Pamela.” Ramona chewed a hangnail as painful as her thoughts. “She doesn’t have any right to say things like that about Daddy. I won’t speak to her either.”

“And I heard something Aunt Bea said,” continued Beezus. “She said schools are laying off teachers. How do we know Daddy will get a job?”

Ramona, who had imagined every school would want a man as nice as her father, now had a new worry. “You don’t think Daddy would go to Gaudy Arabia, do you? Even if it would be warmer than that awful frozenfood warehouse where he works?”

“Saudi Arabia,” corrected Beezus. “No, I don’t. He doesn’t know anything about oil except it costs a lot, and do you know what I think?” Beezus did not wait for Ramona to answer. “I think Mother won’t be working much longer, because she’s going to have a baby.”
Ramona sat down on the bed with a thump. A damp, dribbly baby, another Quimby. “Why would Mother do a thing like that when she already has us?”

“Don’t ask me,” said Beezus, “but I’m pretty sure she is.”

“Why?” asked Ramona, hoping her sister was wrong.

“Well, you remember how Aunt Bea is always asking Mother how she is feeling, as if she had a special reason for asking?”

Looking back, Ramona realized Beezus was right.

“And Mother doesn’t eat dessert anymore,” continued Beezus, “so she won’t gain too much weight.”

“Maybe she just doesn’t want to get fat.” Ramona was doubtful about this. Her mother had always been slender, never worrying about her weight like most mothers.

“And twice, back around Thanksgiving, Mother threw up after breakfast.” Beezus added another reason.

“That’s nothing,” scoffed Ramona. “I’ve thrown up lots of times, and mince pie always makes me want to urp.”

“But ladies who are going to have babies sometimes throw up in the morning,” explained Beezus.

“They do?” This was news to Ramona. Beezus might be right. She was interested in such things. “Why don’t we go ask Mother?”

“When she wants us to know, she will tell us. And of course, I might be wrong....” Doubt crept into Beezus’s voice before she said, “Oh, I hope I’m right. I love babies. I’d love to help take care of one of our own. I just know it would be darling.”

Ramona sat on the bed thinking while Beezus opened her books. A little brother or sister? She did not like the idea, not one bit. If she had a little brother or sister, grownups would say in their knowing way, as if children could not understand, Somebody’s nose is out of joint. Ramona had heard them say it many times about children who had new babies in the family. This was their way of talking about children behind their backs in front of them.

“But if it’s true, I sure hope Daddy finds a teaching job fast,” said Beezus. “Now go away. I have to study.”
Ramona wandered into the living room, where her mother was lying on the couch watching the evening news on TV with the sound turned low so it would not disturb her husband, who was studying at the dining room table. Ramona knew she was not supposed to interrupt when he was studying, but this time she decided he wasn’t really working, just doodling on a piece of scratch paper with a worried look on his face. She slipped her head up between his ribs and arm.

“Hi,” said her father, as if Ramona had brought his thoughts back to the dining room.

“Hi,” answered Ramona as her father quickly turned over his page of doodles, but not before she had a glimpse of dollar signs and babies, doodles that must mean he was thinking about a baby.

“You have me to be your little girl,” Ramona reminded her father.

Her father rubbed his chin against the top of Ramona’s head. “That’s right, and I’m mighty glad I do.”

“Then you wouldn’t want another little girl, would you?” Ramona had to find out.

“Oh, I don’t know,” said Mr. Quimby. “I like little girls.”

Chapter III
Being Good

On Monday, Howie looked troubled when Ramona hopped off the school bus and turned toward her house instead of his. “Well—so long, Ramona,” he said. “See you tomorrow.”

“Have fun with your uncle,” said Ramona, and walked down Klickitat Street to the Quimby house, where she found the hidden key, let herself in the back door, washed her hands, ate an apple, put the core in the garbage, changed from school clothes into old jeans and a T-shirt, and sat down on the couch to read. She felt grown up and very, very good. How peaceful the Quimby house was compared to the Kemp house, where the television set was always tuned to soap operas and Willa Jean hopped around, yelling and insisting that Ramona play with her. Being good wasn’t going to be hard after all.
Beezus came home a short time later. The sisters greeted one another with unusual courtesy, so determined were they to be good. Beezus took an apple into her room, where she settled down to do her homework.

Picky-picky meowed to be let out of the basement.

“Ramona, will you please let the cat out?” Ordinarily, Beezus would have shouted, Can’t you hear Picky-picky? Let him out.

Another time, Ramona would have shouted back, Let him out yourself. He’s more your cat than mine. I was not even born when we got him. Today she answered, “Yes, Beezus,” as she opened the basement door.

Picky-picky immediately went to his dish to see if someone had surprised him with a choice tidbit. Ramona returned to her book. Picky-picky, finding only leftover Pusspuddy, strolled out of the kitchen and went to the couch, where he waggled his rear end as if he were about to jump up beside Ramona. The effort was too great for his old age. Ramona, who was always pleased to receive attention from the cat, lifted him gently. He curled up beside her and purred as if his purring machinery had grown rusty and was wearing out.

