

Revealing Human and Machine Translation Differences through Annotation

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ABSTRACT

This study aims to provide an annotated translation of figures of speech in the short story “You Perfect, Broken Thing” by C.L. Clark in *Uncanny Magazine* Issue Thirty-Two and to examine the translation strategies applied in human and machine translation. The data were analyzed using a descriptive qualitative and quantitative method. The main theory applied is Chesterman’s (2016) translation strategies, focusing on syntactic and semantic strategies. A total of 61 expressions were categorized into three types of figures of speech: 30 metaphors, 14 idioms, and 17 paradoxical sentences. These expressions were examined along with their translation processes. The result shows that human translation applies semantic strategies in all of metaphors, idioms, and paradoxical sentences, and syntactic strategies in metaphors (33,3%), idioms (64,2%), and paradoxical sentences (64,7%). Meanwhile, machine translation applies semantic strategies in metaphors (66,7%), idioms (66,3%), and paradoxical sentences (35,3%), and syntactic strategies in metaphors (66,7%), idioms (35,7%), and paradoxical sentences (100%). This shows that human translation is more dominant in applying semantic strategies (100%) that prioritize the translation in contextual meaning. In contrast, machine translation is more dominant in applying syntactic strategies (68.85%) that tend to keep the source text’s structure.

Keywords: *annotated translation, figure of speech, machine translation, translation strategies.*

INTRODUCTION

Translation is important to understand literary works from different cultures. According to Chesterman (2016), “translation is a representation of how the translator sees the source text: ‘sees’ also in the sense of ‘understands, interprets’” (p. 115). Newmark (1988) also defines translation as “a craft consisting in the attempt to replace a written message or statement in another language” (p. 7).

However, there are some elements that might be difficult to translate. Therefore, people use machine translation to get faster translation and to ensure that they understand the content of the literature correctly. However, in translation, the process behind it is just as important as the result. A technique to better comprehend the process of translation is annotated translation. According to Williams and Chesterman (2002), “a translation with commentary (or annotated translation) is a form of

introspective and retrospective research where you yourself translate a text and, at the same time, write a commentary on your own translation process.” (2002, p. 7). Nunan (1992) defines “Introspective is the process of observing and reflecting on one's thoughts, feelings, motives, reasoning processes, and mental states with a view to determining the ways in which these processes and states determine our behavior” (1992, p. 115). He further explains that retrospective refers to “the mental action in which subjects think back on some time after the event under investigation has taken place” (pp. 116, 124).

Machine translation (MT), different from computer-aided translation or machine-aided human translation (MAHT), refers to a fully automated process in which computer software is used to translate text from one natural language to another (Okpor, 2014, p. 159). One of the well-known examples of machine translation is Google Translate. According to Boitet et al. (2009, as cited in Li et al., 2014), Google Translate is an automatic machine translation service that converts written text from one language to another, either directly or by using English as an intermediary language. Google Translate supports hundreds of languages and is popular among people around the world. Students, travelers, and even professionals are now using Google Translate for an efficient and fast translation. Although it can be useful for understanding content in general, its translations are not always precise, particularly for complicated text or literary content.

According to Newmark (1988), one of the challenges in translation is translating metaphors. He defines metaphor as “any figurative expression: the transferred sense of a physical word; the personification of an abstraction; the application of a word or collocation to what it does not literally denote, i.e., to describe one thing in terms of another” (p. 104). This study employs original metaphors, which, based on Newmark (1988), (a) “contain the core of an important writer's message, personality, and comment on life,” and though they may carry cultural elements, they “must be transferred neatly”; and (b) “are a source of enrichment for the target language,” even though “many more metaphors could have been transferred” (p. 112).

Another challenge in translation is translating idioms. According to Baker (2011), an idiom is a fixed pattern of language that allows little or no flexibility in form and often conveys a meaning that cannot be deduced from its individual components (p. 67). Similarly, Newmark (1988) and Larson (1984) emphasize the non-literal and cultural nature of idioms and point out the challenge that translators seeking equivalency in the target language. Because of these characteristics, idioms must be carefully translated to maintain the meaning in the target language.

The following challenge in translation is translating paradoxical sentences. According to Norrick (1989), “paradox is a fairly frequent figure of speech in which an initial contradiction resolves itself into a consistent proposition at some higher level” (p. 511). For example, “This is the beginning of the end”. This type of sentence can be challenging to translate because it requires an awareness of the source language's context, culture, and style in order to preserve the paradoxical meaning in the target language.

Given the preceding context, the aim of this study is to provide an annotated translation from English as the source language into Indonesian as the target language of figures of speech in the form of metaphors, idioms, and paradoxical sentences found in an English short story entitled “You Perfect, Broken Thing” by C.L. Clark in *Uncanny Magazine* Issue Thirty-Two, and to compare the result of human translation and machine translation. This study also identifies and analyzes the translation strategies utilized in both versions, using Chesterman's (2016) translation strategies. By comparing human translation with machine translation, this study aims to reveal how human and machine translation strategies differ semantically and syntactically and which strategies are most dominant in both versions of the translation.

LITERATURE REVIEW

Several studies have been done to investigate the comparison of human and machine translation.

Jabbar and Hilman (2024) evaluated the quality of translations produced by machines as opposed to human using translation methods and procedures by Newmark and translation shifts by Catford. This study revealed that the most accurate translation method was human translation, with an average score of 2.74. Then, Haseeb, Sajid, and Abbasi (2025) compared the translation quality of machine translation vs. human translation using Nida's equivalence theory and relevance theory by Sperber & Wilson. This study examined the evolving roles of MT and HT in the contemporary translation landscape and their potential implications for language professionals, technology developers, and end-users. However, neither of these studies includes an annotated translation.

