AN ANNOTATED TRANSLATION OF SLANG AND IDIOM
EXPRESSIONS IN "UP ALL NIGHT" BY HEATHER FALKNER

THESIS

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Sarjana Sastra

By

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ABSTRACT

Annotated translation is a way of translating by recording the parts that become a problem in translation with the aim of being able to find out how to solve the problem. This thesis aim at annotating slang and idiomatic expressions in Heather falkner's *Up All Night* novel. The slang and idiomatic expressions have their own difficulties in translation because the meaning is implied. The strategies used in translating slang and idiomatic expressions is by Mona Baker. By using the strategies, the translation can be culturally appropriate from the target language. The method used in the overall translation is the semantic translation method of Peter Newmark where the aim of this method is to get the translation result in accordance with the ethics contained in ST. From the analysis that has been done, most of the idiomatic translations in the *Up All Night* novel are translated with translation by paraphrase and the rest is translation with similar meaning and form. In translating slang words, there are three strategies used: translation by paraphrase using a related word, translation by more general word, translation by cultural substitution.

The use of these strategies corresponds to each of the slang and idiom contexts in the novel.

Key words: idiomatic expressions, slang word, translation strategy, translation method, annotated translation.
CHAPTER I

INTRODUCTION

A. Background of the Study

Language is the main communication tool that human use to communicate each other. Therefore, understanding a language is something that every human must do. Not just language, the culture contained in the language should also be considered to be understood. That's because language and culture have a very close relationship. Understanding culture in a language is very important, especially in translation. By understanding it, a translator will successfully translate a work well because he can match between two languages. By that, the translations readers will feel greatly benefited because they will not feel the difference between reading the original work and the translations one.

Translating a work is inseparable from various difficulties. There are many kind of words or terms that may be less familiar so that difficulties arise in translating the words or terms into the target language. These difficulties occur because in translating a work, a translator should as much as possible understand both cultures of the source language and the target language. By understanding both cultures, the translation result will be excellent because the culture between both language will be equivalent so that the translation work will not be different from the original work. One of the problems that translators have difficulty in translating a work is when they encounter some idiomatic and slang words. This is because sometimes in the target language there is no equal idiomatic and slang word to that of the source language. Though finding an equivalent idiomatic and slang word will be a separate value because it means the translator can maintain the language style of the author.

Translating a text is not only transfers from the source text to the target text but also links the transferred language to TT culture itself. By doing so, TT readers will easier to understand the content or the meaning of the text because it fits the culture they have. That is why translating a text is not an easy thing to do because a translator really needs to know the culture of both TS and TT. It also occurs in the translation of short story entitled Up All Night by Heather Falkner, where in the text of the story there are some idiomatic words that cause TT readers difficult to understand the meaning of the idiomatic expression. It is because usually some of these
idiomatic expression are very different from the culture in TT or in other words, there are no idiomatic expression that equal with the TT culture. However, there are also some idiomatic expression that have an equivalent word in TT's culture so that it becomes a separate point because it can make the TT readers easier to understand the text. In addition to idiomatic expression, in this book, there are also some less familiar words that found in the ST, these words are called slang words. Slang is a very informal language. In many cases, slang is used in a particular geographic location, group of people or specific industries. Its informal nature makes it acceptable for interpersonal conversations but inappropriate for formal writing because it is sometimes misunderstood.

From the explanation of the meaning of slang and idiomatic words, below are some research questions that are used to be able to annotated slang and idiomatic words in this study;

a. What strategies are used to translate idiomatic and slang expressions to fit the culture in the target text?

b. Why those strategies are used in translating idiomatic and slang expressions?

This study was conducted with the particular objectives with the main purpose which is to learn about the translation of idiomatic words and slang contained in a literary works. Beside, here are some sub-objectives:

a. To explain the strategies used to deal with slang and idiomatic expression.

b. To describe how to translate slang and idiomatic expression to fit the target language culture.

B. The Description of the Selected Text

The text chosen in this study is an Australian work by Heather Falkner titled *Up All Night*. This book is a collection of short stories in which one of the many short stories chosen for this study is *Up All Night* itself. It became the opening story of this book as well.

The reason why *Up All Night* is chosen is because the story is very interesting to read because in this story, the author presents the background of the place that looks very interesting through her simple words and it is not too difficult for readers to imagine how the places look
like. The author uses places that seem so modern that readers in the nowdays era can enjoy and do not feel strange with what is in this book eventhough this book is consider as an old one. And there are not too many characters which is a point because the readers would not feel difficult to remember the role of each character. In this story, the highly focused character is the main characters and the extras do not have much dialogue so it makes the readers easier to follow the main character's storyline without having to get a distraction from the less-influential characters in the story. The story is also about love so, it might be a separate point because love is a thing that everyone has ever experienced. And the love story contained in this story is not an ordinary love story because it's about the old love that blooms back so the reader can really feel and appreciate what each of the main characters feels. And eventhough this book is categorize as an old one, the author use many idiomatic words so that the young reader could enjoy and also learn those words. This book is intended for teenagers and adults because it tells about unusual love story and in some parts, it contains vulgar words and of course it is inappropriate to be read by people under the age.

About the Author

Heather Falkner is an Australian author. She was born on October 9, 1941 in Melbourne, Victoria but grew up in Sidney. She has travelled extensively throughout the United States and Europe and has lived briefly in England and Italy. She has worked as a secretary, a university tutor and journalist, and is currently chief subeditor at Pol Publishing. She died in 1997. During her lifetime she has produced 30 works and most of her works are short stories. 

*Up All Night* is her first work of fiction. This book is published on February, 8 1989 by Imprint publisher. *Up All Night* is one of her short story as well as the title of her book which contains a collection of several short stories. In this book, *Up All Night* becomes the opening story before other short stories that are also about love. As what has mentioned above that the Tsu is intended for teenagers and adult because there are many vulgar parts on the text. The Tsa is also adressed to teenegers and adult because there would not be much difference way in translating from the ST to the TT. These are Heather Falkner’s works: *Up All Night*; Armed for Destruction; Arlett’s Death; Love as Struggle; Brushes with Death; H; Here and Now; The Demons; Hanging Up the Phone; Wanting Max; A World of Yuppie Malcontents; Gripped by a Charming Mundanity; On Foreign Shores, with Ordinary Folk; Jolly Good Read; Private and Fit for Opening; Courage and
Up All Night tells the love story between Silvana and Ross Griffiths. They are both lovers in the past. Their love story can be said as a very sincere one because both of them have been convinced that they are mate. However, there is something that causes them to separate. Griffiths who live in Scotland has a separate story about his love story after parting with Silvana who lives in Australia. Silvana also has her own love story after she separated from Griffiths. Each of them are both married and have family but, all end with divorced. One day, they both met after a long time apart. Both of them express their longing for each other and decide to spend time together and share stories about their lives after their separate in the past. Sometimes, they also leverage their past while they were still together.

The provisions set forth in the translation of this text are 7000 words. However, the total number of words contained in the entire Up All Night book is more than 7000 words, so the writer only translate to a predetermined part. Here are the parts translated by the writer and the synopsis of each chapter:

Chapter 1

On the sidelines of Silvana's busyness as a cafe owner, Griff, his old lover came back to her life after so long. Griff comes from a different country which is Scotland to his native country Australia. He came not only to see Silvana, but because he had a temporary job to do. At first, Silvana felt disbelief of Griff's presence because she thought Griff did not want to see her again.

Chapter 2

After a brief small talks, Griff begins to tell his current life to Silvana, as well as Silvana. They tell a lot about their married life. Between Griff and Silvana have been married respectively. Silvana ends up with a divorce while Griff is trying to divorce his current wife, Karen. Griff begs Silvana to help him to say his intentions to divorce to Karen by letter because Griff knows Silvana is very good at words.
Chapter 3

Silvana and Griff meet to begin writing letters to Karen on the night of Silvana's birthday. In the midst of the process of writing letters, they began to tell about the reasons why they divorced. Sometimes they recaptured their memories a little while imagining what if they were married. When Griff says why he wants a divorce, Silvana can not believe Griff's marriage is so bad that Griff wants to end it.

Chapter 4

Griff tells how when Silvana left him in the past. Griff almost killed himself because of that. Silvana left her without a word and preferred to marry another man. Silvana said the reason for leaving Griff. They have nothing in common each other and had a lot of arguements, therefore, he prefers Mal, his ex-husband who has died. And up to this day Silvana still does not want to go back to Griff because she does not want to have an argue with him anymore.

Chapter 5

Silvana asks Griff to tell him how he got acquainted and finally married Karen. Silvana was surprised that she thought Griff could not have married Karen. Griff was getting sick of Silvana's ridiculous questions about Griff and Karen's intimate relationship, so Griff then asked about Silvana and Victor's marriage, the man she did not actually want to marry.

C. THEORETICAL FRAMEWORK

In translating the problematic words contained in this book, there are several points that must be explained to know about the theories that have been chosen to be used to translate the problems that exist in the TS;

1. Translation of Slang and Idiom

Annotation is a process undertaken to explaining, commenting, or even criticize a literary or other written work by noting it. This is done by writer or author who want to annotate a work
in a study. The subjects annotated in this study is slang and idiom. This is done because in the Up All Night there are many slang and idiom which must be a problem for the target reader.

According to Newmark (1988:28) translation is rendering the meaning of a text into another language in the way that the author intended the text. In other word, the meaning in the target text should be as same as what the author meant on the source text. In the Oxford dictionary, the word idiom means a multiword construction that is a semantic unit whose meaning cannot be deduced from the meanings of its constituents, and has a non-productive syntactic structure. In addition, in the literary world there are several theories that define the word idiom, for example (Swinney & Cutler, 1979: 523—534). In their book, it defines that idiom as a string of two or more words for which meaning is not derived from the meanings of the individual words comprising that string. Beside that, the definition of idiom also came from (Irujo, 1986:287—304). In that journal, Irujo said that idiom is a conventionalized expression which meaning cannot be determined from the meaning of its parts.

According to (Baker, 1992: 64—65). Idioms and fixed expressions are at the extreme end of a scale from collocations in one or both of three areas: flexibility of patterning and transparency of meaning. They are frozen pattern of language which allow little or no variation in form and, in the case of idioms, often carry meanings which cannot be deducted from their individual components.

Beside, slang is a very informal language. Slang is used by a particular area, or groups of people. Its informal nature makes it acceptable for daily conversation but inappropriate for formal writing because it is sometimes misunderstood (Leffler). Many slang words appear in the Oxford dictionary, in fact they are actually not formal English words. The word 'slang' is an unusual word which is sometimes not used by society in general. This word is created by certain groups and usually slang word is more often pronounced rather than written. There are also various slang words like country slang, urban slang, gay slang, and common slang. In this book there are lots of country slang words than any other slang type. The meaning of country slang itself is a word or language created by a group or community in a particular area.

There are several reasons why annotating slang and idiom is needed. The most basic reason is that not all target readers understand such slang and idiom if those words are translated
according to its original meaning and form. Therefore, annotating slang and idiom was done so that the meaning of the word can be easily understood by the reader. Even if translated with the same form of idiom, the reader may also get into trouble because idiom is a word that not all its meaning is known, so even with slang. Slang is a word that arises from a particular culture and because each group of people has a different culture it may be a bit difficult for the reader to figure out the meaning.

2. The Strategies Used to Translate the Text

Due to the many difficulties of understanding and translating the idiom and slang words, several translation strategies are used to translate the idiom and slang words. The strategies used here is the translation strategies by Mona Baker (1992:88—110). The strategies are divided into two, which are translation at word level and translation above word level. The strategy is divided because slang and idiom have different translation steps. These are the strategies used to translate the idiomatic and slang words by Mona Baker:

a. Translation at word level

Translation at word level is used to translate slang words. The use of these strategies is based on cultural factors. It simply changes a word equally to the culture of a particular group. Cultures that exist in an area by certain group greatly affect the language used as well. Therefore, the translation of words formed by the culture also requires its own way. Below are the strategies used to translate slang which these strategies are more about changing or translating a word based on another culture.

1. Translation by paraphrase using a related word

This strategy is if the term in the source language is the same as in the target language but in a different form. In addition, if the term in the source language is too high and less natural if applied to the target language.

2. Translation by paraphrase using unrelated word

If the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some context. Instead of a related word, the
paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item, particularly if the item in question is semantically complex.

3. Translation by more neutral / less expressive word

This strategy is to translate the word which looks very odd and less natural to be natural and understandable.

4. Translation using loan word or loan word plus explanation

This strategy is particularly common in dealing with culture-specific items, modern concept and buzz words. Following the loan with an explanation is very useful when the word in question is repeated several times in the text.

5. Translation by omission

This strategy may sound rather drastic, but in fact it does no harm to omit translating a word or expression in some context. If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression in question.

6. Translation by illustration

This is a useful option if the word which lacks an equivalent in the target language refers to a physical entity which can be illustrated, particularly if there are restrictions on space and if the text has to remain short, concise and to the point.

7. Translation by more general word

This strategy is to convert a cultural term contained in the source text into the target text. The term actually has a different meaning but has the same influence and understanding for the target reader.

8. Translation by cultural substitution
This strategy used to replace a particular term or cultural expression with a target language term by considers its impact on the target reader. This strategy makes the translation more natural, easier to understand and more familiar to the target reader.

b. Translation above word level

Translation above word level is to translate idiomatic words. Translating the idiomatic word is not an easy job because before translating it in accordance with the culture of target readers, a translator must really understand the meaning and structure of such idiomatic word. In addition, the translator must also know the equal word in the target language and by using strategies from equivalence above word level, it will greatly help the translator as it can be easier to translate. Below are the strategies used to translate idiomatic word:

1. Translation with similar meaning and form

This strategy is when in the target language there is a equivalent term to that in the source language. The term has the same meaning and form.

2. Translation with similar meaning but different form

This strategy is if in the target language there is a term that has a similar meaning to that contained in the source language but in a different form. This strategy is used if in the target language there is no idiomatic word equivalent to that of the source language.

3. Translation by paraphrase

This strategy is if in the target language there is no equivalent word to that in the source language, so it's better to use our own words to translate a term that is hard to find the match.

4. Borrowing the source language idiom

Just as use of the loan words is a common strategy in dealing with culture-specific items, i is not unusual for idioms to be borrowed in their original form in some contexts.

5. Translation by omission of a play on idiom
This strategy involves rendering only the literal meaning of an idiom in a context that allows for a concrete reading of an otherwise playful use of language.

6. Translation by omission of entire idiom

As with single words, an idiom may sometimes be omitted altogether in the target text. This may be because it has no close match in the target language, its meaning cannot be easily paraphrased, or for stylistic reasons.

Of all these strategies, only 3 are used to translate idioms and three for slang. Those strategies are chosen in this translation because idiomatic expression is a composite or a combination of words that have its own meaning. Therefore, the use of those strategies is necessary to obtain a translation result that can be easily understood and in accordance with the rules applicable in translating idioms.

D. METHODOLOGY

In writing this thesis, the author uses several ways in translating the translated text. The way in which to translate annotations and the whole text is different. It is because translating annotations has its own difficulties so that the method used is certainly different. In addition, translating the whole text does not mean easy to do. Many factors also need to be considered to be able to translate it well.

The annotation that will be used in this translation is idiomatic expression and slang word because in this text there are many idiom and slang words that make the readers of TS or TT feel a little bit difficult because as we know that not all idiomatic expression can be understood by the readers. Moreover, there are also idiomatic expression that have no equivalent meaning to TT culture so it is very necessary to find and use the appropriate language so that the reader can understand the meaning of the word without changing the style of the original text. Since this text is from Australia, of course there are also some idiomatic expression from that country that the readers and even translators might never know what the word means. The words are usually formed because of the cultural influence of the local country so that the idiomatic expression in this text sometimes are also slightly related to a particular culture.
1. Translation Method and Process

Beside the translation of the annotated words, the overall translation method is also considered in this thesis. The overall method that used in this translation is semantic translation by Peter Newmark. Semantic translation method is used to translate a cultural word into a more natural but without reducing the ethical elements in the original language. If that is a little difference with the ethical of the ST, it is not a problem as long as the translation process has gone through a reasonable compromise. By that way, a cultural word that may sound unfamiliar to the target reader will be more easily understood. Beside to the annotated words, in the story of *Up All Night* is also indeed some words or even sentences that are difficult to understand because there are words that are slightly poetic that make the reader should think some time or even difficult to understand what the meaning of those words.

