

CHAPTER I

INTRODUCTION

1.1 Background

Narrative broadly refers to the representation of a series of events, real or imagined, organized into a meaningful sequence. As H. Porter Abbott (2008) defines in *The Cambridge Introduction to Narrative*, “Simply put, narrative is the representation of an event or a series of events” (p. 13). Narratives help humans make sense of the world and communicate experiences, often by organizing actions, characters, and time into cohesive stories. Fiction, a form of imaginative narrative, allows readers to immerse themselves in constructed realms, explore diverse perspectives, and develop empathy. Mar et al. (2006) found that “fiction print-exposure positively predicted measures of social ability, while non-fiction print-exposure was a negative predictor. The tendency to become absorbed in a story also predicted empathy scores” (p. 694–712). With that being said, *Omniscient Reader’s Viewpoint* (ORV), a Korean fantasy novel by SingNSong (2018) is the focus of this study. The English edition serves as the source language (SL), and the Indonesian edition as the target language (TL).

This study examines what type of narration from source language to target language, particularly using Gérard Genette’s (1980) concept of focalization from *Narrative Discourse: An Essay in Method*. Focalization describes how the narrator’s knowledge is limited or extended relative to characters, determining “who tells” and “who sees” within the story. Genette states, “By focalization I

mean a restriction of ‘field,’ that is, a selection of narrative information with respect to what was traditionally called omniscience” (p. 189). He identifies three types: zero (omniscient), internal (character-bound), and external (observable action) focalization. In *Omniscient Reader’s Viewpoint*, the narrator often holds omniscient focalization, knowing more than the characters themselves. For example, “*He didn’t know, but Yoo Joonghyuk had already made his decision*” where the narrator is aware of Yoo Joonghyuk’s intentions unknown to Kim Dokja. When such narration is translated, shifts can occur in how focalization is conveyed, and these shifts often align with the application of specific translation procedures.

As Peter Newmark (1988) explains in *A Textbook of Translation*, there are 16 translation procedures, “that occur when the translator reproduces the message of the original text in the target language in conformity with the current norms of the target language, since the source language and the target language may appear dissimilar in terms of perspective” (p. 88). That being said, it is one of the type, ‘modulation’ which allows changes in viewpoint or expression to better suit the target language and culture.

SL: “Kim Dokja had **never once** felt fear until that moment”

TL: “*Kim Dokja **tidak pernah** merasa takut hingga saat itu.*”

Though seemingly literal, the original intensifier “never once” is simplified to “*tidak pernah*,” rather than the stronger “*tidak pernah sama sekali*,” illustrating modulation at work. With different kind of text will also add different kind of translation procedure to help perceiving the focalization. Building on

these concepts, this study explores how translation procedures influence narrative function.

Using Genette's theory of focalization and Newmark's translation procedures as frameworks, both helps analyze on how translation can affect narrator authority and the reader's perception of the story that contributes to understanding the intersection between narration and translation, shedding light on how meaning and storytelling transform across languages. Therefore all characters discussed such as Kim Dokja and Yoo Joonghyuk are fictional and referenced solely for academic purposes.

1.2 Limitation of the Problem

The analysis focuses on translation procedures that affect or change the narrative perspective, specifically in parts showing focalization based on Gérard Genette's theory. The data consist of selected samples from Volume 1 of *Omniscient Reader's Viewpoint* in both English and Indonesian. In this section, the narrative mainly follows Kim Dokja's viewpoint. When the narrative uses the voice of the 'system' or 'higher beings', zero focalization is conveyed through these voices intentionally, not as an oversight.

The study applies Peter Newmark's translation procedures namely Transposition, Modulation, Reduction, Through-translation, and Cultural Equivalence but only to segments related to Focalization. This study does not cover adaptations of *Omniscient Reader's Viewpoint* into other media like comics, webtoons, or films, nor does it consider wider cultural or editorial changes outside the scope of textual translation.

1.3 Research Questions

1. What types of focalization occur in the *Omniscient Reader's Viewpoint* from English to Indonesian?
2. How are the translation procedures employed in *Omniscient Reader's Viewpoint* from English to Indonesian according to Peter Newmark's theory?

1.4 Objective of the Research

1. To analyze the types of focalization occurring in the translation of narration in *Omniscient Reader's Viewpoint* from English to Indonesian.
2. To identify the translation procedures employed in translating the narration in *Omniscient Reader's Viewpoint* from English to Indonesian based on Peter Newmark's theory, and analyze their impact on the narrative consistency in the target language.