Furthermore, Mahardika (2025) focused on the annotated translation of Hastings and Meyer's *No Rules Rules: Netflix and the Culture of Reinvention* from English into Indonesian using Newmark and Chesterman's translation theories. This study revealed the translation challenges in totaling 40 annotated items and provided solutions through introspective and retrospective methods. Machmud and Hilman (2022) also provided an annotated translation of seven artists' song lyrics. This study found that trope change (semantic strategy) and scheme change (syntactic strategy) are mostly used in analyzing the data. However, neither of these studies includes a comparison between a human translation and a machine translation. Therefore, this study aims to fill the gap by applying annotated translation to a literary text containing figures of speech, such as metaphors, idioms, and paradoxical sentences, and comparing the results of human translation with machine translation and the translation strategies applied by both versions.

THEORETICAL FRAMEWORK

This study uses the theory of translation strategies by Chesterman (2016), which identifies translation strategies such as syntactic strategies (literal translation, loan & calque, transposition, unit shift, phrase structure change, clause structure change, sentence structure change, cohesion change, level shift, and scheme change), semantic strategies (synonymy, antonymy, hyponymy, converses,

abstraction change, distribution change, emphasis change, paraphrase, trope change, and other semantic changes), and pragmatic strategies (cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, other pragmatic changes). Chesterman (2016) stated, "...there are other kinds of translation memes, too: translation strategies are also memes. They are memes, that is, insofar as they are widely used by translators and recognized to be standard conceptual tools of the trade." (p. 85). In order to maintain a clear focus on how figures of speech are translated in terms of structure and meaning in the target language, this study limits its analysis to syntactic and semantic strategies.

METHODS

The method applied in this study is descriptive qualitative and quantitative. These methods are used in order to allow a thorough examination of the translation process, particularly in identifying and analyzing the translation strategies employed in both human and machine translations, and also to find out which strategies are most dominant in both versions of the translation. The source of data for this study is a short story titled "You Perfect, Broken Thing" by C.L. Clark in *Uncanny Magazine* Issue Thirty-Two (2020). The data presented in this study are three metaphors, three idioms, and three paradoxical sentences. Data collection employs a documentation approach that includes collecting texts that contain figures of speech. Each text is classified based on its category, metaphors, idioms, and paradoxical sentences to be annotated. The analytical process occurs in several distinct processes: the annotation process. The researcher translates the data in SL (English) to the TL (Bahasa Indonesia), referring to the strategy categories from Chesterman (2016) as the main theory, supported by theories from Larson (1984), Molina and Albir (2002), Baker (2011), and Newmark (1988). The comparison process: the researcher collect translation results from machine translation (Google Translate). The results are analyzed using the same theory as for human-annotated data. Furthermore, the researcher compares the strategies used by both versions to

discover which strategy is dominantly applied by human and machine. Several dictionaries were used when analyzing the data. English–Indonesian Dictionary by John M. Echols and Hassan Shadily (2006), Kamus Bahasa Indonesia (2008), The Concise Oxford Dictionary of Current English (1919), Pocket Oxford English Dictionary (2005), Longman Dictionary of Contemporary English (2003), Urban Dictionary, The Cambridge Thesaurus (1993), and Tesaurus Bahasa Indonesia (2008).

RESULTS AND DISCUSSION

Results

This section presents the results from the data analysis. The analysis examines the strategies applied by human and machine when translating figures of speech from English (Source Language) to Bahasa Indonesia (Target Language). Based on the short story entitled “You Perfect, Broken Thing” by C.L. Clark in *Uncanny Magazine* Issue Thirty-Two containing figures of speech, a total of 61 data are categorized by type of figure of speech: 30 metaphors, 14 idioms, and 17 paradoxical sentences were identified along with their translation processes. There are 9 data presented in this discussion. The result is summarized in the table below:

Table 1. Figurative expressions

No.	Data	Figurative Expression
1.	When I leave the kill floor, my legs are wasted.	Metaphor
2.	I’m a goddamn orchestra.	Metaphor
3.	Every day we train, though, we pull the disease a little closer to us.	Metaphor
4.	...when we have to hit the dirt and drag ourselves to the finish line.	Idiom
5.	“...not my circus, not my monkeys...”	Idiom
6.	“Go easy on her.”	Idiom
7.	Training accelerates the disease, but it makes us stronger, faster,...	Paradoxical Sentence

8.	What good is this body if I can help no one else?	Paradoxical Sentence
9.	The house should feel too quiet, like the blood’s been let out of it, but it doesn’t.	Paradoxical Sentence

The data are codified as follows: SL for Source Language, ST for Source Text, TL for Human translator, TT for Target Text, and MT for Google Translate.

M/001/YPBT/S002/L001

1. The letter **M** means the category of data, which can be Metaphor (M), idiom (I), or Paradoxical Sentence (PS).
2. The number **001** is the sequence of the data.
3. The letters **YPBT** stands for the short story “**You Perfect, Broken Thing**”
4. The code **S002** shows the segment of the data found in the short story.
5. The code **L002** shows the specific line within a segment of the data found in the short story.

Original Metaphor

- (1) M/001/YPBT/S001/L001

SL: When I leave the **kill floor**, my legs are wasted.

TL: Begitu aku meninggalkan **ruang penyiksaan** itu, kakiku seperti lumpuh.

MT: Saat aku meninggalkan **tempat pemotongan hewan**, kakiku terasa lemas.