There are many processes of translation so that the steps in translating a work can be structured in order to get a good translation. These steps should be done by the writer because by racing to that process, the writer will also be easier in translating the work. This process of translation is in accordance with that expressed by Eugene A. Nida and C.R. Taber. (Nida & Taber, 1974: 33) divided the translation steps in three steps among others analyzing source language into grammatical and semantic structure of the target language, transferring the meaning, and reconstructing the grammatical and semantic structure into the appropriate target language forms in order to create an equivalent target text.

These steps are taken in translating the entire text. This is done because in translating the entire text, it takes a different step compared with translating the annotation. From those steps, the writer detail it as follows:

a. Analyzing source language into grammatical and semantic structure of the target language.
   
   In this step, the author tried to understand both the grammar and semantic structures in both languages so that the idiomatic and slang translation results can be in accordance with the language structure of the target language.

b. Transferring the meaning
After understanding the language structure of both language, the author search for and determine the word or term to be used in the target language, then transfered the word or term into the target text.

c. Reconstructing the grammatical and semantic structure into the appropriate target language forms.

In the steps, the authors rearrange the grammar in accordance with the target language so that the target text will have an equal grammar form with the source text.

2. The Process of Annotated Translation

Annotation translation is a kind of introspective and retrospective research in which the writer translates a text and then comments from his own translation process at the same time. This comment contains several discussions on translation, aspects of the analysis on the text, and the reasons for the solution used by the writer to solve the problems of translation. One of the values in the study lies in contributions that increase self-awareness which it can bear on the quality of translation. The writer might also want to show whether he have found any helpful guidelines for his translation decision in what he has read in Translation Studies (Wiliams & Chesterman, 2002: 7-8).

Before translating a text, the author must know the language elements of both languages, including grammatical and semantic structures. This is done because translating does not simply transfer a word from one language to another, but also transfer the ideas from the author in order to be understood by the reader. Below are the translation plans that will be done by the author in translating Heather Falkner's *Up All Night* novel.

In this annotated translation, the writer do several steps, among others:

a. Select slang and idiom words which become a problem in the translation process.

The writer searches and lists slang and idiom words in the text which has its own difficulties in the translation. In the novel Up All Night, idiom word is more dominant than slang.
In the ST, there are three slang and twelve idiomatic words the writer chose to be annotated. These slang and idiomatic words are translated with several strategies. Here is the division of slang word sharing along with the strategies used to translate:

1. Down south ➔ translation by paraphrase using a related word.
2. Spruiker ➔ translation by more general word.
3. Garbos ➔ translation by cultural substitution

Below are the division of idiomatic word with the strategies used to translate it:

1. Close-cropped
2. Blind drunk
3. Stretch legs
4. Cast around for
5. The old days
6. Chicken out ➔ Translation by paraphrase
7. Have no smotach
8. Have an axe to grind
9. Powder room
10. Stamping ground
11. To get feet
12. Around the corner ➔ translation with similar meaning and form

b. Find the equivalent of those slang and idiom words.

The writer seeks the meaning of the slang and idiom to be understood by the target reader. If it possible, the writer searches for the equivalent word from the source text, so that the translation does not change the original style of the author. In this step, not all words have an equivalent in the target language. Here are the examples of words which has an equivalence and have no equivalence in ST:

c. Re-express the meaning of slang and idiom words.

If there is no equivalent word, the next step is re-express the meaning. The writer tried to find some examples of the use of such idiom or slang word to ensure that the predicted meaning is appropriate. By that way, the translation result will get better because its meaning is in accordance with the context of the text.
d. List what strategies will be used to translate those slang and idiom words.

The writer choose what strategies to use in translating slang and idiom. The strategies used in this translation is by Mona Baker which are divided into two parts, among others translation at word level for translating slang and translation above word level for idiom. Below are all strategies used to translate slang and idiom:

1. Translation by paraphrase using related word
2. Translation by more general word Slang
3. Translation by cultural substitution
4. Translation with similar meaning and form Idiom
5. Translation by paraphrase

e. Explain the reasons why those strategies are used to translate those slang and idiom words.

Those Baker's strategies are used because translation of slang and idioms requires strategies related to culture, especially slang. As we know, slang is a word created from a particular culture, so the strategy used must be in accordance with the provisions for translating slang.

For idioms, the reason for using those strategies is because the idiomatic words contained in Up All Night are more suitable to be translated using those Baker’s strategies. It is because Baker offers a very comprehensive and varied idiom translation strategy so, the writer can adjust strategies that are going to be used to translate the slang and idiomatic words.
CHAPTER II

TRANSLATION AND ITS SOURCE TEXT

A. Target text

Sepanjang Malam

Chapter 1


[1.3] Itu adalah hari pasca anggaran, akhir Agustus.


[1.5] Ia membuka jendela supaya cahaya pagi dapat masuk, kemudian ia berjalan ke belakang kafe, menata taplak meja sekaligus membolak-balik surat-surat tagihan, surat bisnis, kemudian melengkungkan punggungnya untuk merengankan sedikit kekakuan.

Ia mengenakan handuk kecil, nafasnya berat dan stabil.


[1.8] Ia mengistirahatkan kakinya yang terselip pada tangga dan meletakkan lengan bawahnya di paha. ‘Anggaran dipotong,’ katanya dengan sombong. ‘Aku telah bertemu akuntanku,’

[1.9] ‘Apa yang ia sarankan?’ tanya Silvana.


[1.14] Ia meletakkan susu ke dalam kulkas dan mulai mengelap meja-mesa dan bangku-bangku.

[1.15] Seorang pemuda bernama Groves datang sekitar pukul 11 pagi, dengan mata merah karena kurang tidur. ‘Polisi menutup pusat pelayanan kesehatan yang baru di Darlinghurst Road,’ ia melaporkan dengan segera. ‘Aku baru saja melihatnya,’.

[1.16] ‘Polisi sangat sibuk minggu ini,’ kata Silvana. Ia mulai membuatkan kopi hitam yang kuat seperti biasa untuknya.

[1.18] Silvana mengangguk, menarik pegangan mesin kopi, dan memandang Groves dengan singkat sebagai sinyal bahwa ia mendengarkannya. ‘Berapa total biaya pelayanan narkoba?’ katanya, untuk menghentikan pembicaraannya.


[1.21] Silvana menyodorkan kopi hitam kepadanya, ia mulai menghitung kembalian ke dalam laci.


[1.25] ‘Kau mulai,’ kata Groves, menilai wajahnya. ‘Aku pikir kau mungkin ingin melihat negara asal sebelum kau meninggal,’


[1.27] Groves merasa sakit. Ia meminum tegukan kopi terakhir, mengambil uang, dua puluh

Ia bertanya-tanya apakah kembali ke tempat-tempat kenangan adalah bijaksana.

Ia berjalan menuju kafe New York. Seorang wanita dibalik konter dengan rambut tebal, lurus, setengah abu-abu, setengah rambutnya berwarna jerami yang diikat di bagian atas kepalanya, tak terlalu rapi, dan sepasang kacamata bertumpu dengan bagian tengah hidung yang sedikit menonjol. Ia mengutuk petunjuk pengoperasian mesin penggiling kopi yang baru. Sosoknya yang gemuk tampak kuat seperti kuda, yang selalu disukainya, dan ia mengenakan kaos polos dan celana yang longgar. Ia mengangkat tatapan hitamnya ke arah depan dan menatapnya beberapa saat.

Akhirnya ia berbicara. ‘Disini kau, akhirnya,’ katanya. ‘Aku kira mungkin kau berhenti karena takut.’

Ia melepas kacamatanya untuk memfokuskan pandangannya, kemudian mencondongkan tubuhnya ke depan untuk memeluknya, dengan keras dan cepat. Ia meletakkan instruksi penggiling kopi di atas meja dan melangkah mundur untuk menaksir harga terakhir.
Kau terlihat seolah-olah kau berada di bawah sebuah truk,’ katanya.


Chapter 2

Dalam sepuluh menit Griffiths telah mencurahkan masalahnya pada Silvana.

‘Apakah kau keberatan untuk mendengarkan?’ katanya. ‘Aku kehaisan ide.’

Silvana berkata, ‘Tidak, itu tidak masalah,’ meskipun ia tak benar-benar menginginkannya.

Tubuhnya yang tinggi dan kekar tampak tak nyaman di sebelah meja kasir. Mulutnya penuh dengan telur dan daging babi asap—yang enak. Rambut gelapnya, yang dulunya kusut, sekarang sebagian besar rontok dari bagian tengah kepalanya tetapi sisanya di potong cepak untuk mengontrol reaksi galvanisnya. Wajahnya bergaris dan berlekuk, menunjukkan karakter yang tidak kuat ataupun lemah. Ia memotong makanannya dengan mantap dan serius.

‘Aku punya rumah baru untuk tinggal di bawah selokan, disana,’ tiba-tiba ia berkata dan menyentakkan kepalanya ke arah Woolloomooloo. ‘Hanya untuk sehari atau lebih.’

Silvana menggumamkan sesuatu yang sopan.


‘Ya, dan bercerai,’ Silvana menjawab. ‘Aku seperti tak memiliki pengertian.’
‘Bagaimana dengan anak itu? Siapa namanya?’

‘Ia berada di Amerika Selatan. Ia mencoba melakukan hal baik dengan orang-orang Indian. Mungkin malah tertembak sendiri.’

Griff berkata, ‘Waktu berlalu.’

‘Bagaimana denganmu, Griff? Apa yang terjadi padamu?’

Ia mengangkat bahu. ‘Menikahi Janet.’

‘Lanjutkan. Ia jauh lebih muda darimu,’ Silvana berkata.

‘Aku jauh lebih muda darimu,’ Griff berkata. ‘Itu sepertinya tak terlalu penting pada saat itu.’


Griff menyeringai, senang Silvana menemukan celah. ‘Kita tidak akan berhasil,’ katanya. Ia mengusap mulutnya dengan kertas serbet, tersenyum padanya.

‘Bagaimana dengan surat yang ingin kau tulis ini? Kapan kau ingin melakukannya?’

Seorang pria kecil—kurus telah masuk. Ia hanya berdiri dengan hanya kepala yang kelihatan di atas mejanya dan bertanya dengan suara melengking meminta kopi. Silvana meletakkan cangkir di atas dispenser kopi dan mereka semua menunggu, dalam ketegangan, kelompok stasioner, Griff dan pria kecil itu memandang dari Silvana dan ke satu sama lain kemudian kembali lagi, ketika ia berbuih susu. Ia menyerahkan cangkirnya ke pria kecil itu, yang pergi dan duduk di jendela memandang ke Victoria Street. Kadang ia bergumam muram pada dirinya sendiri.

menulis selusin surat dan aku tak dapat melakukannya dengan benar. Aku bingung, Silvana. Tak mengerti apa yang sedang aku coba lakukan lagi.’ Ia membungkuk muram di konter, berpikir.

[2.21] ‘Mengapa kau menikahinya kalau begitu?’


[2.23] ‘Aku akan lebih baik hidup sendiri.’


[2.26] Ia melambaikan tangannya ke atas.


[2.31] ‘Tidak,' katanya buru-buru, 'sama sekali tidak. Aku memiliki urusan untuk menghadiri bisnis Bea Cukai.'

[2.32] Hening. Silvana berkata, 'Katakanlah.'
Griff ragu-ragu. "Seseorang menyeludupkan kaos-kaos oblong masuk.'

‘Kaos oblong,’ kata Silvana.

‘Kita tidak semuanya bisa menangkap penyelundup narkoba, Silvana, dan pakaian itu menyakiti industri lokal.’

Silvana melihat kemarahannya naik turun. Dia tidak pernah menyukai menjadi tidak penting. ‘Oh, tentu saja,’ akhirnya dia mengizinkan.

Griff berkata ‘Kau tak mendapatkan banyak pelanggan disini, kan?’

‘Biasanya sebelum makan siang,’ kata Silvana. 'Dan biasanya tidak juga setelah makan siang.' Mereka tertawa kecil, memandang satu sama lain. Tapi aku bisa. Itu cukup.'

'Yeah,' Griff meniru sikapnya yang mudah menenangkan diri, dan meluruskan dasinya.

Tiga orang lagi masuk ke dalam kafe dan berkumpul dengan berisik di meja yang jauh. Silvana mengangguk pada Griff dan pergi untuk melayani mereka. Ia merasa bahwa ia juga tersandung masuk. Ia melihatnya bergerak di sekitar mereka, rambutnya berkeliaran di kepalanya, sikap tua yang kokoh. Dia hampir lupa.

Ayolah, ayolah, ia menghukum dirinya sendiri.

'Sampai nanti, kalau begitu,' kata Griff, dan ragu sekali lagi. 'Aku merasa aku memaksamu.'

'Sudah kubilang tidak apa-apa. Aku akan membantu,' kata Silvana. 'Tapi aku tidak tahu apa yang ingin kau katakan kepada mereka.'

'Sesuatu yang sederhana.'

‘Baik,’ kata Silvana, ‘Seperti “selamat tinggal”.’

‘Ya,’ kata Griff. ‘Aku rasa begitu’

Chapter 3

Saat makan siang Silvana mempertimbangkan, ia tidak yakin soal surat yang ingin Griff
tulis. Silvana tidak pernah mengatakan apa yang ingin ia katakan pada dirinya sendiri.

[3.2] Mary datang bekerja pada siang hari. ‘Jadi,’ ia mengamati Silvana, ‘pria dari masa lalumu.’

[3.3] Mary memiliki wajah oval pucat yang manis yang mencerminkan warna di sekelilingnya. Terkadang ini baik untuk wajahnya, terkadang juga tidak. Tidak dalam hal dapur Silvana. Mary tampak kehijauan malam ini, kecuali kantong hitam di bawah matanya yang biru kusam; menunjukkan bahwa suaminya sedang merepotkan lagi.

[3.4] Dia menggulung lengan bajunya untuk mencuci, dan mulai bekerja. 'Mengapa kau mau membantunya?' tanyanya. 'Ini urusan pribadinya.'


[3.7] Silvana berkata, 'Ini hari ulang tahunku. Mengapa aku harus menghabiskannya bersama Griff?'

[3.8] 'Memangnya siapa lagi?' Tanya Mary.

[3.9] ‘Hmm, benar.’


[3.14] Ia tidak senang menerima saran. Mary telah menunjukkan sedikit bakat dalam menjalani hidupnya sendiri. Suaminya yang pemabuk juga minum paket murah kecil dan miliknya sendiri, saat ia mendapatkannya. Tentu saja Mary sering menangis, tangannya tercelup dalam cairan pembersih. Mary pernah mengaku, dengan wajah pucatnya yang kosong, kekerasan dari suaminya. Dia juga mengatakan ketakutannya akan masa depan, yang bagaimanapun tidak ada jalan keluarnya; suaminya menelepon ke kafe setiap malam untuk menyuruhnya pulang.


Silvana beradaptasi dengan Victoria Street. Saat senja, itu rasanya seperti duduk di tepi dunia. Ia melihatnya sebagai pengganti, bahkan kompensasi, untuk hal lain yang bisa jadi untuknya. Ia tidak bisa membayangkan tinggal di tempat lain.

Ia pikir ia akan pulang dan berpikir sebentar. Ross Griffiths bisa menunggu.

Silvana bisa memilih untuk tinggal di rumah pada hari ulang tahunnya. Ia gemar membaca, menonton saluran ABC dan menulis buku harian rahasia hidupnya. Ia punya kucing dan panggilan telepon berkala. Ia membawa teman-teman tunawisma dari waktu ke waktu tapi sebaliknya ia menghindari orang yang ia kenal. Menurutnya, yang tidak terbiasa itu menggoda.


Ia menghutang secangkir kopi. Silvana bahkan tidak mencatat harga kopinya. Saat ia menjelaskan kepada Mary, yang tidak menyukai kemurahan hati, Silvana hanya mencantumkan dokter giginya dulu, seorang pria dari Macquarie Street, yang memiliki masa tiga atau empat tahun melubangi sebagian besar giginya dan kemudian mengisi lubang tersebut tanpa biaya sama sekali. Ia tidak pernah tahu apakah dokter tersebut telah menduga bahwa ia miskin dan suka bermain Robin Hood. Mungkin ia lupa. Ia berbicara dengan baik melalui semua perjanjiannya.

'Apakah kau berpakaian campang-camping?' Tanya Mary.

'Aku tak membawa barang-barangku ke troli belanja yang usang, kalau memang itu yang kau maksud,' kata Silvana, dan menertawakan Mary dengan jengkel.