Of course, the girls’ parents, when they came home, were delighted to see what well-behaved daughters they had. The girls looked closely at their mother’s waistline to see if she had gained weight since breakfast.

Tuesday afternoon was much the same as Monday. Beezus talked a long time on the telephone to a friend Ramona did not know. The conversation was about who said what to a new boy at school, and what was printed on someone’s T-shirt, and how some girl said she had seen some boy looking at Beezus, because Beezus said, “Do you think he looked at me, really?” and on and on. When the conversation, uninteresting to Ramona, finally ended, Beezus went into the bathroom and scrubbed her face with medicated soap.

“What good girls we have,” said Mrs. Quimby when she returned from work with her waistline no larger than it had been the day before. However, she did look tired, and on the way home, had bought a pizza for dinner. Since pizzas were an extravagance in the Quimby household, this meant she did not feel like cooking dinner.

By Wednesday Ramona began to dread being good because being good was boring, so she was happy to see Howie coming down the street, wheeling his bicycle with his
unicycle balanced across the seat and handlebars. She was even happier when he laid both on her driveway. Ramona met him at the door.

[3.12] “Come on out, Ramona,” said Howie. “Uncle Hobart helped me learn to ride my unicycle, so now you can ride my bicycle.”


[3.14] “You’re supposed to ask first,” said Beezus. “You can’t go out unless I say so.”

[3.15] Ramona felt that Beezus was showing off in front of Howie. “How come you’re so bossy all of a sudden?” she demanded.

[3.16] “Mom and Dad left me in charge, and you have to mind,” answered Beezus.

[3.17] “You talk the way you and Mary Jane used to talk when you played house and made me be the baby. Well, I’m not a baby now.” Ramona grew more determined and contrary. “Mom always lets me go out and play with Howie.”

[3.18] “Just the same, if you get hurt, I’m responsible,” said Beezus.

[3.19] “You’re just being mean,” said Ramona. “So long, Pizzaface.” Just before she slammed the door, she was horrified to see Beezus’s face crumple, as if she were about to burst into tears.

[3.20] Howie cried out, “Ramona, look at me!”

[3.21] Ramona watched Howie mount his unicycle and ride it to the corner and back, but as she watched, she felt puzzled and uncomfortable. She had made Beezus unhappy, but why? She did not understand. She had called Beezus Pieface many times without upsetting her. What was so different about Pizzaface? She happened to think of it because they had eaten pizza the night before, and pizza was a sort of pie.

[3.22] “Good work, Howie,” said Ramona when he had ridden to the corner and back a second time. But what about me? She thought, still worrying about Beezus. I can’t spend the rest of my life sitting on a couch being good.

[3.23] “Come on, ride my bike,” said Howie. “Let’s see if we can make it around the block.”

[3.24] Ramona raised Howie’s bicycle, made sure one pedal was high and the other low so she would have a good start, mounted, and rode wobbling down the sidewalk.
“Atta girl, Ramona,” said Howie, seating himself on his unicycle and pedaling ahead of her.

Ramona wobbled along after him, and as she wobbled, she worried. What was Beezus going to say to their mother and father? Would she have to go back to the Kemps’?

By the time Ramona reached the corner, she was less wobbly. She even managed to turn the corner without tipping over. She began to pedal faster. Now she was really riding, filled with joy, as if she were flying.

Ramona passed Howie. She stood up on the pedals to go faster. Ramona’s mind was on speed, not balance, and at the next corner, as she turned, she lost control. Down she went, with the bicycle on top of her. Her left knee and elbow hurt; her breath was knocked out of her.

Howie dropped his unicycle and came running to lift his bicycle from Ramona. “You okay?” he asked.

Ramona rose stiffly to her feet. “I don’t think anything’s broken,” she said, struggling not to cry. Blood was running down her scraped elbow and soaking the knee of her jeans. Limping, she wheeled the bicycle, and Howie wheeled his unicycle, as far as her driveway.

“Come back again, Howie,” said Ramona. “I love to ride your bicycle, even if I did take a spill.”

“Sure, Ramona,” agreed Howie. “You better go mop up all that blood.”

When Ramona went to the back door so she wouldn’t bleed on the living room carpet, she had to knock because the door was locked. When Beezus opened it, she ignored her sister’s dripping blood and returned to her room without speaking.

Ramona limped to the bathroom. Maybe she could make Beezus speak if she let her know she had been right, that Ramona had hurt herself when she disobeyed. She said in her most pitiful voice, “Beezus, I had a bad fall. Come and help me.”

“I don’t care, you hateful little creep,” was her sister’s answer. “Serves you right. I’m not speaking to you anymore. It’s not my fault my face is all red and blotchy like a pizza.”

What Ramona heard left her speechless, ashamed, and angry. She had hurt her sister’s feelings accidentally; Beezus had hurt hers on purpose, and she didn’t even care that Ramona was dripping blood. She was probably glad. Bossy old Beezus.
Ramona washed her own knee and elbow, sprayed them with disinfectant, plastered them with Band-Aids, and changed into clean jeans and a long-sleeved blouse to hide her wounds. She then lifted Picky-picky to the couch, sat down beside him to read and be good Ramona again.