The metaphor “...**kill floor**...” from the SL is translated into “...**ruang penyiksaan**...” in TL, which cataphorically refers to “I’m so far gone that I have to win the cure.” (segment 1, lines 8-9). Foley & Hall (2003) explained, “...to refer something later in the sentence is known as cataphoric reference” (2003, p. 328). This is translated by using **trope change, (a)(ii) ST trope X → TT trope X, Chesterman’s semantic strategy**. Chesterman (2016) explained, “The TT trope is of the same type as the one in the ST but is not semantically identical, only related.” (p. 102). The phrase “...**kill floor**...” is used in the SL as a metaphor to describe the hard training area. The character is seen limping towards the dressing room after an intense training session, denoting “I can’t

stand anymore, but I know if I sit, I'll never get back up." (segment 1, lines 1-2). The translation "...*ruang penyiksaan*..." still preserves the sense of a location of suffering by changing it to a culturally distinct picture of horror instead of using the slaughterhouse metaphor, mainly because it is context-specific, lively, and not a clichéd or lifeless usage. Further, Newmark (1988) stated, "Original metaphors, in the widest sense, (a) contain the core of an important writer's message, his personality, his comment on life, and though they may have a more or less cultural element, these have to be transferred neat;..." (p. 112). Larson (1984) noted that idiomatic translations utilize the natural forms of the receptor language, both in grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it was written originally in the receptor language (p.16).

MT translated the metaphor "...*kill floor*..." to "...*tempat pemotongan hewan*...". Eisnitz (1997), in her book *Slaughterhouse*: ...*kill floor* is used to refer to the part of the abattoir where the slaughtering process takes place (p. 144). Thus, MT does not translate accurately within the context of the text. It can be seen that MT used **trope change, (c) ST trope X → TT trope Ø, Chesterman's semantic strategy**, where figurative element is dropped altogether (2016, p. 103). The SL uses metaphor, but the TL uses a non-metaphorical form.

(2) M/002/YPBT/S004/L027

SL: I'm a goddamn orchestra.

TL: *Aku benar-benar sebuah orkestra yang utuh—setiap bagian tubuhku, dari otot hingga napas, bekerja seirama yang nyaris sempurna.*

MT: *Aku orkestra sialan.*

The metaphor "I'm a goddamn orchestra" from the SL is translated into "*Aku benar-benar sebuah orkestra yang utuh—setiap bagian tubuhku, dari otot hingga napas, bekerja seirama yang nyaris sempurna*" which anaphorically refers to "Each contraction of my lats pulls me higher and my biceps thrill at their strength. My legs forget their fatigue,..." (segment 4, lines 25-26). Foley & Hall (2003) explained, "Referring back in a text to a previously mentioned item is known as anaphoric reference" (p. 328). The metaphor in the TL implies that everything is functioning in unison, with each component (like

musical instruments) contributing to a flawless performance, by comparing the speaker's entire being (body, breath, and coordination) to an orchestra. This highlights beauty, intricacy, harmony, and possibly power. Furthermore, Newmark (1988) stated, "Original metaphors, in the widest sense, (a) contain the core of an important writer's message, his personality, his comment on life, and though they may have a more or less cultural element, these have to be transferred neat;..." (p. 112). According to The Concise Oxford Dictionary of Current English (1919), "orchestri'na (-ena), n. An elaborate kind of barrel-organ meant to **give orchestra-like effect**" (1919, p. 574). Thus, this translation applies **trope change (a)(i) ST trope X → TT trope X, Chesterman's semantic strategy**. Chesterman (2016) explained, "The TT trope is the same trope in terms of its lexical semantics. In the case of a metaphor, for instance, both tenor and vehicle (in the sense of Richards 1936) would be preserved." (p. 102). The metaphor is preserved in the TL, and the metaphorical images in SL and TL are semantically identical. The word "...*orchestra*..." in SL is translated into "...*orkestra*..." by using **loan, Chesterman's syntactic strategy**. Chesterman (2016) explained, "This strategy covers both the borrowing of individual items and the borrowing of syntagma." (p. 92). In addition, the translation also applied **emphasis change, Chesterman's semantic strategy** to translate "...*goddamn*" in SL to "...*benar-benar*..." in TL. Chesterman (2016) explained, "This strategy adds to, reduces, or alters the emphasis or thematic focus, for one reason or another." (p. 101). The word "goddamn", according to Urban Dictionary, means "a combination of 'God' and 'damn' used together as a form of exclamation..." (Urban Dictionary, n.d.)

However, in SL, "goddamn" is a form of emotional state that the character expresses awe on how his body parts interact together. Thus, the word "...*goddamn*..." which carries a negative connotation, is translated as "...*benar-benar*...", which sounds more natural. According to Tesaurus Bahasa Indonesia (2008, p. 59), '*benar-benar* adv *'amat, sangat*' While Tata Bahasa Baku Bahasa Indonesia (TBBBI) (2017, p.437) '*amat, sangat*' belongs to "*Keterangan kualitas adalah keterangan yang menyatakan kadar sesuatu yang dibicarakan. Keterangan kualitas ditandai dengan agak, amat, paling, sangat, atau terlalu.*" (A qualifier of quality is

a modifier that expresses the degree of something being discussed. It is usually indicated by words such as somewhat, very, most, extremely, or too). The translation also applied **amplification in translation techniques by Molina & Albir**. Molina & Albir (2002) explained, “Amplification: to introduce details that are not formulated in the ST: information, explicative paraphrasing” (p. 510). In the TL, there is an addition of “...*yang utuh—setiap bagian tubuhku, dari otot hingga napas, bekerja seirama yang nyaris sempurna*,” that does not appear in the SL. It refers to the depiction of how the body interact together.