Groves entah bagaimana menyadari permusuhan Mary--ia bahkan sadar akan bantuan
Silvana. Ia menjejalkan jarinya melalui pegangan cangkir kopinya yang bebas dan memandang Mary dengan penuh kemenangan. Groves sibuk berusaha untuk tidak takut padanya, tapi ia melihat bahwa mata iblis Mary tampak sedikit menghitam. Kemenangannya yang menakutkan beralih ke rasa ingin tahu, lalu Mary berbalik.

[3.27] Ia lebih hebat untuk mengesankan Silvana, meski ia tak bisa mengatakan mengapa. 'Mungkin aku akan mendapat pekerjaan, katanya pada Silvana. Ia gelisah dengan manset bajunya yang compang-camping, ia mendorongnya kembali ke bawah lengan jaket. 'Aku akan pergi untuk wawancara pagi ini.'

[3.28] 'Bagus, Groves,' kata Silvana, tapi Groves telah mengikuti banyak wawancara.

[3.29] 'Tentu saja, sikapku sedikit mengecewakan mereka,' katanya sambil membaca Silvana.


[3.31] Di balik tirai dapur, Silvana menunduk menatap Mary, yang memiliki lingkaran hitam di kedua matanya, cukup jelas jika di amati dari dekat.

[3.32] 'Dia membuatku gugup,' kata Mary.

[3.33] Dia memilih jalannya, di atas nampan kosong yang ditumpuk menunggu pemuda berjerawat dari toko kue untuk menjemput mereka, ke mejakerja untuk memulai makan malam. Silvana ikuti menumpuk kembali susu dan krimnya, dan mengurutkan sayuran dan pai yang siap untuk makan malam.

aku tak akan mengatakan tidak.'

[3.35] Wajah Silvana terangkat tiba-tiba dalam senyum lebar. Mary memiliki kemampuan yang berbeda, yang berarti ia sering menganjurkan hasil yang tidak ia setujui.

Griff bijaksana pada Silvana--ia sedang menunggu di luar blok apartemennya.


[3.38] 'Ia mengangkat sebotol sampanye dengan hormat dan pasrah. Ia menuntunnya ke emam tangga depan dan masuk ke pintu utama. Mereka bisa mendengar penutup berita pukul enam lewat pintu lantai dasar. Ruangan itu terbentang di sepanjang lorong berkarpet dan berdentum tangga yang berjejer.


[3.40] 'Kau tak akan menemuiku, bukan? Kau akan menahanku.'

[3.41] 'Tak pernah bisa membohimu, Griffiths.' Silvana tertawa tapi ia tak menyukai pendekatannya. Terlalu mudah tersinggung, terlalu akrab, terlalu intim.


[3.43] 'Tidak lucu, Silvana,' kata Griff, tidak patuh, keras kepala, tanpa berpikir ke mana ia ingin pergi. 'Kekhawatiranku bisa berakibat fatal. Aku harus bicara.'


[3.45] 'Ia membuka tutup sampanye dan menuangkan cairan buas dan busuk ke dalam gelas yang tinggi. Sampanyenya berkedip dan bergetar nikmat dari dalam gelas. Alkohol adalah
salah satu pertahanan.


[3.47] 'Buatlah singkat dan tanpa basa basi,' kata Silvana. 'Jangan memuatnya dengan alasan hati nurani.' Silvana sudah banyak menangani surat-surat seperti ini, sekarang ia memikirkannya. 'Hormati kecerdasannya. Ia akan tahu apa yang kau katakan, jangan khawatir. Ia akan mengerti bahwa selamat tinggal tidak berarti halo dalam arti apa pun.'


[3.50] 'Terima kasih,' kata Silvana, saat ia kembali ke ruang duduk dengan dua gelas sampanye. 'Aku senang kau menyetujui.'


[3.52] 'Itu adalah lemari sapu,' katanya, tertambat di kursi.

[3.53] 'Santailah. Duduklah. 'Ia menyodorkan gelas ke arahnya. 'Sampanye?'

[3.54] Kesopanan tidak ada dalam alamnya. Ia tidak mengambil gelas yang ditawarkan. 'Apakah kau punya gin?' tanyanya.

[3.55] 'Ya Tuhan, Griff,' ia mendesah, dan mengangkat tubuhnya lagi dan berjalan mundur ke
dapur.

[3.56] 'Misalnya,' katanya, 'bagaimana awalannya akan di mulai?' 'Kepada. . . '? kepada apa atau siapa? Bagaimana aku harus mengalamatkannya? Aku tak bisa mengatakan 'Sayang' ketika kau mengikutinya dengan 'selamat tinggal'.

[3.57] 'Mengapa tidak menulis apa saja yang terdengar bagus di kepalamu?'


[3.59] 'Begini, kau tidak akan pernah menjadi koresponden favoritnya, jadi mengapa mencoba?'

[3.60] 'Ini penting. Aku tidak ingin menyakitinya. Ia akan membaca setiap kalimat, setiap kata.' Ia menundukkan kepalanya dengan murung. 'Setiap koma, setiap spasi. Bagaimana aku bisa memulainya dengan 'Sayang'?'


[3.62] 'Bagaimana kabarmu dengan suamimu?' Ia bertanya kepada Silvana. Ia mengusap-usap lapisan debu di ambang jendela, lalu menyisirnya dengan cepat ke celananya. 'Kupikir kau sudah siap untuk selamanya. Kupikir kau akan menyerah pada kehidupan yang liar.'

[3.63] 'Ia meninggal.'

[3.64] Griff berbalik untuk melihatnya dengan terkejut.

[3.65] 'Ia menabrakkan Toyota barunya ke sebuah pohon di sisi Bathurst Road. Selama badai hujan yang dahsyat di bulan November beberapa tahun yang lalu, saat terjadi banjir di mana-mana. Aku yakin kau ingat.'

[3.66] 'Cara yang lebih orisinil untuk mengakhiri pernikahan daripada bercerai,' gumam Griff.
'Ia menjual traktor,' kata Silvana. Silvana duduk di sofa, memutar-mutar kaki. Tangannya memegang gelas besar dengan tangkai merah; yang setengah penuh dengan anggur putih. 'Ia mengemudi malam itu untuk menyelesaikan kontrak besar. Itu akan membuatnya sukses dalam karir. Saat itu, aku mengira orang lain lah yang sukses dalam karirnya.'

Griff mengerutkan kening pada Silvana.

Ia mengangkat gelasnya dengan mengejek. 'Jalan licin yang lain,' katanya.

'Apakah itu pernikahan yang baik?'

'Apakah kita akan pergi makan malam?'

'Ya,' kata Griff.

'Bagus, kalau begitu aku hanya punya satu lagi. Kenapa kau tertarik dengan perkawinan saya?'

'Aku tertarik dengan segala yang kau lakukan.'

'Seertinya aku akan punya dua lagi,’ katanya.


'Potongan yang kejam,' katanya. 'Ayolah. Kau sudah cukup banyak minum untuk saat ini. Mari makan.'

'Ia harus makan. Ia menyukai kalbshaxe,' kata pemilik restoran itu dengan gugup, sambil mengayunkan wajahnya yang berkeringat di dekat Griff. 'Untuk mendapatkan di jariannya di Silvana. Mengingat pelanggan lama Silvana dari malam-malam lainnya, pemilik takut akan reaksi yang tidak diinginkannya. Ia berbicara, tapi Griff berhenti mendengarkan. Gumpalan panas, berminyak, dan sebuah wajah yang tersenyum bersinar di hadapannya, tapi
perhatian Griff diambil oleh makanan. Seorang wanita yang tidak jauh merapat ke supnya sementara teman laki-lakinya menepuk tinjunya yang tertutup dengan satu tangan dan membayangi matanya dengan yang lain. Pemilik itu, mengikuti pandangan Griff, bergidik dan terus melangkah.


[3.89] ‘Kau pasti sudah menembak dirimu terlebih dahulu.’


[3.91] Ia dan Georgie biasa mengadakan pesta makan malam dan mengundang pasangan lain yang kompatibel. Mereka akan meletakkan mejja dengan kain putih dan tempat lilin perak, gelas anggur bertangkai panjang, serbet damask - hadiah pernikahan, semuanya. Mereka menyajikan sup dan hidangan utama dan makanan penutup. Sekitar sebelas orang
mengulurkan kaki mereka. Mabuk berat, Griff biasa berjalan kaki menuju toilet, atau ke dapur untuk membeli sebotol lainnya. Semua orang kesal.

[3.92] Ia memberi tahu Silvana tentang ini.


[3.96] 'Apakah menurutmu anak kita akan menjadi gelap?' mereka bertanya dalam ketidakbersalahan mereka.

[3.97] Kemudian sang suami terjebak dalam aib yang mengerikan. Ia telah meletakkan semua sekretarisnya, sebelum, selama dan setelah kehamilan istrinya, dan menggelapkan uang pada saat bersamaan. Skandal itu adalah tagihan untuk percakapan setelah makan malam. 'Apa yang ia lakukan dengan semua uang itu?' Orang-orang saling bertanya saat para wanita berada di dapur; berspekulasi tanpa henti mereka menenggak bir mereka dan tertawa terbahak-bahak, berharap pasangan yang salah itu akan muncul kembali untuk ditanyai dengan seksama.

'Apa yang salah?' kata Silvana.

'Setelah beberapa lama aku tak berdaya. Sama sekali.'

'Ya Tuhan. Maaf telah bertanya, 'kata Silvana dan buru-buru meraih gelasnya. 'Minum lagi.'

'Tidak,' kata Griff. Ia menggelindingkan gelas anggur kosong di antara kedua tangannya. 'Kupikir semuanya akan membaik. Malah semakin parah.'

Silvana memberi isyarat kepada pelayan untuk membawakan mereka kopi. 'Aku akan pergi ke toilet, katanya pada Griff, lalu bangkit dan dengan muram meluncur pergi.

Kopinya sangat nikmat; hitam dan kuat. Menunggu Silvana kembali, Griff melihat seorang pelayan di dekat jendela mengeringkan tangan seorang wanita Jerman yang sangat tua yang menumpahkan sesuatu pada dirinya sendiri. Pesta keluarganya sedang merayakan ulang tahun dan mereka memiliki kue besar dengan banyak lilin, membuat api yang berbahaya di dalam ruangan--mungkin itu adalah ulang tahun wanita tua itu, setidaknya ada delapan puluh lilin.

Silvana kembali, teringat akan ulang tahunnya sendiri, dan duduk. Ia dan Griff saling menatap. Silvana berkata, 'Kau selalu terlalu negatif, Griff. Pernikahanmu tak mungkin seburuk itu.'


‘Kapan kau bertemu Georgie kalau begitu?’

Tak pernah. Georgie mengambil kelas tari dan pergi ke grup ibu dan anak-anak bersama anakku dan ia mengambil kelas Sejarah Kuno di malam hari, di sekolah malam.
Kemudian, saat aku memahaminya, ia mulai dekat dengan guru Sejarah Kuno itu, lalu dengan teman kami, dan kemudian dengan seorang pria yang biasa memancing di pantai dan berkeliah di bar--seorang pekerja pertanian, aku kira dialah orangnya. Ia tak selalu di kota.


[3.110] 'Seberapa terbukanya itu? Tidakkah kau pikir itu terbuka?'

[3.111] 'Iya dan tidak. "Bencana" telah menjadi deskripsi yang lebih jujur.'

[3.112] Oh, kau dan aku, kita tak pernah bicara. Bagaimanapun, ini berhasil pada akhirnya. Georgie dan aku... kami menjalankan... ia... jalan yang berbeda.'


[3.116] Silvana menggelengkan kepalanya dan berpaling ke Griff. 'Aku ingin es krim, tiba-tiba saja. Ingin sesuatu yang dingin.'

[3.117] 'Tentu,' kata Griff murung. 'Mengapa tidak.'

Ruang makan es krim berdiri di sudut utama, di seberang air mancur yang melingkar dan kantor polisi.


'Apa yang akan kita lakukan sekarang?' ia bertanya pada Silvana.

'Aku harus pulang,' balas Silvana. 'Aku harus bangun pagi untuk membuka kafe.'

'Apakah kau selalu buka?' Griff menggerutu. Ia berkonsentrasi untuk tidak melihat ke belakang jalan.

'Hampir selalu,' katanya. Ia melirik ke arahnya, melihat raut mukanya yang menarik.

'Ayolah. Kita bisa melewati pasar beratap di sini, lalu turun ke Orwell Street.'

'Ada apa disana?' Griff bertanya saat mereka melewati lorong yang gelap dan luas.

'Pecandu kebanyakan,' kata Silvana. 'Di pagi hari tanah akan ditutupi jarum suntik dan muntahan.

'Ia bergegas menyusul. Pecandu! Aku tak habis pikir bagaimana kau bisa tahan.

'Beberapa menit kemudian Silvana berkata, 'Ini adalah ulang tahun yang lucu.'

Griff langsung kesal. Ia tak menyadari bahwa itu adalah hari ulang tahun Silvana. Ia ingat Silvana telah membayar tagihan di restoran.

'Ini tak akan terjadi,' katanya, setenang mungkin. Mereka sekarang berdiri di tangga blok apartemennya. 'Bisakah aku datang sebentar?'

'Tidak malam ini,' kata Silvana. 'Aku merasa seperti sedang sendiri. Katakkan lagi, aku sudah lupa, berapa lama kamu di Sidney?'

'Mungkin hanya sampai besok. Biarkan aku datang untuk minum.'

Berusaha mencari alasan, ia pun teringat tujuan awalnya dan berkata, 'Kita masih
belum menyelesaikan suratnya.'

3.132] 'Oh, suratnya.' Silvana menghela napas. 'Sepanjang jam ini, suratnya?'

Chapter 4


[4.2] 'Ross Griffiths,' kata Griff, jauh lebih awal pada hari itu, 'Saya sedang mengejar kasus kaos oblong itu.'

[4.3] 'Kaos oblong?' Petugas Hartrup berkata. 'Kaos oblong? Ia mengangkat topinya dan menggaruk rambut abu-abunya. 'Apakah aku tahu tentang kaos oblong?'


[4.6] 'Tidakkah Anda menganjurkannya?' Kata Griff, topinya berada di tangan lagi. 'Setiap bulan ribuan dari mereka, ditandai sebagai bahan makanan dari China.'

[4.7] 'Tangkapan terakhir kami adalah dua puluh orang di dalam perahu dan keluarga mereka,' Hartrup tersenyum dengan kejam. 'Dan heroin seharga sekitar dua ratus ribu dolar yang mereka bawa, untuk biaya dasar. Ah, coba saya lihat, itu kemarin. Tidak, tidak, aku tak melihat kaos oblong.'
Griff meletakkan topinya ke dalam tas.

'Oke,' katanya. 'Saya belum sarapan. Saya akan ke Cross. Lalu saya akan kembali dan memeriksa ke sekitar jika itu tak masalah bagi Anda. Mungkin Anda akan mendapatkan inspirasi.'

'Tentu saja,' kata Hartrup, memperlihatkan giginya lagi. 'Selalu senang untuk melayani.'


'Dan kemudian pabrik baja menelponku. Mereka menggiring pria yang pernah aku lihat. Jadi aku menurunkan senapan itu dan menyimpannya kemudian memeriksa buktinya.'

'Apakah kau dapat meyakinkan orangmu?'

'Ya. Dan promosi dan kenaikan jabatan.'

'Nah, itu dia.' Silvana bercahaya melalui bir. Jumlah yang baik dalam botol pada pukul
enam sekarang ada di dalam dirinya dan Griff. 'Dan lihat dirimu sekarang,' katanya riang.


[4.18] Dan Mal tua yang baik sedang menunggu.


[4.21] 'Aku tahu akan ada masalah.'

[4.22] 'Kupikir kita memiliki arti yang spesial satu sama lain. Kau dan aku hebat di ranjang. Itu sangat berarti bagiku.'

[4.23] 'Bagaimana dengan suratmu,' kata Silvana, untuk mengganti topik pembicaraan.

[4.24] 'Untuk Karen,' Griff membaca catatannya dengan nyaring, 'Maaf aku tidak bisa menemuimu dan mengatakan dengan jujur apa yang akan aku katakan ...'
'Sebenarnya, permintaan maafnya harus berada di bagian akhir,' kata Silvana.

'Mungkin. Baiklah, tunggu. Ia membaca catatannya lagi. '... Tapi sepertinya aku selalu mengucapkan selamat tinggal kepada orang-orang dan aku tidak dapat menghadapinya lagi.'

'Menghadapi'-nya dua kali,' Silvana keberatan.