Ramona, however, found she could not read, she felt so terrible, even though she was angry, about hurting her sister’s feelings in a way she had not intended. The girls often called one another names—Beezus called Ramona Dribblepuss when her ice cream melted from a cone and trickled down her chin—but they never used really unkind names. Now Beezus called her a hateful little creep and meant it. And what if Beezus told their mother and father they had quarreled? Then it would be back to the Kemps’ for Ramona.

Good girl that she was, Ramona decided to set the table. She heard Beezus go into the bathroom and wash her face before coming into the kitchen. Picky-picky managed to get down from the couch and follow her, in case she decided to feed him. Beezus scrubbed four potatoes and put them in the oven to bake. Then she picked up the cat, hugged and petted him. “Nice Picky-picky,” she said so Ramona could hear. This, of course, meant that Ramona was not nice.

However, when their parents came home, Beezus acted as if nothing had happened, and so did Ramona—except they both talked to their mother and father but not to one another. Ramona thought maybe the white uniform her mother wore to work in the doctor’s office looked tighter at the waist. Perhaps it had shrunk, or last night’s pizza had been fattening, or maybe Beezus was right—she was going to have a baby.

As the family was about to sit down to dinner, the telephone rang, and since Mrs. Quimby happened to be standing near it, she answered. “Oh, I’m fine,” she said.

Ramona wanted to look at Beezus. However, they were not only not speaking, they were not looking. She listened intently to their mother’s side of the telephone conversation. Mrs. Quimby was smiling. “Yes . . . yes, of course. I think that’s a great idea . . . no, it doesn’t hurt to try, so go ahead . . . it sounds like fun. Let me know how it turns out.”

“What sounds like fun?” demanded Ramona and Beezus at the same time.

“Oh—something,” said Mrs. Quimby airily, and winked at her husband. “I can’t remember exactly what.”
"You winked at Daddy," Ramona accused her mother, as if winking were somehow wicked.

"Mom! You're fibbing!" cried Beezus in exasperation. "You can too remember."

"It isn’t nice to talk about things in front of people and not tell them what you are talking about." Ramona suffered from curiosity as much as Beezus.

"Who called?" asked Mr. Quimby.

"Ha! thought Ramona, now we’ve got her. She won’t fib to Dad.

"Howie’s mother," said Mrs. Quimby. "She needed some information."

"Oh," was all the girls’ father had to say.

"Is it about a birthday party?" asked Ramona, because her mother had mentioned fun.

"Never mind, Ramona," said her mother. "Just eat your dinner."

"Well, is it?" persisted Ramona.

"No, it isn’t a birthday party," said Mrs. Quimby, “and it doesn’t concern you.”

Ramona hoped her mother was still fibbing. She wanted fun to concern herself.

The parents did not notice that the girls were not speaking—or if they did, they chose not to mention the matter.

After dinner, Mrs. Quimby said she was a little tired and thought she would go to bed and read awhile. The girls avoided looking at one another, even though the remark was significant.

"I’ll do the dishes," volunteered Mr. Quimby as the girls cleared the table. "Then I’ll work on my lesson plan for tomorrow’s practice teaching." He lowered his voice. "And I want to make one thing clear to you girls. You are not to do anything to worry your mother. Do you understand?"

The girls nodded, avoiding one another’s eyes. From the exasperation in their father’s voice, they knew he understood they had quarreled. Beezus went off to her room.

Ramona yearned to follow her sister, to say she was sorry, that she had not meant Pizzaface the way Beezus thought she meant it, to find out what Beezus thought of the mysterious telephone call, to ask when she thought her mother was going to have a baby—if
she was. However, Ramona was not used to saying she was sorry, especially to someone who
was bossy and called her a hateful little creep. Little creep she could overlook, but not hateful
little creep.
Chapter
III
ANNOTATION

This chapter contains an explanation of addressing terms which are problematic in their translation from the source text of *Ramona Forever*. These addressing terms will be explained based on each classification of form of addressing term that has been discussed in chapter I about Introduction.

According to Braun (1988:7-12) there are four forms of addressing term, pronoun of address, verb form of address, noun of address, and bound and free form of address. From those forms, there is only one which used by the translator in this thesis, i.e. noun of address. Braun (1988:9-11) also classifies noun of address into name, kinship term, general form, title, abstract, occupational term, relationship, endearment term, and nominal form. Not all of those classifications of noun of address are used in this annotation, but there are only five of them, they are kinship term, general form, relationship, endearment term, and nominal form. Newmark (1988: 81-91) states that there are some translation procedures that can be applied in translation. But, from those procedures, there are only eight procedures which applied in this annotated translation, they are cultural equivalent, functional equivalent, synonymy, through-translation, transposition, modulation, paraphrase, and couplets.