MT translated the metaphor “I’m a goddamn orchestra” to “*Aku orkestra sialan*”. The translation is accurate in terms of the structure in the ST. However, MT lacks clarity in conveying the meaning based on the context. It can be seen that MT applied **trope change, (a)(i) ST trope X → TT trope X, Chesterman’s semantic strategy**. Chesterman (2016) explained, “The TT trope is the same trope in terms of its lexical semantics.” (p. 102). MT also applied **loan, Chesterman’s syntactic strategy**. Chesterman (2016) explained, “This strategy covers both the borrowing of individual items and the borrowing of syntagma.” (p. 92). The word “orchestra” is translated to “*orkestra*” which is a loan word with a change in spelling. In addition, MT also applied **borrowing in translation techniques by Molina & Albir** as supporting theory. Molina & Albir (2002) explained, “To take a word or expression straight from another language.” (p. 510)

(3) M/003/YPBT/S001/L030

SL: Every day we train, though, **we pull the disease a little closer to us**.

TL: *Meski setiap hari kita berlatih, kita justru membuat penyakit itu semakin mendekat.*

MT: *Namun, setiap hari kami berlatih, kami menarik penyakit itu sedikit lebih dekat kepada kami.*

The metaphor “...we pull the disease a little closer to us” from the SL is translated into “...*kita justru membuat penyakit itu semakin mendekat*” in TL. This is translated by using **trope change (c) ST trope X → TT trope Ø, Chesterman’s semantic strategy**. Chesterman (2016) explained, “Here the figurative element is dropped altogether.” (p. 103). “...we pull the disease...” in SL is a metaphor.

Disease cannot be pulled like a physical item. However, the metaphor implies that exercising too hard brings one closer to the danger or risk of sickness itself, as it cataphorically refers to the next sentence, “We, me and Shell and the others, take a calculated risk to train for the Race.” (segment 1, line 31). Foley & Hall (2003) explained, “...to refer something later in the sentence is known as cataphoric reference” (p. 328). This line belongs to the original metaphor since it personifies the illness in a vivid way and is creative and context-specific. Quite precisely, the personification metaphor (*penyakit itu semakin mendekat*) is preserved in this version. Although it sounds a little more natural in Indonesian, the metaphor that the illness actively approaches is retained. Additionally, Newmark (1988) stated, “Original metaphors, in the widest sense, (a) contain the core of an important writer’s message, his personality, his comment on life, and though they may have a more or less cultural element, these have to be transferred neat;...” (p. 112). The translation also applied **emphasis change, Chesterman’s semantic strategy**. Chesterman (2016) explained, “This strategy adds to, reduces, or alters the emphasis or thematic focus, for one reason or another.” (p. 101). The translation adds emphasis by using the words “...*justru*...” and “...*to us*” in the SL, which are not translated in the TL. According to Kamus Inggris - Indonesia, “...*pull*...” means 1 *tarikan*,...to give s.t. a p. ‘*menarik*’ (Echols & Sadily, 2006, p. 455). According to Kamus Bahasa Indonesia (2008) *menarik* v means *menghela (supaya dekat,...)* (p. 1633). Therefore, the translation also applied **paraphrase, Chesterman’s semantic strategy**. Chesterman (2016) explained “TT version that can be described as loose, free, in some contexts even undertranslated.” (p. 101). Instead of translating it to “*menarik*,” it is translated to “*membuat...mendekat*.” As a supporting theory, the translation applied **modulation in translation techniques by Molina & Albir**. Molina & Albir stated, “To change the point of view, focus, or cognitive category in relation to the ST; it can be lexical or structural” (2002, p. 510).

MT translated the metaphor “...we pull the disease a little closer to us” in SL into “...*kami menarik penyakit itu sedikit lebih dekat kepada kami*” in TL. It can be seen that MT applied **literal translation from Chesterman’s syntactic strategy**. Chesterman defines “I define this rather loosely, as

meaning maximally close to the SL form, but nevertheless grammatical.” (2016, 91). MT translates word for word as “...we...” translated to “...kami...” (Echols & Shadily, 2006, p. 640), “...pull...” translated to “...menarik...” kb. 1 *renggutan, tarikan, penghelaan* (on a rope, wire), to give s.t. a p. *menarik/menyéntakkan*. (Echols & Shadily, 2006, p. 455), “...disease...” to “...penyakit...” (Echols & Shadily, 2006, p. 186). For supporting theory, MT also uses **literal translation in translation techniques by Molina & Albir**. Molina & Albir stated, “Literal translation. To translate a word or an expression word for word” (2002, p. 510). However, MT fails to translate the metaphor because literal translation does not fully convey the metaphor’s intended meaning within the text.

Idiom

(4) I/001/YPBT/S001/L033

SL: ...when we have to **hit the dirt** and drag ourselves to the finish line.

TL: ...*saat kita harus menengkurap* dan menyeret diri kita ke garis akhir.

MT: ...*saat kita harus menginjak tanah* dan menyeret diri ke garis akhir.

The idiom “...hit the dirt...” from the SL is translated into “...menengkurap...” in TL. According to the Longman Dictionary of Contemporary English, **hit the dirt/the deck** *informal* means ‘to fall to the ground in order to avoid something dangerous’ (2003, p. 771). According to Kamus Bahasa Indonesia (2008), ‘*menengkurap*’ means *v merebahkan diri dng muka menghadap ke bawah*’ (2008p. 1680). Thus, the translation strategy applied is **trope change (c) ST trope X → TT trope Ø, Chesterman’s semantic strategy**. Chesterman (2016) explained, “Here the figurative element is dropped altogether.” (p. 103). The translation eliminates idioms (tropes) in the ST and translates them into literal or non-figurative expressions. The translation also applied **unit shift, Chesterman’s syntactic strategy**. Chesterman (2016) explained, “A unit shift occurs when an ST unit is translated as a different unit in the TT” (p. 93). “...hit the dirt...” is a phrase that is translated into a word “...menengkurap...”. This translation also aligns with **translation by omission of entire idiom by Baker**. Baker (2011) stated, “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.” (p. 85). The meaning of the context is preserved, but the idiom in SL is not.

