Over-lexicalization and Under-lexicalization of Physical Violence Expression in *Laut Bercerita* and Its Translation by Leila S. Chudori

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ARTICLE INFO

ABSTRACT

Although research on lexicalization has been extensively documented, little is known about over- and under-lexicalization in translation. "Laut Bercerita" and its translation contain mostly violent physical expressions, leading to either excessive or deficient lexical representation compared to the source text. This research aims to analyze over- and under-lexicalization in expressions of physical violence in the novel "Laut Bercerita" and its translation "The Sea Speaks His Name". The research method used is comparative descriptive, which combines comparing the meanings of the source text and target text. Data were collected using note-taking techniques. In the analysis stage, the data were first segmented or classified based on categories of physical violence. Subsequently, the data were analyzed by adopting a lexical variation of Fowler's theory. The results of the study showed that over-lexicalization occurred in the form of physical violence such as (1) kicking, (2) torturing, (3) electric shocking, (4) slapping, (5) punching, and (6) stepping on, accounting for 47%. Meanwhile, under-lexicalization occurred in the form of physical violence such as (1) hitting, (2) kicking, (3) torturing, (4) electric shocking, (5) handcuffing, (6) punching, and (7) stepping on, accounting for 57%. Under-lexicalization occurs when there is a reduction of lexical items and simplification of meaning concepts, while over-lexicalization occurs with the addition of lexical items and complex meanings. Over-lexicalization and under-lexicalization imply that the translation may not meet standard translation norms through lexicon choices but still maintains equivalence.

Keywords: *Over-lexicalization; Physical Violence; Translation; Under-lexicalization*

1. Introduction

Over-lexicalization and under-lexicalization are linguistic phenomena that cannot be separated from the reflection or expression of the interests of a community or group. Santoso (2007) argues that the lexical process involves a speaker's vocabulary, which strongly influences the structuring of the speaker's experience. In a critical view, diction or vocabulary is a phenomenon that is not static or always changing. Vocabulary is treated very dynamically, in contrast to the list of words in a dictionary, which can be boring. The analysis focuses on lexicalization, lexical excess, and lexical deficiency in this lexical process. The lexical structure is previously recognized by Halliday when diagramming the elements of the ideational structure. Vocabularies not only sort out experience in general terms but also make clear the distinction between concepts and classes (Fowler, 1996). In translation, the vocabulary choices of the target text from the source text cannot be the same exactly. Sometimes, there is an excessive or deficiency lexical.

Many previous researchers have written about the lexicalization variation. However, there were only a few studies about over- and under-lexicalization in translation. This research comes from linguistic and translation perspectives. From a translation perspective, Irshad & Yasmin (2022) highlighted the reconstruction of feminist identity and ideology of two feminist translators in translating the Urdu translated novel *Aangan* about eloping women. The researchers analyzed the data using a critical discourse analysis approach that focuses on the theoretical assumptions of feminist translators. The results show that the perspectival positions of the two translators reflect their lexical-grammatical choices. Hussain (the first translator) translates the novel with more emphasis on discursive strategies such as over-lexicalization.

Meanwhile, Rockwell (the second translator) emphasized the depiction of shameless female identity more through the translation strategies used by the translator. Faghih & Moghiti (2017) examined the conceptual discourse patterns and related ideologies in George Orwell's Animal Farm and its Persian translations. The results show that the translator's ideology and socio-culture affect the translation strategy and the translator's lexical and grammatical choices. From a linguistic perspective, Bello (2020) examined Nigerian political cartoon discourse on Facebook, which contains re-lexicalization and over-lexicalization. The results show that Nigerian cartoonists reconstruct lexical items through relexicalizing and over-lexicalizing the existing lexical items to share critical information without causing so much embarrassment to the audience or the subject of political discourse.

Kaleem et al. (2022) examined political slogans using the CDA approach. For the textual analysis, researchers used SFL theory, which focuses on re-lexicalization, over-lexicalization, and under-lexicalization. The results show the role of lexicalization, which helps readers construct narratives about political power structures. Mahmoud & Aly (2023) examined the language of Islamophobia through a critical discourse analysis approach. At the textual level, the results show that misinterpretation, omission, the use of specific figures of speech, and negative lexicons illustrate the writer's view about Mohammed (PBUH) and Muslims.Akram et al. (2022), Hou, (2016), Dr Bimala Sharma, (2021) and Esnara, (2022) used a critical discourse analysis approach in their research. As a result, there is over-lexicalization at the level of textual analysis. Barkho (2023)examined the post-foundational method in news discourse analysis. One of the results shows the discursive strategy in categorizing the Shiite-dominated, pro-Iran paramilitary forces in Syria as it starts employing their appellations without any form of re- or over-lexicalization. Cecconi (2020) examined overlexicalization and semantic variation in the Early Modern English naming of Native Americans through pamphlets, first-hand accounts, and letters taken from the Virtual Jamestown Digital Archive. The results show the same lexical items in the online version of the OED shows that although the dictionary attests to the overlexicalization occurring for the Native Americans and reflects the most frequent lexico-syntactic patterns in which the words are found in the corpus, the choice of the quotations fails to account for instances of semantic variation and the resulting ambivalent connotations of the terms. Kansu-Yetkiner & Şahin (2022) examined songs in stage and film musicals using the intermedial and intermedial translation theory. One of the results shows, on textual meta function, film musicals in Turkish display a marked under-lexicalization regarding religious references. Nurhayati et al. (2022) examined the lexical features in the text of Joko Widodo's 2020

state speech. One of the results shows that the lexicalization process, namely over-lexicalization and under-lexicalization, is not found in the president's speech.