A. Kinship Term

Braun (1998:9) states that kinship terms are related to blood relationship and affines. It means that kinship term is a term in which the speaker has a close relationship with the audience, for example blood relations, marriage, and adoption. There is also a close relationship through nature and character called affinity. Usually affinity-related is people and things that have a close relationship. In this thesis, the translation procedures which used to translate the addressing term of kinship term is paraphrase. Newmark (1988:90) explains that paraphrase is “an amplification or explanation of the meaning of a segment of the text. It is used in the text when it is poorly written, or has important implications and omissions.” Table 3.1 shows how the translator translated addressing term “Her third-grade niece” become *Keponakan perempuannya yang duduk di kelas tiga sekolah dasar itu* by using this paraphrase procedure.
Table 3.1
Her third-grade niece :: Keponakan perempuannya yang duduk di kelas tiga sekolah dasar itu

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2</td>
<td>Aunt Beatrice, who taught third grade, knew how to behave toward her third-grade niece. “What?” she asked, laying down her fork as if she expected to be astounded by Ramona’s news.</td>
<td>Tante Beatrice, yang mengajar kelas tiga sekolah dasar, tahu bagaimana berperilaku terhadap keponakan perempuannya yang duduk di kelas tiga sekolah dasar itu. “Apa?” tanyanya sambil meletakkan garpu, seolah-olah dia terkejut dengan berita dari Ramona.</td>
</tr>
</tbody>
</table>

The ‘third-grade niece’ is an addressing term to address Ramona. The translator uses paraphrase as a procedure to solve this problem. The words ‘third grade’ here means third-grade in Elementary School. It can be seen by knowing Ramona’s elder sister, Beezus. Beezus is in Junior High School (1.11). Logically, if Beezus is in Junior High School, it is impossible for Ramona if she is a third-grade of Junior High School. She must be at lower grade than Beezus.

Based on the existing definition of paraphrase that this procedure is used when in the source text there is an omission word. In this regard, the translator uses this procedure, since there is an omission word in ‘third-grade’, i.e. Elementary School. Therefore, the translator wants to add the omission word to make it more clear and understand that ‘third-grade’ does not mean ‘third-grade’ in Junior High School or Senior High School but Elementary School. So, the translator translated ‘third-grade niece’ become keponakan perempuannya yang duduk di kelas tiga sekolah dasar itu. There is only one data found in the kinship term category that uses paraphrase procedure.

B. General form

Braun (1988:9) states that general form is a term which does not need to be regarded as particular titles and are in common use. This characterization is vague enough, but a more detailed description of this group of forms would involve
language-specific properties. In one language, there may be several contrasting variants of this type, combinable with each other or excluding each other, while in other languages there is only one. It means that, in this general form, one term or word can be used in variant languages or has more than one meanings. There are five translation procedures to solve this kind of form of address in this translation project, they are synonymy, through-translation, transposition, modulation, and couplets.

1. **Synonymy**

Newmark (1988:84) states that this procedure is used for a source language word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality. So, there is a similarity of the meaning between the source language and target language, although the words when translated is not same. Table 3.2 shows how the translator translated addressing term ‘you hateful little creep’ become *gadis egois yang aneh*.

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.35</td>
<td>“I don’t care, you hateful little creep,” was her sister’s answer. “Serves you right. I’m not speaking to you anymore. It’s not my fault my face is all red and blotchy like a pizza.”</td>
<td>“Aku tidak peduli, <em>gadis egois yang aneh</em>,” itu jawaban kakaknya. “Tangani dirimu sendiri. Aku tidak akan berbicara padamu lagi. Ini bukan salahku kalau wajahku semua merah dan memiliki jerawat seperti <em>pizza</em>.”</td>
</tr>
</tbody>
</table>

The word ‘you hateful little creep’ is an addressing term used to address Ramona. To translate this addressing term, the translator uses synonymy procedure. Based on the definition of synonymy that there is no clear one-to-one equivalent. The translator translated ‘you hateful little creep’ become *gadis egois yang aneh*. The translator tries to find a similar word in the target language to translate ‘you hateful little creep’. Based on Urban Dictionary, the word 'hateful' means a word is often used to refer to racists, sexists, etc. But, really just means people shallow, selfish, spiteful, unforgiving, and who generally have their head
up their ass. The similarity of the word 'hateful' in the target language based on the definition is *egois*. Furthermore, the word 'little' in target language means *kecil*. But, based on the context, the word 'little' means *gadis* used to describe Ramona as a little girl. Then, the word 'creep' is used usually as an ordinary personality or overall behavior that is strange or weird. Based on that definition, the translator translated the word 'creep' becomes *aneh*. Therefore, ‘you hateful little creep’ is translated into Indonesian as the target language as *gadis egois yang aneh*.

Table 3.3 shows how the translator translated addressing term ‘Pizzaface’ become *muka jerawat* by using this procedure.