'Aku akan memperbaikinya nanti,' kata Griff, mencatatnya. 'Yang mengkhawatirkanku adalah berapa kali aku sudah mengatakan "aku".'

Silvana bergerak dari jendela dan mengayunkan setengah badannya di atas sofa untuk melihat sendiri. 'Ya,' katanya, 'banyak "aku"-nya. Apa yang diberitahunyana pada kita?'

'Tuhan,' gumam Griff. Aku merasa sedikit malu.' Ia menatap kalimat yang mengatakan, "Aku harus menceritakan sesuatu tentang tadi malam yang kita habiskan bersama" dan bertanya-tanya apakah akan lebih bijaksana untuk tidak menuliskannya. Atau ditulis. Atau telepon.'

'Pertama-tama karena ia tak menginginkanku. Kemudian setelah beberapa saat ia melakukannya, tapi aku tak bisa.' Griff menatap dengan keras di dinding yang jauh. 'Aku tak bisa menyelesaikannya. Aku pergi ke dokter dan ia mengatakan bahwa aku mungkin tidak tertarik secara seksual pada Georgie dan harus mencobanya dengan orang lain. Ia menyarankan agar aku mencoba dengan pelacur jika aku tidak tahu apakah ada yang mau. Aku tidak pernah begitu terkejut dalam hidupku, asal kau tahu. Aku tak pernah kembali lagi pada dokter itu.'

'Mungkin ia benar.'

'Oh, ya, ia benar. Tapi akhirnya aku dengan ragu-ragu mengatasinya dengan cara lain.'

Chapter 5

'Dimana kalian bertemu?' tanya Silvana.

'Karen bekerja di kantor,' kata Griff, 'dan ia tinggal di dekat jalur kereta api bersama saudara laki-laki dan perempuannya.'
[5.3] Silvana mempertimbangkan informasinya. 'Jadi, dimana kau dan ia melakukannya?'


[5.7] Griff berdiri begitu dekat dengannya sehingga ia bisa merasakan hembusan nafasnya pada rambutnya yang tipis. 'Aku tak ingin memaksamu,' katanya, meski ia sangat terengah-engah.

[5.8] Silvana, yang roknya setengah turun pada kakinya, terhuyung-huyung dan berhenti pada tarikan. 'Maksudnya?' katanya.

[5.9] Griff langsung bingung. 'Mungkin itu bukan ide bagus,' katanya. 'Aku sudah pusing.'

Silvana yakin lebih baik tidak peduli. Ia menarik roknya lagi. Ia pikir mungkin Griff benar dan mereka harus berpegang pada apa yang mereka lakukan. Mereka tetap sehat dalam mabuk yang seimbang.

Meskipun tidak terlalu tertarik pada kebaikan tuan rumah, Silvana pergi dan membereskan dengan berisik hingga ke kulkasnya dan menemukan keju dan acar. Ia menyukai mabuk berat namun tetap terkendali dan tahu bahwa mereka tidak akan bertahan tanpa makanan. Atau mungkin sesuatu akan menjadi menjijikkan.

Ia menumpahkan makanan-makanan itu ke piring dengan biskuit: ia menemukan roti bundar berbentuk aneh, gelas anggur bersih, serbet kertas, roti dan piring mentega, pisau dan coklat murni setengah matang. Ia menaruh semuanya di meja kecil di ruang duduk, tempat Griff berkeliling dengan gelisah, merenungkan beberapa kekacauan yang menonjol dalam hidupnya dan terlihat masam.

Silvana kembali ke dapur untuk memeriksa apakah ada makanan lain yang bisa dimakan. Potongan tipis daging sapi yang terbungkus kertas telah diambil kucing; kertasnya robek, dagingnya hilang.

Saat itu sudah larut-lewat tengah malam, mungkin jam satu lebih. Griff dan Silvana masing-masing memiliki dua batang rokok dalam satu jam terakhir dan udara apartemennya kental dengan bau rokok tersebut.

Mereka mulai mengingat masa lalu Silvana dan setengah lupa dengan makanannya.

'Mungkin ini malam dimana hidup kita berubah,' kata Griff.

'Tidakkah kau senang berpikir begitu,' balas Silvana pelan.

Mereka duduk.


Kerutan wajahnya tampak lebih halus pada ingatannya. 'Saat itu bulan Maret, berangin,


Chapter 1

[1.1] At 10 a.m., Silvana turned her cafe sign over, as usual, from "Closed" to "Open", and unlocked the door onto Victoria Street. The New York Café was on the east side and faced west but, being blocked out by high buildings, hadn’t cornered any of the wide city view. On the other hand, in the afternoons sunlight beamed through its broad front window.

[1.2] Silvana stood a moment on the old stone step—one economical step only, up from street level. A snap in the springtime air had failed to wake a drunk across the way: he slept half-folded round a gate post, snoring lightly. Leaves sprouted on the spindly branches of the plane trees, and birds chattered behind the leaves. A rubbish truck crashed slowly along under the canopies of trees as athletic garbos fed it from bulging tins. The otherwise fresh air carried a faint tang of restaurant refuse and of the sleeping drunk.

[1.3] It was a post-Budget day, late August.


[1.5] She raised the awning to let in the shadowy morning light, then walked to the back of the café, straightening tablecloths as she went. She flicked through the mail-bills, business mail—and arched her back to relieve a slight stiffness. The milkman pushed a crate of cartons onto the front step.

[1.6] Fifty?" he called. He stacked a few more at a slant on top to make up the number. He wore a red sweatband and breathed heavily and evenly

He rested a sneakered foot on the step and placed his forearm across his waiting thigh. "Budget cuts,' he said smugly. "I've been with my accountant.

What does he recommend?' Silvana asked.

The milkman chuckled by way of reply-he preferred not to discuss his financial affairs. He ran his hand over his flat top haircut. "I hear the Berlin Café's closing," he said, inspecting his fingernails and taking comfort from the idea that he wasn't in as much trouble as the Berlin Café.

It is and it isn't, Silvana said, coming from the back to collect the milk. "Heinrich has been pushing again, and the cops are onto him." She heaved the milk crate onto the nearest table and, observing the pleased expression on the milkman's face was prompted to say, "They won't stop Heinrich for long. He'll turn up again, maybe in Melbourne in a couple of months, Fitzroy or Carlton, and he'll and a new surname and a new Berlin Café and all his old tricks. You'll see.

'Oh well, I won't see that," the milkman said, and trotted away. Silvana was no fun.

Silvana's cat hissed at a passing dog from the safety of the café step and then turned and hissed at Silvana. Silvana took a kick at it with her foot.

She stacked the milk into the refrigerator and began to wipe down the tables and benches.

A young man called Groves came in around 11 a.m., red-eyed from lack of sleep. 'Cops're closing down new medical centre in Darlinghurst Road,' he reported instantly. "Just saw 'em.

'The cops are very busy this week,' Silvana said. She started making him his regular strong black coffee.

Groves said, "What do you expect with a total drug service? I mean, I know they secretly sold drugs and so on of course, but if they also provide medical care for addicts and
for those occasional ODs, you know, they ought to be left alone.’

[1.18] Silvana nodded, heaved at the coffee machine handle, and looked quickly at Groves as a signal she was listening. How much does a total drug service cost?” she said, to keep her end of the conversation up.

[1.19] Groves settled onto the only stool at the counter and said: ”Well, they were charging two hundred dollars for the course of treatment--just vitamin shots and a kind of overhaul to them on their feet again and another hundred for massage and something else, I forget what.

[1.20] Silvana said, ”Another hit, maybe,” but Groves frowned, looking at it from business angle. He said, ”Even the addicts noticed that the price was pretty stiff. So somebody told the cops, of course. Stupid. They might've known an addict would blow it for them, eh? Addicts blow everything.” He shook his head.

[1.21] Silvana shoved the black coffee across the counter to him; she began counting change into the till.

[1.22] In the atmosphere created by Silvana's preoccupation, Groves's attention shifted from drugs to life. He swung his feet off the stool and took a good long look at Silvana, while gulping at the hot coffee. He sought another topic of conversation.

[1.23] ”You ever goin' back to Italy? For a trip?" he said to Silvana.

[1.24] ‘Why would I?’ she said, ‘I've lived here most of my life.’

[1.25] ‘Well, you're getting on,' Groves said, assessing her face, ‘I thought you might like to see the old country before you die.’

[1.26] ”Thanks, Silvana said. ”If I need any counselling I'll telephone you. Then I'll cut my throat.’

[1.27] Young Groves was hurt. He swilled the last of the coffee down, put a dollar on the counter--twenty cents short of the price- and went out into the sunlight, without speaking
again but mulling over all the things he might have said.

[1.28] At 12.30 p.m. Ross Griffiths strode across the wide road beside the docks and barrelled in one long burst up the McElhone steps to Victoria Street. His lungs were desperate and his legs were jelly by the time he reached the top. He leaned with his chest heaving against the iron fence and stared up Victoria Street the Cross. He felt, besides old and out of condition, a little strange. He saw that Victoria Street had altered. Behind the long lines of trees the old terraces were painted and restored. They look gracious and composed. He waited till he stopped panting like an old lion in the heat and then walked along the pavement, kicking without connecting at an empty drink can or two, reacquainting himself with Victoria Street, discovering the modern buildings that straddled large hunks of the view side of the street.

[1.29] He wondered if going back to old stamping grounds was wise.

[1.30] He walked into the New York Café. The woman behind the counter had a pile of thick, straight, half grey-, half straw-coloured hair gathered at the top of her head, not too tidily, and a pair of glasses resting with obvious temporariness towards the middle of a slightly bumpy nose. She was cursing roundly at the operating instructions for a new coffee grinder. Her figure was just a fraction on the plump side but strong looking, horsy looking, which he had always liked, and she was dressed in a plain, loose T-shirt and loose trousers. She lifted her black gaze from the sheet of directions in front of her and stared at him for a good long minute.

[1.31] Finally she spoke. "Here you are, at last," she said. "I thought you might chicken out."

[1.32] She removed her glasses to focus her stare, then leane forward to hug him, fiercely and quickly. She put the coffee grinder instructions down on the counter and stepped back for a final assesment.

[1.33] ‘You look as tough you went under a truck,’ she said.

[1.34] Griffiths slumped onto the stool. ‘It’s been rough. I’ve been anxious. That’s why I’m hassling you with my problems. Well, Sil, what do you know?’ He shot a big smile in her
direction but felt uneasy already, merely being around her. ‘It’s just like the old days,’ he said.

Chapter 2

[2.1] Within ten minutes Griff had put his problem to Silvana.

[2.2] ‘Do you mind listening?’ he said. ‘I’m at my wits’ end.’

[2.3] Silvana said, ‘No, that’s okay,’ though she didn’t really want to.

[2.4] His tallish, stocky body looked unsafe on the stool next to the counter. His mouth was full of eggs and bacon—on toast and on the house. His dark, one problematically wiry hair now largely departed from the center of his head but the remain was close-cropped to control its galvanised erectness. His face was lined and grooved, showing a character neither strong nor particularly weak. He chomped his food steadily and thoughtfully.

[2.5] ‘I’ve got a house to stay at down in the gully, there,’ he ... suddenly and jerked his head towards Woolloomooloo. ‘Just a day or so.’

[2.6] Silvana murmured something polite.

[2.7] Griff waved a piece of toast. ‘Friend,’ he said out of the side of his full mouth, ‘moving up here from the “Gong. Got the new place but now he’s down south collecting his household. Back in two days.’ He began pushing the toast around the plate, hunting juices. He was anxious to please and felt the pressure, ‘It’s been a long time. I once heard you got married again,’ he said to Silvana, flicking his gaze over to her, then back to his plate.

[2.8] ‘Yes, and divorced,’ Silvana replied. ‘I don’t seem to have grasp.’

[2.9] How about the kid? What’s his name?’

[2.10] ‘He’s in South America. He’s trying o do some good with Indians. Probably get himself shot instead.’

What about you, Griff? What happened to you?

He shrugged. ‘Maried Janet.’

‘Go on. She’s so much youner than you,’ Silvana said.

‘I’m much younger than you,’ Griff said. ‘That’s didn’t seem to matter, at the time.’

‘Five years, that’s nothing. You’e a lot older than her—much more than five years.’ She counted. ‘More like ten.’ She spoke more sharply than she intended, and swatted a fly.

Griff grined, not displeased to locate a crack. ‘We wouldn’t have made it,’ he said. He wiped his mouth with a paper napkin, smiling across at her.

‘What about this letter you want to write? When do you want to do it?’

A small, skinny man had come in. He stood with only his head showing above the counter and asked in a shrill voice for coffee. Silvana put a cup under the coffee dispenser and they all waited, in a taut, stationary group, Griff and the small male starring from Silvana to each other and then back again, while she frothed the milk. She handed the cup to the small man, who went and sat at he window looking out onto Victoria Street. Occasionally he muttered darkly to him.

Griff said, leaning again at his spot, ‘Yeah, the letter. My crisis. Janet’s suspicious. But,’ he added hastily, seeing Silvana’s face, ‘I don’t want to harm this girl. Don’t want to put her down. And I’ve written a dozen letters and I can’t get it right. I’m flummoxed, Silvana. Can’t see what I’m trying to do any more.’ He hunched gloomily at the counter thinking.

‘Why did you maried her, anyway?’

‘Janet?’ he said, annoyed. ‘Janet’s all right. You’ve got to be maried to someone. We do all right.’

‘I’d rather live alone.’
‘That’s okay then, isn’t it? That’s what you’re doing. Or is it? Do I misread the signals? Got a non-husband tucked away in your attic?’

‘No, you read the signal right. I live alone. Up there.’

She waved her hand upwards.

‘Up the wal?’ he said, with angry jocularity.

‘First floor flat, two doors up, this side,’ she replied. ‘I haven’t got a real view, just a bit of a look between two of the new blocks. But it’s a great position. I like being close to everything.’

‘Close to Darlington Road? Old Condom Street? I can’t think why. I notice the transsexuals have a beauty salon across the road.’ He laughed.

‘So? They like to fuss over people. They perm the old pensioners’ hair for ten bucks. What they can find of it.’ Then Silvana said, ‘Why are you in Sidney, anyway? Just for the letter?’

‘No,’ he said hastily, ‘not at all. I have business to attend to Customs business.’

There was a silence. Silvana said, ‘Do tell.’

Griff hesitated. ‘Somebody’s smuggling T-shirts in.’

‘T-shirts,’ Silvana said.

‘We can’t all catch drug smugglers, Silvana, and the cloth are hurting local industry.’

Silvana watched his angry flush rise and recede. He had never liked being insignificant. ‘Oh sure,’ she finally allowed.

Griff said, ‘You don’t get many costumers in here, do you?’

‘Not usually before lunch,’ Silvana said. ‘And not usually after lunch either.’ They laugh
a little, starring at each other. But I get by. It’s enough.’

[2.39] ‘Yeah,’ Griff emulated her easy placating, and straightened his tie.

[2.40] Three more people stumbled out he bright light into the cafe and gathered noisily at a far table. Silvana nodded to Griff and went to serve them. He felt that he, too, had stumbled in. He watched her move around them, her hair wandering about her head, the old sturdy stance. He had almost forgotten.

[2.41] Come on, come on, he chastised himself.

[2.42] ‘I’ll see you a little later, then,’ Griff said, and hesitated once more. ‘I feel I’m imposing on you.’

[2.43] ‘I told you it’s alright. I’ll help,’ Silvana said. ‘But I don’t know what you want to say to her.’

[2.44] ‘Something simple.’

[2.45] ‘Right,’ Silvana said, ‘Like “goodbye”.’

[2.46] ‘Yeah,’ Griff said. ‘I guess so.’

Chapter 3

[3.1] Through lunch Silvana considered, not optimistically, the matter of the letter Griff wanted to write. Silvana never came near to saying what she wanted to say herself.

[3.2] Mary came to work in the afternoon. ‘So,’ she peered at Silvana, ‘a man from your past.’

[3.3] Mary had a lovely pale oval face which reflected the colours of her surroundings. Sometimes this produced a good effect for her face, sometimes not. Not, in the case of Silvana’s kitchen. Mary looked greenish tonight, except for the black rings under her dull blue eyes; a hint that her husband was being troublesome again.
She rolled her sleeve for the washing up, and got to work on Silvana’s life. ‘Why are you going to help him?’ she asked. ‘It’s his privat business.’

The doubt was tantalising. Silvana didn’t want to spend the evening writing a letter with Ross Griffiths. She leaned against te doorway, deep in contemplatingoif other times she’d said yes when she meant no. She drained her half-full glass of gin and tonic and sighed heavily.