MT translated the idiom “...hit the dirt...” in SL to “...menginjak tanah...” in TL. According to the Kamus Bahasa Indonesia, *injak v, menginjak v* means *1 memijak; meletakkan kaki di atas* (2008, p. 589). This translation eliminates the idiom from the SL. The translation “...menginjak tanah...” does not communicate the idiomatic meaning in the context. It can be seen that MT uses **trope change, (c) ST trope X → TT trope Ø, Chesterman’s semantic strategy**, where figurative element is dropped altogether (2016, 103). It also appears that the translation method MT uses is **literal translation by Newmark**, in which “the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.” (1988, p. 46). However, MT fails to translate idiom because literal translation does not fully convey the metaphor’s intended meaning within the text.

(5) I/002/YPBT/S005/L009

SL: “...not my circus, not my monkeys ...”

TL: “...*bukan urusanku...*”

MT: “...*bukan sirkusku, bukan monyetku...*”

The idiom “...not my circus, not my monkeys...” consisting of six words in the SL is translated into two words “...*bukan urusanku...*” According to Urban Dictionary, “not my circus, not my monkeys” means “it’s got nothing to do with me, and I’m not really interested anyway” (Urban Dictionary, n.d.). The translation strategy applied is **distribution change, Chesterman’s semantic strategy**. Chesterman explained, “This is a change in the distribution of the ‘same’ semantic components over more items (expansion) or fewer items (compression)” (2016, p. 100). As a supporting theory, the translation also applied **communicative translation by Newmark**. He explained, “Communicative translation 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.” (1988, p. 41).

MT translated the idiom “Not my circus, not my monkeys” in SL to “...*bukan sirkusku, bukan monyetku*...” in TL. It can be seen that MT applied **literal translation, Chesterman’s syntactic strategy**. Chesterman defines “I define this rather loosely, as meaning maximally close to the SL form, but nevertheless grammatical.” (2016, 91). The suffix “-ku” in “*sirkusku*” and “*monyetku*” is the first-person pronoun (pronomina persona pertama) indicating first-person singular ownership (“my”). According to TBBBI (2017), “*Bentuk klitika -ku dipakai, antara lain, dalam konstruksi kepemilikan dan dalam tulisan dilekatkan pada kata yang di depannya*” (2017, p. 332). This aligns with **literal translation in translation techniques by Molina & Albir**. Molina & Albir stated, “Literal translation. To translate a word or an expression word for word” (2002, p. 510). The translation is accurate in terms of the structure in the ST. However, MT lacks clarity in conveying the meaning of idiom based on the context.

(6) I/003/YPBT/S001/L024

SL: “Go easy on her.”

TL: “*Jangan terlalu keras padanya*”

MT: “*Bersikaplah santai padanya*”

The idiom “Go easy on her” from the SL is translated into “*Jangan terlalu keras padanya*” in TL and anaphorically refers to “I’m half a minute away from fainting or vomiting...” (segment 1, line 21). Foley & Hall (2003) explained, “Referring back in a text to a previously mentioned item is known as anaphoric reference” (p. 328). According to the Longman Dictionary of Contemporary English, “**go easy on sb**” means to be more gentle and less strict or angry with someone (2003, p. 496). This translation involves several strategies as categorized by Chesterman (2016). Firstly, the translation applied **antonymy, Chesterman’s semantic strategy**. Chesterman (2016) stated, “The translator selects an antonym and combines this with a negation element” (p. 99). Secondly, the translation also applied **Clause Structure Change, Chesterman’s syntactic strategy**. Chesterman (2016) explained, “Under this heading I group changes that have to do with the structure of the clause in terms of its constituent phrases.” (p. 94). “Go easy on her” in SL is a positive imperative, while

the translation, “*Jangan terlalu keras padanya*” is a negative imperative. For supporting theory, the translation also applied **modulation in translation techniques by Molina & Albir**. Molina & Albir stated, “To change the point of view, focus, or cognitive category in relation to the ST; it can be lexical or structural” (2002, p. 510).

MT translated the idiom “Go easy on her” in SL to “*Bersikaplah santai padanya*” in TL. It can be seen that MT applied **synonymy, Chesterman’s semantic strategy**. Chesterman (2016) explained, “This strategy selects not the ‘obvious’ equivalent but a synonym or near-synonym for it” (p. 99). According to the Cambridge thesaurus, “easy” has synonyms as light, simple, facile, **gentle**, effortless, unhurried, comfortable (1993, p. 68).