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
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</thead>
<tbody>
<tr>
<td>3.19</td>
<td>“You’re just being mean,” said Ramona. “So long, Pizzaface.” Just before she slammed the door, she was horrified to see Beezus’s face crumple, as if she were about to burst into tears.</td>
<td>“Kamu kejam,” kata Ramona. “Sampai jumpa, muka jerawat.” Tepat sebelum ia membanjat pintu, ia takut melihat wajah Beezus, seolah-olah ia akan menangis.</td>
</tr>
</tbody>
</table>

The ‘Pizzaface’ is an addressing term to address Beezus. The word ‘Pizzaface’ is from the word ‘Pizza’ and ‘face’. The translator uses synonymy procedure to translate this addressing term by using a word which has a similar meaning. So, synonymy procedure is for translating the word ‘Pizzaface’ become *muka jerawat*. Based on *Cambridge Dictionary*, the word ‘Pizzaface’ means a person whose face has a lot of spots and pimples on it. The word ‘pimples’ in the target language means *jerawat*. If the word ‘Pizzaface’ is translated literally it will become *muka* or *wajah* pizza. But, it refers to Beezus which has written in this story and has so many acnes. So, based on the context, there is a similar meaning between ‘Pizzaface’ and *muka jerawat*, which actually refers to Beezus. Besides that, it is similar because of the definition of ‘Pizzaface’ itself.

2. Through translation

Newmark (1988:84) states that through-translation in contiguous cultures sometimes fill in useful gaps. Through-translation is a procedure which is
translating the text literally. It is the literal translation of common collocations, names of organizations and components of compounds. It can also be called calque or loan translation. Table 3.4 shows how the translator translated addressing term ‘you old camel’ become *unta tua* by using this procedure.

Table 3.4

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.27</td>
<td>Willa Jean let go of her uncle’s knee. “See what Uncle Hobart brought us,”</td>
<td>Willa Jean melepaskan pelukannya. “Lihat apa yang Paman Hobart bawa,”</td>
</tr>
<tr>
<td></td>
<td>she said, and pointed to a pair of objects that looked like two small sawhorses,</td>
<td>katanya, dan menunjuk sepasang benda yang terlihat seperti dua kuda-kuda kecil,</td>
</tr>
<tr>
<td></td>
<td>each holding a red leather cushion. Willa Jean sat astride one. “Giddyup, you</td>
<td>memiliki bantal kulit merah. Willa Jean menunggangi salah satu “Giddyup, unta tua,”</td>
</tr>
<tr>
<td></td>
<td>old camel,” she said and informed Ramona, “This is my camel saddle.”</td>
<td>katanya dan memberitahu Ramona, “Ini pelana untaku.”</td>
</tr>
</tbody>
</table>

The word ‘you old camel’ refers to a present from Uncle Hobart which looks like a small sawhorse which holding a red leather cushion. In translating the word ‘you old camel’, the translator uses through-translation procedure. Based on the definition of through-translation procedure that word from the source text is translated by using the authenticity of the word or in other words literally translated.

In this regard, the translator translates 'you old camel' literally into an old camel. In Cambridge Dictionary (English-Indonesia) the word 'old' means old and the word 'camel' means camel. This translator is used because it corresponds to the context of the story in which 'old camel' refers to a gift from Uncle Hobart. In addition, this translation is also very neutral and does not deviate from the message source text itself.
3. Transposition

Newmark (1988:86) states that transposition is a translation procedure involving a change in the grammar from source language to target language. There are four types of this translation procedure. First, the change from singular to plural. Second, requirement when an source language grammatical structure does not exist in the target language. Third, the one where literal translation is grammatically possible but may not accord with natural usage in the target language. The last, the replacement of a virtual lexical gap by a grammatical structure. Table 3.5 shows how the translator translated addressing term ‘Old Moneybags’ become \textit{si Tua Kaya} by using this procedure.

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.18</td>
<td>No more was said about Howie’s uncle that evening. Days went by. Uncle Hobart didn’t come and didn’t come. Every evening Mr. Quimby asked, “Has Old Moneybags arrived?” And Ramona had to say no.</td>
<td>Tidak ada lagi yang berbicara tentang paman Howie malam itu. Hari-hari telah berlalu. Paman Hobart belum juga datang. Setiap malam pak Quimby bertanya, “Sudahkah si Tua Kaya datang?” Dan Ramona berkata belum.</td>
</tr>
</tbody>
</table>

Based on \textit{Cambridge Dictionary}, ‘Moneybags’ refers to a rich person. The word ‘Moneybags’ is an addressing term to address Howie’s uncle, Uncle Hobart. It can be known if Uncle Hobart is a rich person in Ramona’s conversation with her family. Ramona told that Uncle Hobart is rich from his job which related to oil, drills or rigs.

To translate ‘Old Moneybags’ become \textit{si Tua Kaya}, the translator uses transposition procedure which focused on the third type i.e literal translation is grammatically possible but may not accord with natural usage in the target language, because if ‘Old Moneybags’ is translated literally it will be \textit{Tas-tas uang Tua}. However, in this context, the word ‘Old Moneybags’ does not mean that, but Uncle Hobart. In addition, \textit{Tas-tas uang Tua} is not neutral in the target language.
or in other words the translation does not match the message of the source text. Then, to provide more information that 'Old Moneybags' refers to Uncle Hobart, the translator adds the word *si* before the word *Tua*, where the word *si* in the target language refers to a person.