Mary reach out a shaky, sdsy hand and took the empty glass. ‘You’re cold.’ She touched Silvana briefly.

Silvana said, ‘It’s my birthday, after all. Why would I spend it with him?’

‘Who else is there?’ Mary asked

‘Hmm, true.’

Silvana held the opinion th the drunken habits of Mary’s husband was the cause of Mary’s fighting stance. Mary always found another point of view to that being offered, sometimes withn moments. She turned now from the sink, tuckd her arms under the bosom—buble-covered, reddened hands at her side, dripping water—and said ‘Never mind about the letter. If you haen’t seen him for years you must have lots to talk to him about. It’ll be fine. Go, for God’s sake. It’s Tuedsay night. Old age is around the corner. We can manage her, nothing happend on Tuyday nights. It’ll be terrific. You’ll have a great time. Don’t do anything I wouldn’t do.’ By now she had wet stainsdown both side of her sweater.

‘I don’t like raking over embers,’ Silvana muttered.

‘What embers? Surely after a long you get dust and sand,’Mary said, she winced at the thought of someone else’s happy evening. To hide her envy, she had brought a bottle of champagne in for Silvana’s birthday. Thought later Mary herself make the remarks that tipped the balance, and quite instentionally.

Silvana went out to the cafe and attended to costumers—two Nordic backpackers who switched from smiling and pointing to garrulous disappointment when she couldn’t serve them
ham, cheese and chocolate sprinkles on rye. Silvana fetched them cheese on rye and hot chocolate, and whistle while she worked, but through her teeth.

[3.14] She had no stomach for taking advice. Mary had shown little talent in running her own life. Her drinker husband drunk her small pay packet and his own as well, when she got one. Mary had been seen in tears often enough, hand buried in the washing-up liquid. Mary had once confessed, with her pale face blank, to a touch of violence on the part of her husband. She also mentioned a fear of the future, from which however there was no escape: her husband called at the cafe each night to bring her home.

[3.15] When it was time to go Silvana called goodbye and launched herself, champagne under her arm, into the dust down Victoria Street. She hesitated a moment between south and north, then turned north, towards her flat.

[3.16] A breeze had risen and was flicking a few shadow leaves and papers here and there. People scurried along. Travellers from the nearby hostel hailed each other in foreign languages. A tardy kid with a school pack was dragging a metal ruler noisily along the iron railings of the terrace on the west side, where the murders had taken place in the past five years. Somebody was playing a record of ‘Pomp and Circumstance’ by an open window.

[3.17] Silvana was adapted to Victoria Street. At dusk it seemed to sit on the rim of the world. She saw it as a substitute, a compensation even, for whatever else there might have been for her. She couldn’t imagine living anywhere else.

[3.18] She thought she’d go home and think for a bit. Ross Griffiths could wait.

[3.19] Silvana could have chosen to stay at home on her birthday. She enjoyed reading, whaching the ABC channel and writing a secret diary of her life. She had the cat and the occasional phone call. She took in homeless friends from time to time but otherwise largely avoided people she had known. She found that falling into disuse was seductive.

[3.20] She had patience for very few. Groves was inexplicably included. This evening he had mooched up again to the counter, as he habitually did several times a day, to where Silvana
leaned against the back shelves waiting to leave. Mary stood in the kitchen doorway, fixing Groves with her baboon scowl.

[3.21] Perhaps it was his reliability that recommended him. His conversation certainly never changed. ‘Hi, Sil. Hi, Mary. Uh. Warmer now till very late. End of winter soon.’

[3.22] He got a coffee on tick. Silvana didn’t even note down the price of his coffee. As she explained to Mary, who dislike generosity, she was just copying the dentist she’d had once, a. Macquarie Street man, who had over a period of three or four years dinked great numbers of teeth and then filled up the resulting holes, for no charge at all. She never knew if he had guessed she was poor and liked playing Robin Hood. Maybe he was simply forgetful. He talked charmingly and topically through all her appointments.

[3.23] ‘Did you dress in rags?’ Mary asked.

[3.24] ‘I didn’t take along my belongings in an old shopping trolley, if that’s what you mean,’ Silvana said, and laughed at Mary’s annoyance.

[3.25] Young Groves had somehow become aware of Mary’s enmity—he was even aware of Silvana’s favour. He jammed a finger through the handle of his free cup of coffee and shot a triumphant look at Mary. Groves was busy trying not to be afraid of her, but he noticed that her evil eye looked slightly blackened. His fearful triumph turned to curiosity, and she turned away.

[3.26] He was much keener to impress Silvana, though she couldn’t say why. ‘I might be getting a job,’ he said to her. He fidgeted with his frayed shirt cuffs, pushed them back under the jacket sleeves. ‘I went for an interview this morning.’

[3.27] ‘That’s good, Groves,’ Silvana said, but Groves had been to many interviews.

[3.28] ‘Of course, my manner puts them off a bit,’ he said, reading her mind.

[3.29] ‘But you wore your best shirt,’ Mary said pitilessly. Groves shuffled off to a far table, balancing his precious coffee in a carefully outstretched hand. Mary smirked. Heads and half-
bodies floated past in the street on the other side of the window. A wind blew.

[3.30] Behind the kitchen curtain Silvana tutted at Mary, who had deep black circles under both eyes, quite obvious at a close inspections.

[3.31] ‘He gets on my nerves,’ Mary said.

[3.32] She picked her way, over empty trays stacked waiting for the pimply youth from the patisserie to pick them up, to the workbench to start the evening chopping. Silvana followed the restack the milk and cream, and sort vegetables and pies ready for the possibility of supper eaters.

[3.33] Then Mary made the eratic moves that helped in the end to change Silvana’s mind. She said, glinting knife suspended over the carrots, ‘When is the last time you got into the cot with a blok away? You’re not getting any younger. Not time to waste.’ The knife cut savagely into the carrots. ‘Musn’t let the chances slip by. Get into it, that’s my opinion. Bald men are supposed to be sexy. If he’s tall and halfway presentable, just a bit bald on top and a bit overweight, like you say, I would’t say no.’

[3.34] Silvana’s face was wreathed suddenly in a big smile. Mary had a knack of contrariness, which mean she often encouraged result that she dissaprove of.

[3.35] Griff was wise to Silvana—he was waiting outside her appartment block.

[3.36] ‘It’s just after six,’ he said in abland, casual tone, ‘and I’ve finished down below for the day. I though you wouldn’t mind if I advanced our meeting time an hour.’

[3.37] She hoisted the bottle of champagne in salute and resignation. She led him up the six front steps and in at the main door. They could hear the closing items of the six o’clock news through the door of a ground floor flat. The swished quitely along the carpeted hallway and clattered up the lino’ed stairs.

[3.38] In the corridor his slightly accusing voice boomed at her back.‘You weren’t going to meet me, were you? You were going to stand me up.’
‘Never could fool you, Griffiths.’ She laughed but she didn’t like his approach much. Too irritable, too familiar, smacking on the intimate.

She inserted her key in the lock. The doo’s hinges creaked. She bulked large at the entrance to her haven, but stood aside.

‘It’s not funny, Silvana,’ Griff said, unobservant, stubborn, thoughtlessly going where he wanted to go. ‘My crisis may be fatal. I have to talk.’

‘I have to drink,’ Silvana said. She moved purposefully towards the kitchen bends. ‘Lots. But as long as I’m still capable I’ll sit and listen as well. But no gory details, you understand. I definitely do not want to get the warp and woof of your troubles.’

She popped the cork of her champagne and poured the frothing, bubbling liquid into tall beakers. The champagne winked and trembled deliciously from the inside the glass. Alcohol was one of the defences. Griff sat poised, pen in hand. ‘What do you think the letter should say?’ he asked helplessly. ‘Reasons? Should I tell everything?’

‘Be brief and to the point,’ Silvana said. ‘Don’t load it up with conscience-stricken excuses.’ Silvana had had a lot of these letters, now she thought about it. ‘Respect her intelligence. She’ll now what you’re saying, don’t worry. She’ll quite understand that goodbye doesn’t mean hello in any sense.’

To postpone the difficulties of communication, Griff inspected the flat. The kitchen was to one side of the sitting room, which sat above, and seemed to hangover, Victoria street and its seeping noise and smells. The bedroom was down a short corridor, with the bathroom. Back in the sitting room again, he noted carpet and sofa, and a record player on a bench. Paper were heaped on a desk. Two long bookshelves hed a tumbling, gritty, mostly unsorted array of books on every topic, hardback and paperback, evidently read but irreverently kept, slammed into the shelves along with magazines and wooden figures. A layer of dust covered it all. He found it all an admirable arrangement.

‘This flat is very nice,’ he called out.
‘Thank you,’ Silvana said, as she came back into the sitting room with two glasses of champagne. ‘I’m glad you approve.’

‘Where does this door go?’ he asked.

‘It’s a broom cupboard,’ she said sinking into a chair at last.

‘Relax. Sit down.’ She pushed a glass towards him. ‘Champagne?’

Polite compliance was not in his nature. He didn’t take the offered glass. ‘Have you got any gin?’ he asked.

‘Good God, Griff,’ she signed, and heaved herself up again and retreated to the kitchen.

‘For example,’ he said, ‘what would the exact start be? ―Dear. . .’? dear what or who? How should I address her? I can’t say “Dear” when you following it with “goodbye”?’

‘Why not just write whatever sounds good in your head?’

‘Good!’ he repeated angrily, clutching the biro tightly. ‘Nothing sounds good. Warmth seems insulting. So does formality. So do humility, friendliness and chattiness.’

‘Look, you’re never going to be her favourite correspondent, so why try?’

‘It’s important. I don’t want to hurt her unnecessarily. She’ll read every sentence, every word.’ He hung his head gloomily. ‘Every comma, every space. How can I start with “Dear”?’

Three gins later he stood at the window, half-drafted later in hand, and started down into the street. He watched a figure lurch harbour-wards and thought about the past. He felt aggressive.

‘How did you mislay your husband?’ he asked Silvana. He ran his finger through the layer of dust on the windowsill, then brushed it hastily against his trousers. ‘I thought you’d settled down for good. I thought you’d given up the wild life.’
‘He’s dead.’

He turned to look at her in surprise.

‘He ran his new Toyota into a tree on the side of the Bathurst Road. During that violent rainstorm in November a couple of years ago, when there were floods everywhere. I’m sure you remember.’

‘More original way to end a marriage than divorce,’ Griff muttered.

‘He sold tractors,’ Silvana said. She sat on the sofa, twirling a foot. Her hand held a big glass with a red stem; it was half full of white wine. ‘He was driving out that night to finalise a big contract. It would have made his career. As it was, I guess someone else’s career was made.’

Griff frowned at her.

She raised her glass mockingly. ‘Just another slippery road,’ she said.

‘Was it a good marriage?’

‘Are we going out to dinner?’

‘Yes,’ he said.

‘Good, then I’ll have just one more of these. Why are you interested in my marriage?’

‘I’m interested in everything you do.’

‘I think I’ll have another two of these,’ she said.

He’d know it was the wrong thing to say. ‘I’m interested in marriage in general,’ he said, trying to recover. He hesitated. ‘And mine in particular. Mine is an example of the frightful marriage.’ He smiled in a slightly craven way and she felt a lurch of sympathy.

But she couldn’t be bothered, she saw. Not like the old Silvana.
She said, ‘Mal was a good person. Honest, capable, hardworking. All the things a girl wants. He gave me present for my birthday. He took my son fishing every Sunday afternoon. He wanted a quite life and I gave it to him. We were happy. I knew I’d be better off marrying Mal instead of you.’

‘A cruel cut,’ he said. ‘Come on. You’ve enough of booze for now. Let’s eat.’

‘She must eat. She loves kalbshaxe,’ the proprietor said nervously, swinging his sweaty moon-face close to Griff. ‘To get in her finger at Silvana. Remembering his old customer Silvana from other drunken nights, the proprietor feared repercussions Griff had not dreamed of. He went on talking but Griff stopped listening. The hot, greasy, smiling globr of a face glowed before him but Griff’s attention was taken by the oppressions of publing eating. A woman not far away wept into her soup while her male companion patted her closed fist with one hand and shaded his eyes with the other. The proprietor, following Griff’s gaze, shuddered and moved on.

Silvana was looking at Griff strangely.

‘What?’ Griff said.

She shook her head. She been thinking about him—memory without desire.

He was increasingly anxious about his worth.

‘I need a drink,’ Silvana said.

‘It was my first marriage that did for me,’ Griff said. ‘What a disaster.’

The kalbshaxe was safely inside them, along with big helpings of herbed and buttered potatoes and a bottle of good wine. Silvana called the waiter over and paid for the meal. Griff insisted of paying the wine.

Silvana began to feel mellow. ‘Let me see,’ she said teasingly, ‘your second wife is Janet. Your first marriage, that was, ah, Georgette. . .Georgiana. . .Georgie? a little, pudgy,
fluffy blonde and you met her at a dance. She went outside with you.’

[3.85] Griff blushed. ‘Yes, that’s correct. We got married within three months. Actually . . .’

[3.86] ‘. . . she was pregnant.’

[3.87] ‘She was. So we had to plunge in at the deep end. If I’d known what a terrible business it was, being married . . .’

[3.88] ‘You’d have shot yourself first,’

[3.89] He was penetrated at last. ‘Stop that,’ she said.

[3.90] He and Georgie used to have dinner parties and invite other compatible couples. They would set the table with a white cloth and silver candlesticks, long-stemmed wine glasses, damask napkins—wedding gifts, all. They served soup and main course and dessert. Around eleven everyone stretched out their legs. Blind drunk, Griff used to trip over the legs on his way to the toilet, or to the kitchen for another bottle. Everyone was pissed.

[3.91] He told Silvana about this.

[3.98] She listened gravely. Once Silvana had longed for just such a life—suburban, mundane, monotonous. It had seemed more inviting than cold family rows over short rations, in Trieste, or the DP camps in Germany or the migrant camps in southern New South Wales. She tried to imagine what Griff was describing. It was probably what she once regretted missing, but she couldn’t tell; her life had left the suburban form alone.


[3.93] He remembered one couple who used to come. They’d had a baby a tear later than Georgie, a kid with blueish, almost transparent skin—they watched Georgie’s child with envy, it’s dark olive complexion and black hair.
‘Do you think ours’ll darken up?’ they had asked in their innocence.

Later the husband was trapped in a terrible disgrace. He had been bedding all the secretaries, before, during and after his wife’s pregnancy, and embezzling money at the same time. The scandal was a charge for after-dinner conversation. ‘What did he do with all the money?’ the men asked each other while the women were in the kitchen; speculating endlessly they downed their beers and guffawed frantically, wishing the errant couple would reappear for close questioning.

Griff said to Silvana, ‘Georgie and I used to sit around half drugged on Sundays, reading the papers. I thought we were doing what everybody else did. I had more money than some. I couldn’t understand what went wrong.’

‘What did go wrong?’ Silvana said.

‘After a while I was impotent. Completely.’

‘Oh, God. I’m sorry I asked,’ Silvana said and hastily grabbed her glass. ‘Have another drink.’

‘No,’ Griff said. He rolled the empty wine glass between his hands. ‘I thought things would get better. They got worse.’

Silvana signaled the waiter to bring them coffee. ‘I’m going to the powder room,’ she said to Griff, and was up and grimly gliding away.

The coffee was excellent; black and strong. Waiting for Silvana to return, Griff watched a waiter by the window drying the hands of a very old German lady who’d spilt something on herself. Her family party was celebrating a birthday and they had a big cake with many candles, making a dangerous blaze in the room—perhaps it was the old girl’s birthday, there were at least eighty candles.

Silvana returned, reminded of her own birthday, and sat down. She and Griff stared at each other. She said, ‘You were always too negative, Griff. Your marriage can’t have been
that bad.

[3.104] ‘Oh, yes, it could. I buried myself in work,’ Griff said. ‘I worked day and night. I did overtime and extra time, Silvana, honestly, trying to forget, trying to make do. I tracked down fishing clubs and golf clubs and I joined them so that when I had spare time I had something to do that took me away from the house. Well, at least, that’s how it seems now. And I took my little kid fishing on Sundays.’

[3.105] ‘When did you see Georgie, then?’

[3.106] ‘Never. Georgie took up dance class and went to a mothers and kids group with the kid and she took up Ancient History at night, at night school. Then, as I understand it, she took up with a guy who used to fish on the beach and hang around the pub—a farm worker, I think he was. He wasn’t always in town anyway.’