Paradoxical Sentence

(7) PS/001/YPBT/S001/L032

SL: **Training accelerates the disease, but it makes us stronger, faster,...**

TL: *Latihan memang memperburuk penyakit, tetapi sekaligus membuat kita lebih kuat, dan lebih cepat,...*

MT: *Latihan mempercepat penyakit, tetapi membuat kita lebih kuat, lebih cepat,...*

The paradoxical sentence “Training accelerates the disease, but it makes us stronger, faster,...” from the SL is translated into “*Latihan memang memperburuk penyakit, tetapi sekaligus membuat kita lebih kuat, dan lebih cepat,...*” in TL. It cataphorically refers to “I’m dying... Degeneration from the inside out, one broken down cell at a time” (segment 4, line 40). Foley & Hall (2003) explained, “...to refer something later in the sentence is known as cataphoric reference” (p. 328). The translation applied **emphasis change, Chesterman’s semantic strategy**, by adding “*memang*” and “*sekaligus*,” while also reducing the word “it” in the TL. Chesterman (2016) explained, “This strategy adds to, reduces, or alters the emphasis or thematic focus, for one reason or another.” (p. 101). According to the Pocket Oxford English Dictionary, **accelerate** *v* (accelerates, accelerating, accelerated) means 1. begin to move more quickly. 2. Increase in amount or scale (2005, p. 5). In SL, “**accelerate the disease**” refers to the quick spread of the disease. According to Kamus

Bahasa Indonesia *memburuk* v means 1 *menjadi buruk*. (2008, p. 240). According to TBBBI, in the Indonesian language, there are often two verbs that have similar meanings. “*Dalam bahasa Indonesia sering ada dua verba yang maknanya sangat dekat. Verba membesarkan dan memperbesar, misalnya, sama-sama mengandung makna 'menyebabkan sesuatu menjadi besar atau lebih besar.'*” (2017, p. 275). Thus, the translation applied **other semantic changes, Chesterman’s semantic strategy**. Chesterman (2016) explained, “These would include other modulations of various kinds...” (p. 103). This also aligns with **translation by paraphrase using a related word By Baker**. Baker (2011) stated, “This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language (p. 37).

MT translated the paradoxical sentence “**Training accelerates the disease, but it makes us stronger, faster,...**” in SL to “*Latihan mempercepat penyakit, tetapi membuat kita lebih kuat, lebih cepat,...*”. It can be seen that MT used **literal translation from Chesterman’s syntactic strategy**. Chesterman defines “I define this rather loosely, as meaning maximally close to the SL form, but nevertheless grammatical.” (2016, 91). This translation keeps as closely to the source’s sentence structure and lexical meaning as possible, with minimal modification. This is aligned with **literal translation by Newmark**, in which “the SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.” (1988, p. 46). The translation is accurate in terms of the structure in the ST. However, MT lacks clarity in conveying the meaning based on the context

(8) PS/002/YPBT/S008/L019

SL: **What good is this body if I can help no one else?**

TL: *Apa gunanya tubuh ini jika aku tak dapat membantu siapa pun?*

MT: *Apa gunanya tubuh ini jika saya tidak dapat membantu orang lain?*

The paradoxical sentence “**What good is this body if I can help no one else?**” from the SL is translated into “*Apa gunanya tubuh ini jika aku tak dapat membantu siapa pun?*” In TL. It anaphorically refers to “Still no Shell. ... And I don’t have it in me to go back.” (segment 8, line 15). Foley & Hall (2003) explained, “Referring back in a text to a previously mentioned item is known as anaphoric reference” (p. 328). The character was aware that Shell would be stuck under the muck, yet she chose not to help. The translation applied **converses, Chesterman’s semantic strategy**. Chesterman (2016) explained, “Converses are pairs of (usually) verbal structures which express the same state of affairs from opposing viewpoints,...” (p. 100). According to the Longman Dictionary of Contemporary English, “**4** what’s the good of...?/what good is...? used to say that it is not worth doing or having something in a particular situation.” (2003, p. 700). According to Kamus Inggris-Indonesia, “good *kb* kebaikan, kebajikan,... what *g*. does it do to be friendly? *Apa gunanya bersikap ramah?*” (Echols & Sadily, 2006, p. 275). There is also the particle ‘*pun*,’ which, according to TBBBI, is used in declarative sentences, and when writing, the particle is separated from the word before it. “*Partikel pun hanya dipakai dalam kalimat deklaratif, dan dalam bentuk tulisan partikel itu dipisahkan dari kata yang mendahuluinya.*” (2017, p. 406). Although the translation is not a converse pair in lexical terms like “buy-sell” or “give-receive,” it does imply a relationship between the subject as a value giver and *siapa pun* as a value recipient. In other words, the value of something (such as the body) is only meaningful if it has an impact on someone else. The translation also applied **phrase structure change, Chesterman’s syntactic strategy**. Chesterman (2016) explained, “This strategy, or rather group of strategies, comprises a number of changes at the level of the phrase,...” (p. 93). The verb phrase “**...can help no one else?**” in SL is structured as follows: modal (can) + main verb (help) + negative object (no one else). In TL, the sequence changes to negation (*tak*) + modal (*dapat*) + main verb (*membantu*) + object (*siapa pun*). This reflects the grammar difference between English and Indonesian. The translation aligns with **modulation in translation procedure by Newmark**. He explained, “Reversal of terms (Nida’s ‘converse’ terms) is also a distinct procedure, usually optional for making

language sound natural; *buy/self 'lend/borrow,' ...depending on the point of view." (1988, p. 89).

MT translated the paradoxical sentence "What good is this body if I can help no one else?" in SL to "*Apa gunanya tubuh ini jika saya tidak dapat membantu orang lain?*" in TL. It can be seen that it is similar to TL. MT also applied **converses**, **Chesterman's semantic strategy**. Chesterman (2016) explained, "Converses are pairs of (usually) verbal structures which express the same state of affairs from opposing viewpoints,..." (p. 100); and also **phrase structure change**, **Chesterman's syntactic strategy**. Chesterman (2016) explained, "This strategy, or rather group of strategies, comprises a number of changes at the level of the phrase,..." (p. 93).

(9) PS/003/YPBT/S005/L015

SL: The house should feel too quiet, **like the blood's been let out of it, but it doesn't**.