4. Modulation

Newmark (1988:88) states that it occurs when the translator reproduces the message of the original text in the target language text in conformity with the current norms of the target language, since the source language and the target language may appear dissimilar in terms of perspective. It means that the specific word is changed to be general word. Table 3.6 shows how the translator translated addressing term 'cute licorice-chewing uncle’ become *paman* by using this procedure.

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.9</td>
<td>“Where’s this cute licorice-chewing uncle coming from, and how did he get so rich?” asked Ramona’s father, beginning to be interested. “Playing baseball?”</td>
<td>“Dari mana paman ini berasal, dan bagaimana dia bisa kaya?” tanya ayah Ramona mulai tertarik. “Bermain baseball?”</td>
</tr>
</tbody>
</table>

Table 3.6
cute licorice-chewing uncle :: *paman*

The word 'cute licorice-chewing uncle’ refers to Uncle Hobart. The translator used modulation procedure to translate that word. Based on the definition of modulation procedure that the specific word in the source text is translated into a common word in the target text. Therefore, the translator translated the word 'cute licorice-chewing uncle' into a more general word become *paman*. This procedure is also used to prevent the occurrence of repetition of words, because the word 'cute licorice-chewing' has been discussed in the previous sentence (1.7 and 1.8).

From the explanation above, it can be concluded that some general form of addressing forms can be translated using synonymy, through-translation, transposition, and modulation.
C. Relationship

Braun (1988:10) states that the relationship expressed in the term, though, need not correspond to the actual relationship. Sometimes such terms are common even among strangers. It is different with kinship term. Kinship term is also about relationship, but it is closer and around the family. Then, relationship is a relation between people but it is not close and outside the family. To translate this addressing term, there is only one procedure, that is functional equivalent.

According to Newmark (1988:83) this common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the source language word. It means that this shows that word has a function to show something, depends on the main content and contexts but they still have the same meaning. Table 3.7 shows how the translator translated addressing term ‘young lady’ become nak by using this procedure.

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.83</td>
<td>Mrs. Kemp turned to Ramona. “As for you, young lady, you sit on that chair until your mother comes for you.”</td>
<td>Nyonya Kemp berpaling ke Ramona. “Untukmu, nak. Duduklah di kursi sampai ibumu datang menjemputmu.”</td>
</tr>
</tbody>
</table>

Based on this context, according to Cambridge Dictionary, the word ‘lady’ is a polite or old-fashioned way of referring to or talking to a woman. The ‘young lady’ refers to Ramona. Based on the definition of functional equivalent procedure that the word has a function to show something, depends on the main content and contexts but they still have the same meaning. The translator uses functional equivalent, because the translator wants to find a functional word in the target language to describe ‘young lady’, although the word is not same but has same meaning. Then, the translator translated ‘young lady’ become nak. The word nak is the abbreviation of anak. Based on this context, anak means a child especially for a girl which refers to Ramona. The word nak here has a function to describe ‘young lady’, because Ramona is a little girl and to address a little girl in the target language can use the word nak.
From the explanation above, it can be concluded that relationship form of addressing forms can be translated by using functional equivalent.

D. Endearment term

Braun (1988:10) states that this addressing term is for addressing small children or person to whom the speaker feels close. It means that there is a close relationship between the speaker and person who is addressed. Usually, endearment term is in family environment. There are three translation procedures which used to translate this addressing term, such as cultural equivalent, synonymy, and transposition.

1. Cultural equivalent

Newmark (1988:82) says that this procedure is an approximate translation where a source language cultural word is translated by a target language cultural word. It means that culture of the source language is adjusted to the culture of the target language, although the word is limited and not accurate but still has the same meaning. Table 3.8 shows how the translator translated addressing term ‘Doll’ become *gadis cantik* by using this procedure.

Table 3.8

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
</table>
The word ‘Doll’ is an addressing term used by Uncle Hobart to address Willa Jean. In the Urban Dictionary, the definition which deal with the word ‘Doll’ in this context means a term of endearment used to talk about or to a pretty girl. In translating this addressing term, the translator uses cultural equivalent procedure which means that cultural equivalent is a procedure which the source text is translated using the culture of the target language. In translating the word 'Doll', the translator wants to use an appropriate cultural equivalent. In accordance with the meaning and context, the word 'Doll' itself refers to a pretty girl. The word 'pretty girl' is from the word 'pretty' which means cantik and 'girl' which means gadis. So, the translator translates the word 'Doll' by matching the culture in the target language become gadis cantik. It is not neutral and worth if the word 'Doll' is translated become boneka, because the definition of boneka itself does not refer to Ramona or humans but children’s toys.

2. Synonymy

Newmark (1988:84) states that this procedure is used for a source language word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality. So, there is a similarity of the meaning between the source language and target language, although the words when translated is not same. Table 3.9 shows how the translator translated addressing term ‘lovely little lady’ become gadis cantik and table 3.10 shows how the translator translated addressing term ‘Atta girl’ become hebat by using this procedure.