[3.107] Silvana had an axe of her own to grind now. She said 'Indeed. This isn't the picture of your marriage that you gave me when we met, Griff. Not at all. You told me you had an open arrangement.'

[3.108] 'How open does it have to be? Don't you think that's open?'

[3.109] 'Yes and no. "Disastrous" would have been a more truthful description.

[3.110] 'Oh well, you and me, we never talked. Anyway, it worked itself out in the end. Georgie and I... we went our... she separate ways

[3.111] 'I know. Let's go. I'd like to stretch my legs a bit.'

[3.112] The old lady's birthday blaze ended with a sudden fizz in the centre of the cake, as they left, not touching.

[3.113] Silvana walked with head down, watching her feet. The spruikers were out along Darlinghurst Road, urging passers-by to come in for cold Scotch and hot crotch. The Paradise Club, they announced, the Den of Delight, the Sheik of Pleasure. A spruiker danced out into the middle of the pavement and boomed in Silvana's ear, "Come in, lovely lady, come in. Plenty of fun for ladies." When Silvana looked at him the spruiker thought he'd scored a costumer. He smiled insinuatingly. 'Why not? You're only young once,' he said. He looked from her to Griff and back.
She shook her head and turned to Griff. 'I want an ice cream, all of a sudden. Something cold.'

'Sure thing,' Griff said glumly. 'Why not?'

He would have preferred a look under the Sheik's flap.

The ice cream parlour stood on the main corner, opposite circular fountain and the police station. Several wan young girls in black fish-net stockings, short shorts and high heels lounged along the footpath, leaning against lampposts and arousing guilty interest in Griff.

Their skin gleamed. Sickly, perhaps, but enticing '

What'll we do now?' he asked Silvana.

'I have to go home,' Silvana replied. 'I have to get up in the morning to open the café.'

'Do you always open up?' Griff grumbled. He concentrated on looking back up the street.

'Nearly always,' she said. She glanced at him, saw his set profile. 'Come on. We can go through the arcade here, and then down the alley to Orwell Street.'

'What's down there?' he asked as they passed a dark and cavernous passage.

'Junkies mostly,' Silvana said. 'In the morning the ground will be covered in needles and vomit.'

He hurried to catch up. 'Junkies! I don't know how you stand it.'

A few minutes later she said, 'This has been a funny birthday.'

Griff was immediately annoyed. He hadn't realised it was her birthday. He remembered she had paid the bill in the restaurant.

'This won't do,' he said, as cordially as he could. They were by now standing on the steps of her block of flats. 'Can I come up for a bit?'

'Not tonight,' Silvana said. 'I feel like being alone. Tell me again, I've forgotten, how long are you in Sydney?'

'Maybe only till tomorrow. Just let me come in for a drink.'

Casting around for reasons he remembered his original purpose and said, 'We still haven't done the letter.'

'Oh, the letter'. Silvana sighed. 'At this hour, the latter?'

Chapter 4
[4.1] Down at the Woolloomooloo docks the Customs inspectors worked hard and sometimes lucratively from a fibro office built onto the side of Wharf Number 2. They attempted to fulfill the obligations of their job with minimum personal risk and maximum personal gain: the sensible approach.

[4.2] ‘Ross Griffiths,’ Griff had said, much earlier in the day, ‘I’m chasing the shirts.’

[4.3] ‘Shirts?’ Officer Hartrup had said. ‘Shirts? He lifted his cap and scratched his silver grandpop hair. ‘Do I know about any shirts?’

[4.4] Griff nodded. ‘Yeah, you do.’ He put his overnight bag neatly beside a desk and hung his cap on a vacant wall peg. ‘I’m up from the south. Didn’t they ring you? I think they did. We heard these shirt would be landed in Kembla off a cargo boat but they never arrived. We thought they might have come here.’

[4.5] Hartrup said, ‘That’s George Smith’s peg. He moved his bulk easily across the cramped space between the two desks, removed Griff’s cap from the peg and handed it to him. ‘Now. You were saying. Shirts.

[4.6] ‘Weren’t you advised?’ Griff said, cap in hand again. ‘Thousands of ‘em, every month, marked as foodstuffs. From China.’

[4.7] ‘Our last haul was twenty boat people and their families,’ Hartrup smiled savagely. ‘And about two hundred thousand dollars worth of heroin they were bringing in, for basic expenses. Ah, let me see, that was yesterday. No, no-o, didn’t see any shirts.’

[4.8] Griff put his cap into his overnight bag.

[4.9] ‘Okay,’ he said. ‘I haven’t had any breakfast. I’ll walk up to the Cross. Then I’ll come back and have a look around if it’s okay with you. Maybe you’ll have an inspiration.’

[4.10] ‘Certainly,’ Hartrup said, showing his teeth again. ‘Always glad to be oblige.’

[4.11] Silvana had reduced her collection of friends. Not deliberately, but by going absorbed
in her cafe, to the exclusion of nights out. The succession of faces, the clatter and the rush of the cafe work, the freedom to retreat from conversations with customers—using demands for food as an excuse—the stimulation of late night, bright light work, made her a new person. People told her strange tales. The life was false; it was high, like a drug. It replaced intimacy; it was a great improvement on personal entanglements.

[4.12] At 11.05 p.m Griff told Sillvana what the big problem of life was; being effective. He was holding a glass aloft and standing flat-footed in the middle of her sitting room. ‘I thought of killing myself. No, seriously, I did. The night you left Wollongong I stayed up all night, and all the following night as well, and I suppose I was half-crazed but I got down my father’s old rifle. I cleaned it and oiled it and loaded it and stuck it in my mouth. Several times. I held it to my head—my chin, you know.’ He demonstrated using a pointed finger. ‘But the idea of the mess. Disgusting. I couldn’t quite.

[4.13] ‘And then the steelworks phone me. They had a lead on a man I’d been watching. So I unloaded the rifle and put it away and went out to check the evidence.’

[4.14] ‘Get your man?’

[4.15] ‘Yes. And a promotion and a raise on the strength of it.’

[4.16] ‘Well, there you are.’ Silvana was glowing from the gin. A good amount of what had been in the bottle at six was now inside her and Griff. ‘And just look at you now,’ she said cheerfully.

[4.17] ‘Those were the good old days when I could still do my job. When there was still a job to do, I suppose. I was damaged.’ His voice rose in sudden indignation. ‘You were heartless. How could you have been so cold? You left without a word.’

[4.18] ‘That day,’ Silvana said, smiling pitilessly, ‘I closed my bank account. I telephone my few friends and said goodbye, I packed my bag and my kid and I got into that old, battered Peugeot and I drove the seventy-five kilometres to Sidney. I came to Sidney, and in Sidney I was going to stay. You had said many times you can’t live here. I refused to live everywhere
else. We had that argument about a dozen times. Are we going to have it again? I need another drink.’

[4.19] And good old Mal was waiting.

[4.20] ’And good old Mal was waiting. What's wrong with that? You expected me to be celibate because you and I couldn't get along? See? I knew we'd argue.'

[4.21] Griff left the middle of the room and sat beside her. 'We won't, I promise,' he said, moving closer as she moved away. 'But I just to have this point out. Why did you leave like that? You didn't say goodbye to me.

[4.22] 'I knew there'd be trouble.'

[4.23] 'I thought we meant something special to each other. You and I were great in bed. It meant a lot to me.'

[4.24] 'What about your letter,' Silvana said, to change the subject.

[4.25] "'Dear Karen,'" Griff read aloud from his notes, '"I'm sorry I can't face you honestly and say what I'm going to say. . ."

[4.26] 'Actually, that should go at the end, the apology,' Silvana said.

[4.26] 'Maybe. Well, wait.' He referred to his notes again. '"... But it seems to me that I'm always saying goodbye to people and I can't face it again."'

[4.28] 'That's "face" twice, Silvana objected.

[4.29] 'I'll fix that later,' Griff said, putting the notes down. 'What worries me is the number of times I've said "I". Already.'

[4.30] Silvana moved from the window and swung half over the couch to see for herself. 'Yes,' she said, 'plenty of "I". What does that tell us?'
'Lord,' Griff muttered. 'I feel a bit ashamed.' He gazed at the sentence which said, 'I have to tell you something about that last night we spent together' and wondered if it would be wiser not to write that. Or write at all. Or phone.'First of all it was because she didn't want me to. Then after a while she did, but I couldn't.' Griff stared stonily at the far wall. 'I couldn't get it up. I went to a doctor and he said that I probably just wasn't sexually interested in Georgie and should try it with somebody else. He suggested that I try a prostitute if I didn't know anyone willing. I never was so shocked in my life, I can tell you. I never went back to him'

'He was probably right'

'Oh, yes, he was right. But eventually I overcame by reluctance by other means.'

Chapter 5

'Where did you meet?' Silvana asked.

'Karen works in the office,' Griff said, 'and she lives down by the railway line with her brothers and sisters.'

Silvana considered the information. 'So where did you and you know, do it?'

He wrinkled his face. "Oh, here and there," he said, annoyed. "Sometimes in the bush, sometimes in the car. A few times in a motel. She wants to get away from that house and all those brothers and sisters. And I don't blame her. The youngest is ten and they all drink. They've filled up their dead parents' bedroom with the bottles. The house stinks like ten dead possums.'

Silvana had nothing to add to that. She stored the piece of information, for later possibly, and changed the subject. 'What did you talk about? Did you talk about her brothers and sisters? Or Janet? Adultery in general? Or the world situation? Alcoholism? I'm just trying to get a fix," she said, in answer to Griff's grunt of impatience, 'on what you need to say to her.' She wondered what she herself could have said to a few of the men in her past. "How did she get so attached to you, for example?"
He shrugged. ‘We fucked a lot,’ he said, hoping that that would put an end to the questions.

Silvana, who was drunk at this point, looked disappointed. Griff smiled. 'You're not so glamorous when you're drunk, Silvana,' he said with some satisfaction.

Griff was standing so close to her he could see the puff of his breath disturb her wispy hair. 'I don't want to force you,' he said, though he was breathing heavily, keen.

Silvana, her skirt halfway down her legs, wobbled and stopped in mid-tug. 'What does that mean?' she said.

Griff was immediately confused. "Maybe it's not such a good idea," he said. "I'm already in over my neck.'

Silvana believed it would be best not to care. She pulled her skirt up again. She thought maybe he was right and they should stick to what they were doing so expertly. They were well on in a finely balanced drunk.

Perhaps food was needed.

Though not particularly interested in the hostess virtues, she went and sorted noisily through her fridge and found cheese and pickles. She loved a good, deep drunk and knew that they would not last without food. Or perhaps things might get nasty.

She stacked the stuff on a plate with biscuits: she found an odd-shaped loaf of bread, cleaner wine glasses, paper napkins, bread and butter plates, knives and a half-eaten block of rich dark chocolate. She dumped all this on the small table in the sitting room, where Griff patrolled restlessly, mulling over several outstanding messes of his life and looking sour.

Silvana went back into the kitchen to check if there was anything else to eat. Thin slivers of veal absent-mindedly left in their wrapping paper had been got at by the cat; the paper was torn, the meat gone.
It was late--well after midnight, maybe after one. Griff and Silvana had each had two cigarettes in the last hour and the air of the apartment was thick with the smell.

They began to recall Silvana's past and half-forgot the food.

"This might be the night our lives change,' Griff said.

‘Wouldn't you like to think so,” Silvana replied quietly.

They sat.

'Under that old tree in the Domain,' Silvana eventually broke the silence, 'I had a blistering row with Victor once. That was a moment when my life took on a new slant. I told him that I had changed my mind and didn't want to marry him. And then I turned and ran down the hill from the Domain so fast I kicked my bum with my heels. I was happy. I thought to myself, I've escaped a terrible life. I felt free. Free and relieved and happy.'Her lined face looked smoother at the memory. 'It was in March, one of those beautiful windy, sunny days--just like today--with the harbour looking so blue and a faint smell of figs. I didn't turn around once. I just kept going till I reached the boarding house, which was a fair way, four streets or more, along from the bottom of the rise. I chanted to myself as I ran, "Goodbye Victor, goodbye Victor."

Even thirty years on she smiled at the very idea of saying goodbye to Victor. She began to roll up a sleeve that had slopped down, and she tapped her empty wine glass. Promptly Griff reached for the bottle to give her a refill.

But, Griff knew, she had married Victor after all. He knew all the key stories of Silvana's life. Victor had come round to the Wooolloomooloo boarding house Silvana was staying in with the mother and sister and all the other discolected, poverty-stricken migrants. He came around with a big bunch of flowers and he and Silvana had made up the quarrel. Silvana's life was too empty already, and Victor took her places in a car, touching her fondling her private parts at intersections until the lights turned green. She was twenty years old and sexually seething.
Griff had heard it all before, chapter and verse, long ago when could offer some comfort for the losses sustained. Long ago, in a pretence of sympathy, he had put his own hand in the places once tempted by Victor, and thus repeated the process.

In the darkened flat with Griff, Silvana now maintained she had been weakened by her deprived life. She was a strong, independent girl before that, she said. For the year and a half in the camp in Germany, she never let the boys touch her. It was better not to, of course. Pregnancy was unthinkable; abortions perilous. But even years after that, on the boat from Naples to Sydney, Silvana had kept aloof--she had been pursued, yes, but she had kept aloof. She repeated her words dizzily, resting her head on her hand.

CHAPTER III

ANNOTATIONS

Translating idiomatic and slang words is not an easy thing to do because there are many things to do: to understand both culture of the source text and the target text and to find the equal idiomatic word in the target language. In addition to idiomatic words, another problem that becomes the difficulty of a translator is slang words. The slang word is a word formed by the culture or cultural influence of a particular group. Therefore, the word slang includes a word that is not so formal that not everyone understands the meaning of a particular slang word.

A. Slang translation

Sometimes a word in a particular language does not have an equivalent in another language. A language also has different word selection in writing and speaking. It is all possible because while speaking, we have different language levels, formal and informal. Slang is a language...
that is not intended for writing because of its informal feature. Therefore, the meaning of such slang word is quite difficult to be understood because it is created by the influence of a culture in a particular society. Therefore, to translate those foreign terms, it should be used various ways. Translating slang word has some difficulties as the concept of source text is not related to the target language, the terms in the source text have different meanings in the target language, or the lack of certain terms or so-called hyponym and any other difficulties dealing with the lexical and meaning.

For translation at word level, Mona Baker has eight strategies, among others translation by more general word, translation by more neutral / less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated word, translation by omission, and translation by illustration. However, only three strategies are used in translating slang words in this translation project, those are translation by paraphrase using a related word, translation by more general word, and translation by cultural substitution.

1. Translation by paraphrase using a related word

The use of this strategy is if the meaning of a word is deemed less well understood by the target reader so, it is translated into slightly different words but has the same meaning. In addition, if the word contained in the source language is higher and less natural when it applied to the target language.

In the table 3.1, it shows the process of translating the slang word "down south" to barat daya kota Perth.

Table 3.1
Down south :: barat daya kota Perth

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<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.7</td>
<td>Griff waved a piece of toast. ‘Friend,’ he said out of the side of his full mouth, ‘moving up here</td>
<td>Griff melambaikan selembar roti bakar. ‘Seorang kawan,’ ia berkata dari samping luar mulutnya yang penuh, ‘pindah kesini</td>
</tr>
</tbody>
</table>
from the ‘Gong. Got the new place but now he’s **down south** collecting his household. Back in two days.’ He began pushing the toast around the plate, hunting juices. He was anxious to please and felt the pressure, ‘It’s been a long time. I once heard you got married again,’ he said to Silvana, flicking his gaze over to her, then back to his plate.


‘**Down south**’ is a term that used by Australian who live in the city of Perth to refer to the place or area in the south-west of the state underneath Perth (Slang Dictionary). Those places are Busselton, Dunsborough, and Margaret River. It is a slang although it consists of more than one word. However, it is not an idiom because the form of this word is unstructured. In contrast to the idiom that has a provision in the combination of the word. Instead of translating it into ‘**di barat daya**’, it was translated into ‘**di barat daya kota Perth**’ because the target reader may not understand what **di barat daya** actually means since they do not know the location and what kind of place it is. The strategy used in this translation is translation by paraphrase using a related word by Baker. The reason why this strategy is used is because the target reader could easily understand about the location of the ‘**down south**’ itself since there is no word related to that term in the target language. By translating it with related word which is **barat daya kota Perth**, the target reader would figure out where the exact location is because at least they have a benchmark which is Perth so, they would know that the ‘**down south**’ is a place near the city of Perth.