TL: *Rumah itu semestinya terasa begitu sunyi, seperti tubuh kehilangan darah dan nyawa, namun nyatanya tidak.*

MT: *Rumah itu seharusnya terasa sangat sunyi, seolah-olah darah telah keluar darinya, tetapi kenyataannya tidak.*

The paradoxical sentence "..., **like the blood's been let out of it, but it doesn't**" from the SL is translated into "..., *seperti tubuh kehilangan darah dan nyawa, namun nyatanya tidak*." In TL. It anaphorically refers to "We're all laughing... Finally, they leave Honey and me alone." (Segment 5, lines 12-14). Foley & Hall (2003) explained, "Referring back in a text to a previously mentioned item is known as anaphoric reference" (p. 328). The character is having a good time with her friends, but after they leave, the atmosphere gets too quiet. The translation applied **trope change (a)(ii) ST trope X → TT trope X**, **Chesterman's semantic strategy**. Chesterman (2016) explained, "The TT trope is of the same type as the one in the ST but is not semantically identical, only related." (p. 102). "...**like the blood's been let out of it...**" in SL is a simile and translated to "...*seperti tubuh kehilangan darah dan nyawa...*" which is also a simile. However, the trope is semantically related, not identical. Syntactically, it also applied **clause structure change**, **Chesterman's syntactic strategy**, because "...**like the blood's been**

let out of it..." in SL is a passive clause, but it is translated to "...*seperti tubuh kehilangan darah dan nyawa...*" which is an active clause. Chesterman (2016) explained, "Under this heading I group changes that have to do with the structure of the clause in terms of its constituent phrases. Various subclasses include constituent order...active vs. passive voice..." (p. 94). There is also an ellipsis, "...**but it doesn't**." omitting the phrase "...**feel too quiet**." According to Halliday & Hasan (1976), "Ellipsis can be interpreted as that form of substitution in which the item is replaced by nothing." (1976, p. 88). Ellipsis is referred specifically to sentences, clauses, etc., whose structure is such as to presuppose some preceding item, which then serves as the source of the missing information (1976, p. 143). Thus, in the TL, "...*namun nyatanya tidak*" mirrors this ellipsis by omitting "...*terasa begitu sunyi*." Thus, the translation applied **cohesion change**, **Chesterman's syntactic strategy**. Chesterman (2016) explained, "A cohesion change is something that affects intra-textual reference, ellipsis, substitution, pronominalization, and repetition, or the use of connectors of various kinds." (p. 95). For supporting theory, the translation applied **translation by paraphrase using a related word by Baker (2011)**: "This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the source text is significantly higher than would be natural in the target language (p. 37).

MT translated the paradoxical sentence "...**like the blood's been let out of it, but it doesn't**" in SL to "...*seolah-olah darah telah keluar darinya, tetapi kenyataannya tidak*." It can be seen that MT applied **literal translation**, **Chesterman's syntactic strategy**. Chesterman (2016) explained, "I define this rather loosely, as meaning 'maximally close to the SL form, but nevertheless grammatical'" (p. 91). The sentence structure is the same as in the SL, and there are no significant grammatical changes. However, MT also applied **clause structure change**, **Chesterman's syntactic strategy**, to translate "...**like the blood's been let out of it...**" in SL to "...*seolah-olah darah telah keluar darinya...*" in TL. Chesterman (2016) explained, "Under this heading I group changes that have to do with the structure of

the clause in terms of its constituent phrases. Various subclasses include constituent order...active vs. passive voice... (p. 94). This clause is in the passive voice in SL, “**has been let out**,” but in TL, “**darah telah keluar**” is in the active voice. MT also applied **cohesion change, Chesterman’s syntactic strategy**. Chesterman (2016) explained, “A cohesion change is something that affects intra-textual reference, ellipsis, substitution, pronominalization, and repetition, or the use of connectors of various kinds.” (p. 95). The translation is accurate in terms of the structure in the ST. However, MT lacks clarity in conveying the meaning of simile based on the context.

Discussion

Table 2. Comparison of translation strategies used

Data	Human Translation	Machine Translation
1.	Semantic strategy ((a)(ii) Trope change ST trope X → TT trope X)	Semantic strategy (Trope change ST trope X → TT trope Ø)
2.	Semantic strategy ((a)(i) Trope change ST trope X → TT trope X, emphasis change) Syntactic strategy (Loan)	Semantic strategy (trope change, (a)(i) ST trope X → TT trope X) Syntactic strategy (Loan)
3.	Semantic strategy ((c) trope change ST trope X → TT trope Ø, emphasis change, paraphrase)	Syntactic strategy (literal translation)
4.	Semantic strategy ((c) trope change ST trope X → TT trope Ø) Syntactic strategy (unit shift)	Semantic strategy (trope change, (c) ST trope X → TT trope Ø)
5.	Semantic strategy (distribution change)	Syntactic strategy (literal translation)
6.	Semantic strategy (antonymy) Syntactic strategy (Clause Structure Change)	Semantic strategy (synonymy)
7.	Semantic strategy (emphasis change, other semantic changes)	Syntactic strategy (literal translation)

8.	Semantic strategy (converses) Syntactic strategy (phrase structure change)	Semantic strategy (converses) Syntactic strategy (phrase structure change)
9.	Semantic strategy ((a)(ii) Trope change ST trope X → TT trope X) Syntactic strategy (clause structure change, cohesion change)	Syntactic strategy (literal translation, clause structure change, cohesion change)

The results of the analysis show that human translation uses semantic strategies more dominantly. All of the metaphors, idioms, and paradoxical sentences apply semantic strategies (100%). Moreover, human translation also constantly applies syntactic strategies in metaphors (33%), idioms (64%), and paradoxical sentences (65%) as an attempt to keep the structure of the source text. Meanwhile, the use of semantic and syntactic strategies of machine translation in metaphors appears to be the same (66.7%). In idioms, semantic strategies appear to be used more frequently (64.3%), while in paradoxical sentences, all data appear to use syntactic strategies (100%), and only a few use semantic strategies (35.3%).