<table>
<thead>
<tr>
<th>Chapt.</th>
<th>Par.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.9</td>
<td></td>
<td>“You know the type,” said Beezus. “When I got there, he said, ‘Who’s this lovely little lady?’ And I’m not lovely. I have three pimples, and I look terrible.” Beezus worried about her face lately, scrubbing it with medicated soap twice a day and</td>
<td>“Rupanya kamu tahu tipenya,” kata Beezus. “Ketika aku di sana, ia berkata, ‘Siapa gadis cantikini?’ Dan aku tahu, aku tidak cantik. Aku punya tiga jerawat, terlihat buruk sekali.” Akhir-akhir ini, Beezus khawatir dengan wajahnya hingga ia harus</td>
</tr>
</tbody>
</table>
refusing to eat chocolate.  
mencucinya dengan sabun obat dua kali sehari dan mengurangi makan coklat.

The ‘lovely little lady’ refers to Ramona. To translate the ‘lovely little lady’, the translator uses synonymy procedure. Based on the definition of synonymy which means there is no clear one-to-one equivalent. It means that the source language and target language has a similarity of meaning. In this thesis, the translator translated the ‘lovely little lady’ become gadis cantik. Based on Cambridge Dictionary, the word ‘lovely’ which deals with the context means beautiful. The ‘beautiful’ in the target language means cantik. Beside that, the word ‘little lady’ means gadis, the ‘little’ means kecil and ‘lady’ means perempuan. Actually, the word ‘lady’ used for a woman not girl, but in the source text, this has been added the word 'little' which can describe the meaning of the word gadis.

Table 3.10  
Atta girl :: hebat

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
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</thead>
</table>

The word ‘atta girl’ here, refers to Ramona which is addressed by Howie. Based on Marriam Webster Dictionary, the word ‘atta girl’ is used to express encouragement, approval, or admiration to a woman or girl. Other definition is taken from Urban Dictionary which means an expression of congratulation or praise directed at a female. The translator uses synonymy to translate this addressing term. Based on the definition of synonymy which means there is no clear one-to-one equivalent. It means that the source language and target language has a similarity of meaning. The translator translated the word ‘atta girl’ become hebat. The word hebat itself is used to praise someone both women and men who successfully perform or do something well. So, there is a similarity meaning of the
word ‘atta girl’ and *hebat*, which means it is used to praise someone who has done something well.

3. Transposition

Newmark (1988:86) states that transposition is a translation procedure involving a change in the grammar from source language to target language. There are four types of this translation procedure. First, the change from singular to plural. Second, requirement when an source language grammatical structure does not exist in the target language. Third, the one where literal translation is grammatically possible but may not accord with natural usage in the target language. The last, the replacement of a virtual lexical gap by a grammatical structure. Table 3.11 shows how the translator translated addressing term ‘You girls’ become *kalian* by using this procedure.

<table>
<thead>
<tr>
<th>Chapt.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.37</td>
<td>“You girls will have to come straight home from school,” said Mrs. Quimby, “and promise to behave yourselves. No fighting, and never, never, open the door to strangers.”</td>
<td>“Sepulang sekolah <em>kalian</em> harus langsung pulang ke rumah,” kata Nyonya Quimby, “dan berjanjilah menjaga tingkah laku kalian. Jangan bertengkar dan jangan pernah membukakan pintu untuk orang asing.”</td>
</tr>
</tbody>
</table>

The ‘You girls’ refers to Ramona and Beezus which is addressed by Mrs. Quimby. The translator uses transposition to translate this addressing term. From those four types of transposition, the translator chooses the third one which means literal translation is grammatically possible but may not accord with natural usage in the target language. It is not neutral if the word ‘You girls’ is translated literally become *kalian para gadis*. So, the translator translated the word ‘You girls’ become *kalian*. The word *kalian* in the target language means someone more than one. There is a grammatical change between the word ‘You girls’ and *kalian* i.e the word 'You girls' consists of two words whereas the word *kalian* consists of one word, but both have the same meaning.
Based on the data above about endearment expressions, it can be concluded that there are four addressing terms which are translated using three translation procedures, cultural equivalent, synonymy, dan transposition.

E. Nominal form

Braun (1988:10) states that some forms of address define addressees as father, brother, wife, or daughter of someone else by expressing the addressee’s relation to another person. It means that the speaker addresses someone else without using her or his name, but relationship that someone else have with the addressee. There is only one addressing term which existed in this form. This form of addressing term is translated by using transposition procedure.

Newmark (1988:86) states that transposition is a translation procedure involving a change in the grammar from source language to target language. There are four types of this translation procedure. First, the change from singular to plural. Second, requirement when an source language grammatical structure does not exist in the target language. Third, the one where literal translation is grammatically possible but may not accord with natural usage in the target language. The last, the replacement of a virtual lexical gap by a grammatical structure. Table 3.12 shows how the translator translated addressing term ‘the girls’ parents’ become *orang tua mereka* by using this procedure.