By using the paraphrase using related word strategy, the translation of the “**down south**” based on the table 3.1 become more natural because the choice of language can be in accordance with the target language. By that way, target readers can be easier to understand the context in the text.
2. Translation by more general word

This is one of the most common strategies used to handle non-equivalent word types. This happens because the terms contained in the source language are very unfamiliar and the meaning is not implied at all, so the general word in the target language is used.

In the table 3.2, there is a process of translating a slang word “spruikers” to *sales*.

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.113</td>
<td>The Paradise Club, they announced, the Den and Delight, the Sheik of Pleasure. A spruiker dance out into the middle of the pavement and boomed in Silvana’s ear, ‘Come in, lovely lady, come in. Plenty of fun for ladies.’ When Silvana looked at him the spruiker thought he’d scored the customer.</td>
<td>Paradise Club, mereka menukarkan, Den and Delight, Sheik of Pleasure. Seorang sales menari-nari di tengah trotoar dan menggelegar di telinga Silvana, 'Masuklah, wanita yang cantik, masuklah. Banyak hal-hal menyenangkan untuk wanita.' Ketika Silvana menatapnya, sang salesman mengira ia telah berhasil mendapatkan pelanggan.</td>
</tr>
</tbody>
</table>

‘Spruiker’ is an Australian slang word means ‘person who harangues to prospective customers’ (Slang Dictionary). Spruiker is someone who try to persuade people to try or to buy something. Sometimes they do it in a dishonest and exaggerated way (Macmillan Dictionary). In the target language, usually people call spruiker as a ‘sales’, that in English it means salesman. ‘Sales’ is person who are in charge of offering a product to people so they want to use or buy that product to increase the sale of the product. Therefore, a *sales* usually has good communication skills because they have to be able to talk and adapt to people of various traits. Eventhough ‘spruiker’ does a dishonest way to promote their product, it does
not mean that a *sales* does it so. The strategy used in this translation is translation by more general word by Baker. This strategy is used because in the target language, there is no specific word which really represent the word ‘spruiker’ itself. However, the basic thing of a ‘spruiker’ and a ‘sales’ do are the same which is persuading people to try or to buy such kind of product.

The use of translation by more general word strategy is expected to make it easier for target readers to understand the content of the text. By using this strategy, words that are difficult to understand can be easily understood because they can be changed to be a more simple word and in accordance with the target language.

3. Translation by cultural substitution

This strategy is used when there is a cultural word in the target language equivalent to that of the source language. Those terms usually have different form and meaning but have the same impact or effect to the target readers so they can identify something familiar with their culture.

Table 3.3 shows the process of translating the idiomatic expression of slang word “garbos” to *tukang sampah*.

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.2</td>
<td>Leaves sprouted on the spindly branches of the plane trees, and bird chattered behind the leaves. A rubbish truck crashed slowly along under the canopies of trees as athletic garbos fed it from bulging tins. The otherwise fresh air carried a faint tang of restaurant refuse and</td>
<td>Daun-daun tumbuh di cabang-cabang pohon dan burung-burung berceloteh dibalik dedaunan. Sebuah truk sampah perlahan berhenti di bawah kanopi pepohonan ketika seorang tukang sampah mengisinya dari kaleng yang besar. Udara segar membawa bau samar dari restoran dan pemabuk yang</td>
</tr>
</tbody>
</table>
‘Garbos’ is an Australian slang word. ‘Garbos’ is an abbreviation of ‘garbage collectors’. This slang word can be folded because of the habits of Australian people who always abbreviate some words. ‘Garbos’ also means garbage bins but in this context it means ‘garbage collector’ or in Bahasa Indonesia ‘tukang sampah’. ‘Garbos’ and *tukang sampah* have the same meaning which is people who are in charge of cleaning the road, collecting and disposing garbage. Although there is no explanation that 'garbos' also cleaned the road, but the basically, their task was to collect and dispose garbage. The strategy used in this translation is translation by cultural substitution by Baker. The use of this strategy is to let the target readers know that the word garbos is used by Australian because they like to abbreviate words into the more simple one so, it can be said that most of Australian called a garbage collector as ‘garbos’ than ‘garbage collector’ itself. While in Indonesia, most people called ‘garbos’ as ‘tukang sampah’.

Translation by cultural substitution strategy is intended so that the translation can be in accordance with the target reader culture. By that way, the translation will not look like a translated text because some of the content contained in the text matches the target reader culture.

Slang translation requires more knowledge of the culture contained in the source text. By that way, any slang word can be translated well because the origin of the creation of the word has been well understood.

A. Idiom translation

A word can sometimes stand alone and has a lot of meaning, while sometimes a word must be combined with other words to have its own meaning. The combined word is referred to as an idiomatic word. Usually an idiomatic word cannot easily understood by the reader, so the reader should look for a little more information about it. However, these words are not easily combined. There are some restrictions so that the words remain meaningful. There is very rarely a word appears by itself, it usually arises because of the influence of other words. However, in combining one word with another word, there are some rules such as the
determiner should not exist after the noun. Actually it’s not a rule, but rather a pattern in the language. In this theory, lexical pattern are divided into two: collocation and idiom. Collocation is a combination of words that are combined or strung together and have an implied meaning because they are meant to appear simultaneously. While idiom is a combination of words which means not implied and sometimes unexpected. The word idiom is usually a parable or an allusion.

For translation of the idiomatic word, Mona Baker has four strategies, among others translation with similar meaning and different form, translation with similiar meaning and form, translation by paraphrased, and translation by omission. From the four strategies only two are used except omission and translation with similar meaning and different form.

1. Translation by paraphrase

Translation by paraphrase is the most common way to use in translation. This strategy is used if there is no match term in the target language so, the translator used words that are not match to what is on the source language. However, the paraphrased term helped the readers better at knowing the meaning.

Table 3.11 shows the process of translating the idiomatic expression of “have no stomach” to tidak bisa.

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.4</td>
<td>His dark, one problematically wiry hair now largely departed from the center of his head but the remain was close-cropped to control its galvanised erectness. His face was lined and grooved, showing a character neither strong nor particularly weak.</td>
<td>Rambut gelapnya, yang dulunya kusut, sekarang sebagian besar rontok dari bagian tengah kepalanya tetapi sisanya dipotong cepak untuk mengontrol berdirinya rambut. Wajahnya bergaris dan berlekuk, menunjukkan karakter yang tidak</td>
</tr>
</tbody>
</table>
‘Close-cropped’ is an idiomatic phrase because it could not be translated word by word to understand the meaning. Collins Dictionary defines ‘close-cropped’ as ‘cut very short’. It deals with either hair or grass but in this case it refers to the hair. The strategy used in this translation is translation by paraphrase by Baker. The reason why this strategy is used is because there is no equal word in the target language. In the text, 'close-cropped' means 'dipotong cepak' because it is about Griff cut very short the rest of his hair that did not departed. Perhaps it was aimed so that the departed part of the hair can be disguised by cut short the remaining hair that does not departed. Cepak has the same meaning with ‘very short haircut’. They call it cepak because it refers to a soldier’s haircut which is very short and almost bald and it has similiar meaning with the ‘close-cropped’ in this context. Another reason why it was translated into dipotong cepak rather than 'dipotong pendek sekali' is because in the target language, hair that is 'dipotong pendek' is not always almost bald, while hair that 'dipotong cepak' is definitely almost bald. By applying translation with similiar meaning but disimiliar form strategy, the translator translated ‘close-croped’ into dipotong cepak because most people of the target language use dipotong cepak instead of dipotong pendek sekali in describing hair.

Thus, the use of translation by paraphrase strategy does not change the meaning of the idiom word in the source text. However, it translates into a different form (not an idiom word). This strategy will slightly alter the original style of writing in the source text but, it will really assist the target reader in understanding the content of the text. Sometimes some idiomatic words do not always have an equivalent in the target language so, the translator should be a little more effort to find a matching word on the target text.

Table 3.5 shows the process of translating the idiomatic expression of “blind drunk” to mabuk berat.

Table 3.5

<p>| Blind drunk :: | mabuk berat |</p>
<table>
<thead>
<tr>
<th>Chapt./ Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.90</td>
<td>He and Georgie used to have dinner parties and invite other compatible couples. They would set the table with a white cloth and silver candlesticks, long-stemmed wine glasses, damask napkins—wedding gifts, all. They served soup and main course and dessert. Around eleven everyone stretched out their legs. <strong>Blind drunk</strong>, Griff used to trip over the legs on his way to the toilet, or to the kitchen for another bottle. Everyone was pissed.</td>
<td>Ia dan Georgie biasa mengadakan pesta makan malam dan mengundang pasangan serasi lainnya. Mereka akan meletakkan meja dengan kain putih dan tempat lilin perak, gelas anggur bertangkai panjang, serbet damask - hadiah pernikahan, semuanya. Mereka menyajikan sup dan hidangan utama dan makanan penutup. Sekitar sebelas orang mengulurkan kaki mereka. <strong>Mabuk berat</strong>, Griff pernah tersandung kaki saat menuju toilet atau ke dapur untuk mengambil minuman lagi. Semua orang kesal.</td>
</tr>
</tbody>
</table>

‘**Blind drunk**’ is an idiomatic phrase means ‘heavily alcohol intoxicated’ or ‘extremely drunk’. ‘**Blind drunk**’ is actually the situation when people consume an alcohol but they did not know about certain type of alcohol that caused them drunk (Urban Dictionary). In the target text, blind drunk means ‘mabuk berat’ or extremely drunk. It could be seen in the text where Griff got stumbling as he walked because he was extremely drunk. People who just get a little drunk will probably not be like that. KBBI defines **mabuk** as a condition where there is a decrease in mental and physical ability because of the influence of alcohol. So, **mabuk berat** means people is extremely drunk because they consume too much alcohol. Extremely drunk causes people to be unconscious or even difficult to balance their body while walking. The strategy used in this translation is translation by paraphrase by Baker. This strategy is used because **mabuk berat** has the same meaning as ‘blind drunk’ because both explain about a condition when people are extremely under the control of alcohol.

Translation by paraphrase strategy is used in addition to facilitate the target readers in
understanding the content, it also facilitates the translator in expressing the meaning of a word that does not have a match word in the target language. Using translation with similar meaning but dissimilar form strategy, the translator can freely choose words in translating the text without prejudice or alter the real meaning of the word.

Table 3.6 shows the process of translating the idiomatic expression of “stretch legs” to *jalan-jalan*.

<table>
<thead>
<tr>
<th>Chapt./ Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
</table>

‘Stretch legs’ is an idiomatic phrase, it means ‘to walk around and loosen leg muscles after sitting down or lying down for a time’ (Free Dictionary). In the target language, it was translated into *jalan-jalan*. It translated that way because ‘jalan-jalan’ has the same meaning as ‘walk around’. Usually people ‘jalan-jalan’ to relieve muscle tension after doing something for so long. Beside, *jalan-jalan* also means doing a little exercise to make our body fresh or even means travelling. However, in this case, *jalan-jalan* means ‘walk around’ to relieve muscle tension. In the text, Silvana invited Griff to 'stretch her legs' because they had talked in a restaurant for a long time. Perhaps the reason Silvana wants to 'strech her legs' is because she feels stiff and saturated after sitting for a long time. The strategy used in this translation is translation by paraphrase by Baker. The reason why it is translated that way is because ‘jalan-jalan’ is a common word that used in day-to-day conversations of the target reader to express their desire to walk for a while after stay for so long or feel bored.

Using translation by paraphrase strategy makes the translation look more natural without being impressed as a translation text because it looks like the style of the target reader's own language. So, when reading it, the target reader will not discover the peculiarity
of a word because by using this strategy, the translation style will be close to the everyday language of the target reader.

Table 3.7 shows the process of translating the idiomatic expression of “cast around for” to berusaha mencari alasan.

<table>
<thead>
<tr>
<th>Paragraph</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.131</td>
<td>Casting around for reasons he remembered his original purpose and said, ‘We still haven’t done the letter.’</td>
<td>Berusaha mencari alasan, ia pun teringat tujuan awalnya dan berkata, 'Kita masih belum menyelesaikan suratnya.'</td>
</tr>
</tbody>
</table>

‘Cast around for’ is an idiomatic phrase means ‘to search for or seek something by looking randomly or in many places’. It refers to something or someone. In the text above, Griff tried to find an excuse to keep him in touch with Silvana by tried to discuss the letter that Silvana herself almost forgot. Therefore, ‘cast around for’ here refers to something and not someone because the thing that Griff looking for is a reason. In the target language, it was translated into berusaha mencari alasan which has the same meaning as ‘search for something’. In the source text, accidentally it is not explained what Griff is looking for, therefore the author translates it that way so the reader could know what Griff is looking for in this context. The strategy used in this translation is translation by paraphrase by Baker. The reason why this strategy is used is because by translating it that way, the target reader would easy to understand the meaning of the sentence since it is natural and the meaning is clear.

By using translation by paraphrase strategy, words that are difficult to understand or less informative can be translated into more informative and easily understood by the reader. Surely this will slightly change the style of the author's language because it can not be translated with the same form, which is idiomatic word. The advantages of using this strategy
are more targeted to target readers because it is very help them to understand the text.

Table 3.8 shows the process of translating the idiomatic expression of “the old days” to waktu dulu.

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.34</td>
<td>Griffiths slumped onto the stool. ‘It’s been rough. I’ve been anxious. That’s why I’m hassling you with my problems. Ell, Sil, what do you know?’ He shot a bg smile in her direction but felt uneasy already, merey being around her. ‘It’s Just like the old days,’ he said.</td>
<td>Griffiths duduk ke atas bangku. ‘Ini telah menjadi sulit. Aku telah menjadi gelisah. Itulah mengapa aku menganggumu dengan masalah-masalahku. Jadi, Sil, apa yang kau tahu?’ Ia tersenyum lebar ke arahnya tetapi merasa belum nyaman, hanya berada di dekatnya. ‘Ini seperti waktu dulu,’ katanya.</td>
</tr>
</tbody>
</table>

‘The old days’ is an idiomatic phrase means ‘time in the past’ (Free Dictionary). It also means a long time ago, especially a time you remember as being good or happy or a time in the past, before things changed (Macmillan Dictionary). In the target language, ‘the old days’ has the same meaning as waktu dulu eventhough it does not explain whether it was a happy or good time but it is about time in the past. Nevertheless, the waktu dulu here states about the happy time in which Griff and Silvana are still together and happy. They felt that happiness once more when they met again after so long. The theory used in this translation is translation by paraphrase by Baker. The reason why this strategy is used is because it is more casual and people uses it for their daily conversation instead of zaman dahulu. Zaman dahulu seems too formal for this term so, waktu dulu is the perfect words because zaman dahulu is more often used in the beginning of old short stories than in everyday conversations.
The use of translation by paraphrase strategy can also anticipate words that are too formal if translated into the target language. Using this strategy, the translator can select a word that better matches the situation in the source text so that when it is translated it does not look different in the target text. This strategy prevents the translation from being unnatural.

Table 3.9 shows the process of translating the idiomatic expression of “chicken out” to ketakutan.

<table>
<thead>
<tr>
<th>Chapt./ Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.31</td>
<td>Finally she spoke. &quot;Here you are, at last,&quot; she said. &quot;I thought you might chicken out.&quot;</td>
<td>Akhirnya ia berbicara. ‘Disini kau, akhirnya,’ katanya. ‘Aku pikir mungkin kau ketakutan’.</td>
</tr>
</tbody>
</table>

The word ‘chicken out’ is an idiomatic word because if it translated into Bahasa Indonesia word by word, according to this context, it would be non sense so, it might have another meaning that could not be translated word by word. This idiomatic words means ‘to decided not to do something because of afraid’ or in Bahasa Indonesia memutuskan untuk tidak melakukan sesuatu karena takut. In the target language, it is translated into ketakutan. In the target language, ketakutan is a reaction about something that makes a person feel in danger. In the text above, it tells Silvana's suspicion of Griff because he never come to meet her all this time. She thought Griff was afraid to meet her. So, 'chicken out' was translated into ketakutan because it simply explain Griff's fear for not seeing Silvana for a long time. The strategy used in this translation is translation by paraphrase by Baker. This strategy is used because this word can really represent the real meaning of the 'chicken out' itself, because both has the same point which is feel scared.

A long definition of a word makes it difficult to be understood by the reader. Therefore, the use of translation by paraphrase strategy is also used to shorten words that are too long, so in the target text it could be shorter without reducing its meaning. By making it
shorter, of course the target reader will also easier to understand the information contained in the text, because the longer a sentence the more time needed to understand it.

