CHAPTER I

INTRODUCTION

This Chapter Present the background of translating Crime And Punishment, Significances of translation,Method Translation And Teory of translation

1.1 Background of Crime and Punishment

When the first installment of Crime and Punishment appeared in the Journal Russian Messenger in January of 1866, its debt-ridden author, Fyodor Mikhallovich Dostoyevsky, had not yet finished writing the novel. However, even before the entire work had appeared in serial form, the novel was a public success. Early Russian readers and critics recognized that, artistically and socially, Crime and Punishment was one of the most important novels of its time, and it was widely discussed. On the surface, Crime and Punishment is the story of a murder, set in the city of St. Petersburg, then the Russian capital. It is not, however, a murder mystery: we know the murderer's Identity from the very beginning. Moreover, although Dostoyevsky depicts the crime and the environment in which It takes place with great realism, he is more interested in the psychology of the murderer than in the external specifics of the crime.

Like many of the great nineteenth-century novelists, Dostoyevsky often uses a series of incredible coincidences to move the plot forward. Nonetheless, the story takes on a compelling life of its own. Dostoyevsky's use of parable and of dream sequences is also original and remarkable. Furthermore, Dostoyevsky creates a gallery of memorable characters, including the proud and tormented ex-student Raskolnikov and his two murder victims; the drunken civil servant Marmeladov and his daughter, the meek prostitute Sonya, whose love helps to redeem Raskolnikov; Raskolnikov's devoted sister, mother, and best friend (Dunya, pulkheria Aleksandrovna, and Razhumikhin); Dunya's scheming suitor Luzhin and the sinister Svidrigailov; and the canny police investigator, Portiry Petrovich. Finally, beyond its powerful plot and colorful characters, Crime and Punishment

is marked by its insightful treatment of several major themes. Among other things, the book is an expose of social conditions in nineteenth-century Russia, a satirical analysis of liberal and radical politics, and a religious call for redemption through

suffering. As an intensely dramatic study of the nature of good and evil, it is commonly considered the quintessential Russian novel.

1.2 Significance of Translating

The translation this book provides many benefits not only about language but a lot of knowledge that we can learn from this novel Crime and Punishment

1.3 Theory of Translation

Newmark (1988:5) . in his book A Textbook of Translation: Translation is to express the meaning of a discourse in another language such as the discourse intended by the author

1.4 Method of Translation

1. **Word-for-word translation:**

In which the SL word order is preserved and the words translated singly by their most common meanings, out of context.

SL: So you are the fiance

TL: Jadi kamu adalah tunanganya

2. **Literal translation:**

In which the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.

SL :Would not got living like that

TL :Tidak akan terus hidup seperti itu

3. **Faithful translation:**

It attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures

SL Fair haired girl

Tl Gadis berambut adil

4. **Semantic translation:**

which differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.

SL ; They haven't a shadow of doubt

TL: mereka tidak memiliki bayangan keraguan

5. **Adaptation:**

which is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

SL I am not ill

TL Saya tidak sakit

6. **Free translation**:

it produces the TL text without the style, form, or content of the original.

SL Do you know the details

TL apakah kamu tau detailnya

1. **Idiomatic translation:**

it reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

SLI know , I know!

TL Aku tahu aku tahu

8. **Communicative translation:**

 it attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership

SL That all this must be ended today

TL bahwa semuanya harus diakhiri hari ini