<table>
<thead>
<tr>
<th>Chapt. Par.</th>
<th>Source Text</th>
<th>Target Text</th>
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<tr>
<td>3.8</td>
<td>Of course, <em>the girls’ parents</em>, when they came home, were delighted to see what wellbehaved daughters they had. The girls looked closely at their mother’s waistline to see if she had gained weight since breakfast.</td>
<td>Saat pulang, <em>orang tua mereka</em> sangat senang melihat sikap anak-anaknya. Beezus dan Ramona mendekat dan melihat pinggang ibu mereka untuk memastikan apakah berat badannya sudah bertambah sejak sarapan tadi pagi.</td>
</tr>
</tbody>
</table>

The ‘the girls’ parents’ *mengacu pada Mr. dan Mrs. Quimby*. The translator uses a transposition procedure that focused on the third type to translate the word.
Based on the definition of a third type transposition procedure which means that literal translation is grammatically possible but may not accord with natural usage in the target language. The translator translated the word ‘the girls’ parents’ become *orang tua mereka*. The word ‘the girls’ refers to Ramona and Beezus and the word ‘parents’ refers to Mr. and Mrs. Quimby. So, the word ‘the girls’ parents’ means *orang tua Ramona and Beezus*. But, the translator translated the word ‘the girls’ become *mereka* because the translator wants to prevent repetition of words which has been mentioned in the preceding paragraphs (3.1-3.7). Beside that, the word ‘the girls’ has a function as a substitute for Ramona and Beezus. So, there is a grammatical change between ‘the girls’ parents’ and *orang tua mereka*, but both of them have same meaning which refers to Mr. and Mrs. Quimby.

From the explanation above, it can be concluded that nominal form of addressing forms can be translated using one procedure that is transposition.
Chapter

IV

CONCLUSION AND SUGGESTION

A. Conclusion

Thus, from the results above, it can be concluded that Ramona Forever's book has many addressing terms that can be analyzed. It is known that addressing terms have a variety of forms, including pronouns of address, verb forms of address, nouns of address, and bound and free forms of address. From those four forms, there is only one form of addressing terms used in this thesis, namely nouns of address. Nouns of address itself has been divided into names, kinships, general forms, titles, abstracts, occupational terms, relationship expressions, endearment expressions, and nominal forms. From these forms, there are five of them used in this thesis, such as kinships, general forms, relationship expressions, endearment expressions, and nominal forms.

In accordance with the data already created, the analysing is divided according to the form of addressing terms. The first form is kinship. From the existing data, there is only one data that can be used and translated by using paraphrase procedure. The second form is the general forms. The data can be found in accordance with this form there are five data. In translating this form of addressing term, the translator is using four procedures, such as synonymy, through-translation, transposition, and modulation. The third form is relationship expressions. According to the study, there is only one annotation for this type of addressing term which is translated using functional equivalent procedure. The fourth form is endearment expression. Based on the above study, there are four addressing terms translated using three procedures, such as cultural equivalent, synonymy, and transposition. The last form is nominal form. For this type of addressing terms, there is only one addressing terms to be found translated using a single procedure namely transposition.

B. Suggestion

In this section, the writer wants to give suggestion to all other students who want to write a thesis of annotated translation types. In this thesis, the translator only translates three chapters out of ten existing chapters. From here, the writer would like to suggest to other students to translate more than three chapters so that they would find more addressing terms or problem for better annotation.
Furthermore, this thesis only analyzes the addressing term as the subject matter. In addition, the writer uses only one form of addressing term of the four existing forms. The writer's suggestion for other students is that, it may be possible to add other forms that needs to be annotated, such as idiom, cultural term, etc.
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GLOSSARY

A bear hug  A tight, strong, loving, breath taking embrace, that makes one feel safe.

Atta girl  An expression of congratulation or praise directed at a female.

Doll  A term of endearment used to talk about/to a pretty girl.

Eats like a bird  To not eat very much.

Kleenex  A brand of tissue.

Moneybags  A rich person.

Pizzaface  A person whose face has a lot of spots and pimples on it.

Pusspuddy  A brand of cat’s food.
Firstly, I want to deliver thanks to Jesus Christ for His bless and kindness. Because of His grace I can complete this thesis entitled “An Annotated Translation of Addressing Terms in Beverly Cleary's *Ramona Forever*” which is one of the requirements that must be met in obtaining a Bachelor of Literature. In order to complete this thesis, I get various support, guidance, and information from lecturers, parents, and friends. Therefore, I would like to say thank you to:

1. Ms. Esriaty Sega Kendenan, M. Hum, my supervisor, who has taken the time to lead and guide me in doing this final project.
2. Mr. Wahyu Seno Aji, M. Hum, my examiner and academic advisor for the corrections and suggestions for my translation, so that the results are even better.
3. My father, mother and brother who have always supported and encouraged me to remain diligent and able to finish this thesis.
4. My boarding house friends, especially Mbak Ida, for the advice and motivation given to me.
5. All of my friends of English Literature Program, who always support me.

My hope is this thesis can be useful for the development of translation studies for the community, especially the students of English Literature.

Salatiga, 24 Juli 2018

Writer