Table 3.10 shows the process of translating the idiomatic expression of “have no stomach” to tidak bisa.

Table 3.10
Have no stomach :: tidak bisa

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.14</td>
<td>She had no stomach for taking advice. Mary had shown little talent in running her own life. Her drinker husband drank her small pay packet and his own as well, when she got one. Mary had been seen in tears often enough, hand buried in the washing-up liquid. Mary had once confessed, with her pale face blank, to a touch of violence on the part of her husband. She also mentioned a fear of the future, from which however there was no escape: her husband called at the cafe each night to bring her home.</td>
<td>Ia tidak bisa menerima saran. Mary telah menunjukkan sedikit bakat dalam menjalani hidupnya sendiri. Suaminya yang pemabuk juga meminum paket murah kecil dan miliknya sendiri, saat ia mendapatkannya. Tentu saja Mary sering menangis, tangannya tercelup dalam cairan pembersih. Mary pernah mengaku, dengan wajah pucatnya yang kosong, kekerasan dari suaminya. Dia juga mengatakan ketakutannya akan masa depan, yang bagaimanapun tidak ada jalan keluarnya: suaminya menelepon ke kafe setiap malam untuk menyuruhnya pulang.</td>
</tr>
</tbody>
</table>

‘Had no stomach for’ is an idiomatic phrase means ‘be unable to tolerate’. This idiomatic word refers to the appatite or relish of people about something (Free Dictionary). In this case, ‘had no stomach for’ is about Silvana’s dislike for an advice. It was translated to tidak bisa in the target language rather than the actual meaning which is ‘tidak dapat menoleransi’. It is because tidak bisa is easier to be understood by the target reader since it is
simple and natural. The strategy used in this translation is translation by paraphrase by Baker. This strategy is used if the translator has difficulty translating a word or phrase into the target language because it is difficult to find the right words. Therefore, it is permissible to use their own words to represent the meaning of a word or phrase from the source language. This strategy is also used if the use of idioms is less suitable in the context of certain sentences, so it is better to use non-idiomatic words. This strategy is used because there is no equal idiomatic phrase in the target language and it is more suitable to use another word which can describe the meaning of the source text. Although the translation might be not accurate to the real meaning, but the target reader would be easier to understand the meaning of the sentence. After all, in this context, it is inappropriate to use an idiomatic word in the target language so it translated that way for the sake of naturalness as well.

Translation by paraphrase strategy helps the target reader understand the context contained in the source text because by using this strategy, words that the reader may find difficult to understand can be changed to be an easier one. This strategy may also allows the translator to write the definition of a word in the source text rather than translate it. Usually the word translated using this strategy is a word that requires explanation to be understandable to the target reader.

Table 3.11 shows the process of translating the idiomatic expression of “have an axe to grind” to *punya pendapat yang harus dikatakan*.

**Table 3.11**

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.107</td>
<td>Silvana had an axe of her own to grind now. She said, ‘Indeed. This isn’t the picture of your marriage that you gave me when we met, Griff. Not at all. You told me you</td>
<td>Silvanapunya pendapat yang harus dikatakan sekarang. Ia berkata, Memang. Ini bukan gambaran pernikahanmu yang kau ceritakan saat kita bertemu, Griff. Tidak semuanya.</td>
</tr>
</tbody>
</table>

|
‘Have an axe to grin’ is an idiomatic phrase, it means ‘to have a personal motivation or selfish reason for saying or doing something’ or ‘to have a strong personal opinion about something that you want people to accept and that is the reason why you do something’ (Free Dictionary). In the target text it was translated into punya pendapat yang harus dikatakan. It is actually just simple words from the actual meaning which is memiliki motivasi pribadi dan alasan yang egois untuk mengatakan atau melakukan sesuatu. Both has the same meaning. The difference is just the length of the words. In the text, Silvana expressed her opinion about Griff's inconsistency about his marriage. Griff once said that he was very open to plans in his marriage even though the fact is not. Therefore, Silvana then reveals her opinion that was more like a protest to Griff. The strategy used in this translation is translation by paraphrase by Baker. This strategy is used to avoid a too long and uneasy to understand sentence that will cause less natural and difficulty for the target reader. Actually it is fine to use a long translation based on the real meaning in the target language, but if there is a short and understandable words, it is better to use that in order to make the target reader easier to catch the meaning of the sentence.

Translation by paraphrase strategy allows translators to shorten or even extend the meaning of a word, with the aim to get an easier and understandable translations. By paraphrasing the meaning of a word, it will make words that is too long to be simpler.

Table 3.12 shows the process of translating the idiomatic expression of “powder room” to belakang.

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.101</td>
<td>Silvana signaled the waiter to bring</td>
<td>Silvana memberi isyarat kepada pelayan</td>
</tr>
</tbody>
</table>
them coffee. ‘I’m going to the powder room,’ she said to Griff, and was up and grimly gliding away.

Powder room is an idiomatic word means ‘the ladies’ restroom in a public place, especially a restaurant’ (Collins Dictionary). There is bathing facilities such as lavatory or sometimes there are only mirror and rest area so, it is usually used by woman just to fix their makeup or outfit. In the target language, usually people called ‘powder room’ as a ‘toilet’, but sometimes when they want to go to the toilet, they will say belakang (back) instead of ‘toilet’. It because usually a toilet or a bathroom are placed on the back side of a building whether it is house or in other buildings such as restaurant or nightclub. The strategy used in this translation is translation by paraphrase by Baker. This is by far the most common way of translating idioms when an equal idiomatic word cannot be found in the target language or when it seems inappropriate to use idiomatic language in the target text because of differences style of writing of the source and target languages. This theory is used because the ‘powder room’ is not translated into the real meaning in the target language which is ‘toilet’ but it translated into belakang. It was translated that way to adapt to the culture of the target readers so that they would more enjoy their reading as it suits their culture.

Thus, beside to shorten the word, translation by paraphrase strategy also helps to accordance the translation result on the target text with the language often used by target readers. By that way, the target reader will not find any difficult words that will make the translations stiff.

Table 3.13 shows the process of translating the idiomatic expression “stamping ground” to tempat-tempat kenangan.
He wondered if going back to old stamping grounds was wise.

“Ia bertanya-tanya apakah kembali ke tempat-tempat kenangan adalah bijaksana.”

‘Stamping ground’ is an idiomatic word means a place or area that someone is very familiar with and where they like to spend time (Cambridge Dictionary). It also means a place where people often hang out or where people can be found (http://www.word-detective.com/2014/11/stamping-stomping-grounds/). In this case, 'stamping ground' is more like a place where a person spend time in their past time. As in the text above, Griff is looking at old places where he often spends his time in the past. He realized that these places have now changed a lot. In the target language, it was translated into tempat-tempat kenangan which means memorable places. It translated that way because tempat-tempat kenangan can represent the definitions of the 'stamping ground' above although the words are quite simple. The strategy used in this translation is translation by paraphrase by Baker. This strategy is used because the definition of ‘stamping ground’ is to long and so many, and there is no equal idomatic word in he target language. ‘A place where people like to spend time’ is paraphrased into tempat kenangan because places where people often spend time in the past usually have its own memories. Therefore, it translated into a shorter but understandable word to keep the translation natural and simple.

By turning it into a simpler word, of course it expected to make the translation becomes natural and easier to be understood by the reader. The use of translation by paraphrase strategy is very necessary because words that have too long meaning will make the reader needs more time to read it.

Table 3.14 shows the process of translating the idiomatic expression “to get feet” to ke keadaan normal.

<table>
<thead>
<tr>
<th>Chapt./Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.29</td>
<td>He wondered if going back to old stamping grounds was wise.</td>
<td>Ia bertanya-tanya apakah kembali ke tempat-tempat kenangan adalah bijaksana.</td>
</tr>
</tbody>
</table>

Table 3.14

To get feet :: ke keadaan normal
1.19 Groves settled onto the only stool at the counter and said: "Well, they were charging two hundred dollars for the course of treatment--just vitamin shots and a kind of overhaul to get them on their feet again and another hundred for massage and something else, I forget what.

The words 'to get them on their feet' is an idiomatic phrase because this word cannot be translated word by word. This words has several meaning such as 'to get to normal financially, medically, mentally, etc' (Free Dictionary). In this context, ‘to get them on their feet’ explain about the mentally term. As we know that in the text above, it talks about the cost to restore a person's mentality after they experience drug addiction. In the target text, it translated into kembali ke keadaan normal or in English it means ‘back to normal situation’. The strategy used in this translation is translation by paraphrase by Baker. This strategy is used because these words translated differently from the real meaning but still make sense. It happend because if these idiomatic words translated according to the original structure, it would be a little bit too long and less natural. Another reason why it is translated that way is because without having to describe 'back to normal condition from mental illness’, the target reader are already understand if it is about the mental illness, because the text above is clear enough to explain the main problem.

Some sentences have a long meaning. Sometimes without using the full meaning of a sentence, the reader can already understand it because it can be seen in the context contained in the text. Therefore, translation by paraphrase strategy is very helpful to shorten the translation without reducing the information from the text itself.

Idioms are words which meaning is not implied, therefore, the use of strategies to
translate idioms requires precision as every word of idiom has a different way of translation.

2. Translation with similar meaning and form

This strategy is used when there is an equal idiomatic word in the target language to that of the source language. The idiomatic word must have a similar meaning and form.

Table 3.15 shows the process of translating the idiomatic expression of “around the corner” to *sudah didepan mata*.

<table>
<thead>
<tr>
<th>Chapt./ Par.</th>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.10</td>
<td>If you haven’t seen him for years you must have lots to talk to him about. It’ll be fine. Go, for God’s sake. It’s Tuesday night. Old age is <em>around the corner</em>. We can manage here, nothing happened on Tuesday nights. It’ll be terrific. You’ll have a great time. Don’t do anything I wouldn’t do.’ By now she had wet stains down both side of her sweater.</td>
<td>Jika kau sudah tidak bertemu dengannya selama bertahun-tahun, pasti banyak hal untuk dibicarakan dengannya. Tidak apa-apa. Pergilah, demi Tuhan. Ini Selasa malam. Usia tua <em>sudah didepan mata</em>. Kita bisa mengaturnya di sini, tidak ada yang terjadi Selasa malam. Ini akan menjadi hebat. Kau akan bersenang-senang. Jangan melakukan apa pun yang tidak ingin aku lakukan.’ Saat ini kedua sisi swaternya basah bernoda.</td>
</tr>
</tbody>
</table>

‘Around the corner’ is an idiomatic phrase means ‘not far away’ or ‘going to happen soon’ (Free Dictionary). In this case, it refers to the time so the meaning is ‘going to happen soon’ and in the target language it means *akan segera datang*. In the text above Mary suggests Silvana to approve Griff’s invitation for having dinner on Silvana's birthday. The phrase 'around the corner' describes the old age that will soon come to Silvana. Therefore, Mary
advised Silvana not to waste the opportunity while Silvana still had a chance to do so, before she became old. *Sudah di depan mata* has the exact meaning as in the source text. In the target language, it also included as an idiomatic phrase (http://kbbi.kata.web.id/sudah-di-depan-mata/). In KBBI, ‘sudah di depan mata’ means ‘sudah dekat’ (already near) or ‘hampir datang’ (almost coming). It has the same meaning as the idiom in the source text which is very good because by translating it with an equal idiomatic phrase, it means not changing the writing style of the source text. The strategy used in this translation is translation with similar meaning and form by Baker. The use of this strategy is if in the target language there is an equivalent idiomatic word with the same form as the idiom in the source language. This strategy is used because ‘sudah di depan mata’ has exactly the same meaning as ‘around the corner’.

The use of translation with similar meaning and form strategy, it does not change the writing style of the original author because the idiom words contained in the source text are translated in the same form in the target text. By that way, the translation will not look like a translated text because there is no change between the content in the text source and the target text.
CHAPTER IV

CONCLUSION AND SUGGESTION

The slang and idiomatic expression cause their own difficulties in the translation process. That is because these two types of words are sometimes incomprehensible at one reading. A translator needs to find information about those slang and idiomatic expression to be able to know the exact meaning.

A. CONCLUSION

The idiomatic and slang words do not have to be translated according to the actual meaning in the source language, but rather by selecting some of the terms that fit to the culture of the target language and then translating them according to the equivalent words. A translator's knowledge of the culture of the two languages will be helpful in the process of translating idiomatic and slang words and will affect the translation result. The result of a translation that is not much different from the original work will be very good because it means the translator does not change the style of the author.

In addition to understanding both cultures of the language, it is important to review some of the strategies in idiom and slang translation. Using multiple idiom and slang translation strategies, translation will be more accurate as it is in accordance with the provisions of the strategy. The use of such strategies is also helpful to the translator because basically the idiomatic word should be translated into an idiomatic word as well. If in the target language there is no idiomatic word that has the same meaning, there must be an equivalent non-idiomatic word. This is done in order not to change the original taste of the work. In this thesis, the author analyzed the idiom and slang words contained in Heather Falkner's *Up All Night* novel. The strategies used in translating idiomatic expression are by Mona Baker's idiom and slang translation strategy in her book In Other Word. From the study that has been done in translating idiom and slang words in *Up All Night* by Heather Falkner, it can be concluded that most of the idiomatic word types in the book are idiomatic words that have no equivalent in the target language. Therefore, the most widely used strategy in this research is translation with similar meaning but different form and also translation by
paraphrase. While there is only one idiom word that has an equivalent in the target language.

Not much different from the idiom, slang is a language that may not be known to everyone. Therefore, slang translation also requires different strategies to be easily understood by target readers. Meanwhile, there are only three slang words contained in the book and those three are translated using different strategies in order to suit the culture of the target language. In translating slang words, Mona Baker strategies are used since it suits the slang terms of the book. Those strategies are translation by paraphrase using related word, translation by more general word, and translation by cultural substitution.

B. SUGGESTION

Translating a literary work is not an easy thing to do. There are many factors and things that a translator must do in order to make the translation work nice and readily accepted by the target readers. In addition to the translation process, another process that must be done when writing the thesis is doing a study. A translator must really understand the source language and the target language. By understanding both language, the translator can also understand the culture of the two languages easily, which would facilitate him in translating literary works. By that way, the results of the translations will fit the target reader culture and that is very useful for the target readers. In addition, a translator should also be able to convey the content of a work in a good language and understandable to the target reader so that they will easier to receive the information contained in the literary work.

In addition to translators, literary translation is also very useful for students who want to learn about translation. Especially with regard to idiomatic and slang words. By learning and translating idiomatic and slang words, students will have new vocabularies in learning English and will also know more about the culture of the source text. It is because slang is a word created by the influence of such culture. As well as idiomatic expression because the translation of idiom should be culturally appropriate to the target reader in order to produce a good and understandable translation result.

The last suggestion is for researchers who want to do research on the same theme. By this study, it is expected that this can also help researchers who conducted a research on
idiomatic and slang words. By that, the researchers can get the inspiration and some informations from this thesis.

Finally, by knowing some of the strategies used in translating slang and idiom, it will be useful for us as beginners to achieve good results in translating idiomatic and slang words since idiomatic and slang words is not something easy in translation and there are many steps to be taken to translate it to get a good translation.
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Salatiga August 3, 2018
Linda Juwitaku

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GLOSSARY

ABC  The American Broadcasting Company (ABC) television network is an American commercial broadcast television network that is a flagship property of Disney–ABC Television Group, a subsidiary of the Disney Media Networks division of The Walt Disney Company. The network is headquartered on Columbus Avenue and West 66th Street in Manhattan, New York City.

Champagne  is a type of sparkling wine and type of an alcoholic drink produce from grapes grown in the Champagne region of France.

Domain  is an area of control or a sphere of knowledge.

DP camp  The Displaced Persons camp or DP camp is a temporary facility for displaced persons. The term is mainly used for camps established after World War II in Germany, Austria, and Italy, primarily for refugees from Eastern Europe and for the former inmates of the Nazi German concentration camps.

Nordic  A native of Northern Europe
Overdose on a drug.

Peugeot is a French car manufacturer, part of Groupe PSA.

Toyota is a Japanese multinational automotive manufacturer headquartered in Toyota, Aichi, Japan.

Wollongong informally referred to as "The Gong", is a seaside city located in the Illawarra region of New South Wales, Australia. Wollongong lies on the narrow coastal strip between the Illawarra Escarpment and the Pacific Ocean, 82 kilometres (51 miles) south of Sydney.

Woolloomooloo is a harbourside, inner-city eastern suburb of Sydney, Australia.

Ooloo