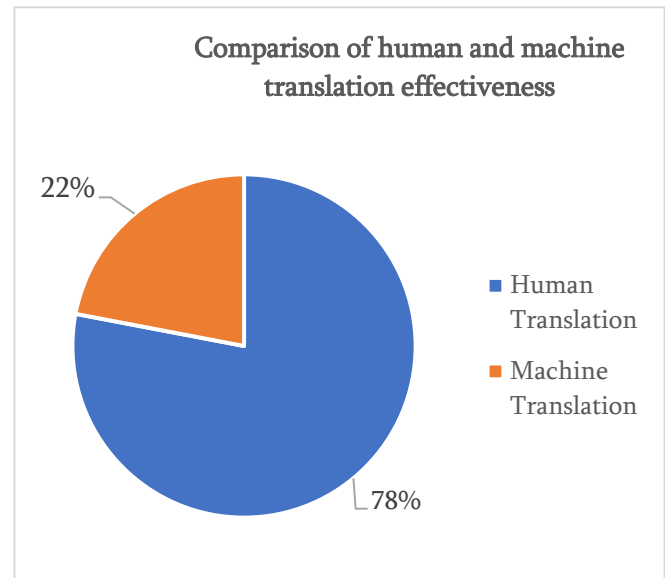
Table 3. Percentage of translation strategy usage

Translator	Total Data	Strategy	Frequently Used	%
Human	61	Semantic	61	100.0
		Syntactic	30	49.2
Machine	61	Semantic	35	57.38
		Syntactic	42	68.85

Based on the table above, human translation is more dominant in applying semantic strategies (100%), which prioritize translation according to context and meaning that lies within the text. Thus, human translation is not only able to maintain the structure of the source text, but also succeed in conveying the meaning contained within the context. while machine translation is more dominant in applying syntactical strategies, (68.85%) which tend to keep the structure of the source text. However, some data shows that MT fails to translate accurately within the context, leading to mistranslation.

Table 4. Comparison of human and machine translation effectiveness

Aspect	Human Translation	Machine Translation
Translation	<i>...ruang penyiksaan...</i>	<i>...tempat pemotongan hewan...</i>
	<i>...kita justru membuat penyakit itu semakin mendekat.</i>	<i>...kami menarik penyakit itu sedikit lebih dekat kepada kami.</i>
	<i>...menengkurap...</i>	<i>...menginjak tanah...</i>
	<i>“...bukan urusanku...”</i>	<i>“...bukan sirkusku, bukan monyetku...”</i>
	<i>“Jangan terlalu keras padanya”</i>	<i>“Bersikaplah santai padanya”</i>
	<i>Latihan memang memperburuk penyakit, tetapi sekaligus membuat kita lebih kuat, dan lebih cepat,...</i>	<i>Latihan mempercepat penyakit, tetapi membuat kita lebih kuat, lebih cepat,...</i>
	<i>Apa gunanya tubuh ini jika aku tak dapat membantu siapa pun?</i>	<i>Apa gunanya tubuh ini jika saya tidak dapat membantu orang lain?</i>
	<i>seperti tubuh kehilangan darah dan nyawa, namun nyatanya tidak.</i>	<i>seolah-olah darah telah keluar darinya, tetapi kenyataannya tidak.</i>
Type	Contextual / Idiomatic	Literal / Word- for-word
Relevance to Plot	Highly relevant	Irrelevant
Meaning Preserved?	Yes – conveys original intent	No – loses idiomatic meaning
Cultural Adaptation	Yes – natural in target language	No – awkward or confusing
Reader Experience	Smooth and meaningful	Jarring or unclear
Effectiveness	Effective and appropriate	Ineffective and distracting



Here is the pie chart showing the effectiveness comparison between Human Translation (TL) and Machine Translation (MT). The chart highlights that Human Translation significantly outperforms Machine Translation in terms of relevance, meaning, and reader experience.

CONCLUSION

This study concludes that both human and machine translation have their own strengths and weaknesses. Machine translation offers faster translation. However, mistranslation, failure to convey the whole meaning, and inability to maintain the figurative nuances of the source language are its weaknesses. Through syntactic strategies—the dominant strategies—it tends to keep the structure of the source text but does not accurately convey meaning in figures of speech. On the other hand, human translation is slower than machine translation, but it effectively solves these issues. Human translation not only preserve the structure of the text, through semantic strategies—the dominant strategies—it also preserve the whole meaning and context, resulting in more nuanced translations. Although there are numerous translation methods, the success of translation is determined by the readers who successfully understand the meaning rely on the text. This study denotes that despite technological advancement, machine translation still has limitations in translating complex texts. Considering the process of translation itself is essential, this

underlines the importance of human role in translation. However, machine translation is still useful for fast translation of simple texts. This study complements previous studies by combining annotated translation and comparisons between human and machine translations. Distinct from previous studies that compared translation quality without annotation and applied annotation without comparing human and machine translations, this study demonstrates how annotation can reveal differences in translation strategies for deeper insight. Not only finding challenges in translating figures of speech, this study also identifies the strategies used by human and machine translation and their effectiveness. These findings enrich translation studies, particularly in the context of digital and literary translation. The researcher hopes that future research can fill the gap in machine translation by developing its capabilities semantically. In addition, research on annotated translation is also expected to be developed through the translation of different texts and data sources. This way, new challenges can be discovered, and translation strategies, methods, and techniques will be developed as well in the future.

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