The research aims to determine linguistic phenomena, namely lexical variation of physical violence expression, from a translation perspective to fill this lacuna. The choice of vocabulary in the translation process cannot be separated from the context of the translator's cultural and ideological influences and target readers. There are expressions of physical violence in which the concept of the word's meaning from the source language to the target language often occurs over-lexicalization and under-lexicalization. Therefore, the vocabulary in the source language, when transferred into the target language, will be more or less not the same. There is more or less intensity of meaning in the lexical translation.

This research analyzes lexical processes in the expressions of physical violence, namely over- and under-lexicalization. Lexical processes can influence the realization of the acceptability of a translation from the source language to the target language. Over- and under-lexicality in the translation process and the concept of equivalence must be considered. Therefore, the present study addresses two research questions: first, what kind of lexical variation occurs through the physical violence expression of *Laut Bercerita* and its translation, and second, how over-lexicalization and under-lexicalization are formed in the expression of physical violence.

2.   Method
2.1.   Research Design

This study analyzes expressions of physical violence where the vocabulary is not only literal or textual but also based on contextual, such as metaphors (cultural context). One of the functions of these metaphors is to increase the intensity of emotions in the story (Ayendi et al., 2021). This research uses a descriptive comparative method. The comparative method in translation studies compares the differences in meaning between the source text and the target text (Williams & Chestermen, 2002). Meanwhile, the descriptive method is related to describing phenomena (Iskandar, 2008). In this research, comparative and descriptive methods combine to describe the comparison of meaning contained in the source text and target text.

This research uses Fowler's (1986) approach to lexical processes. He divided the lexical process into overlexicalization and under-lexicalization. Over lexicality refers to the same terms of entities and ideas but is created excessively (Fowler, 1986). Over lexicality arises from excess synonyms for a term in the target language. Meanwhile, under lexicality is the opposite of excessive lexicality, part of lexicalization. However, its creativity is far from the synonyms generally understood by target language speakers. According to Fowler (1986), under-lexicality is characterized by two language features: (1) overlapping terms and (2) simplification of terms.

2.2.   Technique of Data Analysis

The data source in this research is the Indonesian novel *Laut Bercerita* and its translation in English, namely *The Sea Speaks His Name* by John. H. McGlynn (Chudori, 2017, 2020). Data objects used as linguistic units include words, phrases, and sentences in the source and target texts. Data was collected using note-taking techniques. Researchers read comprehensively to find out expressions of physical violence against inferior people.

At the analysis stage, the data was segmented or classified based on categories of physical violence (Hendrarti & Purwoko, 2008). Its physical violence consists of kicks, beatings, torture, electric shocks, handcuffs, slaps, punches, and steps contained in the *Laut Bercerita* novel and its translation. The analyzed expressions aim to determine more or less the intensity of meaning (over lexicalization and under lexicalization) in the translation. These lexical strengths and weaknesses are analyzed textually and contextually. At the textual stage, interpretation of meaning is carried out using the KBBI dictionary and *Webster Dictionary.* Meanwhile, at the contextual stage, analysis is carried out by looking at the context of expressions of physical violence, namely by considering lexical additions or subtractions, not just the word that is the focus (physical violence). At the presentation stage, the data is presented in a descriptive form and categorized into over-lexicalization and under-lexicalization of forms of physical violence.

3. Finding
3.1. Over-Lexicalization

Over-lexicalization is the existence of an excess of quasi-synonymous terms for entities and ideas that are a particular preoccupation or problem in the culture's discourse (Fowler, 1996).

3.1.1. Kicking

According to KBBI (Great Dictionary of the Indonesian Language), kicking is a punishment or assault in which the victim is kicked repeatedly.

Data 1

"Seketika aku masih merasakan sebatang kaki bersepatu gerigi yang **menendang punggungku**. (ST/p. 5)"
"I felt the serrated sole of a jackboot **ram into my back**, causing my body to pitch forward in pursuit of the weights attached to my ankles. (TT/p. xii)"

Data 1, the word *menendang i*n KBBI means to kick or lunge. Meanwhile, *menendang* is an active verb meaning to kick (with the foot). In the source text, the author does not explain what object the perpetrator uses to commit violence. If referred to its conceptual meaning, the word *menendang* (kicking) uses the foot as a tool to do violence. Meanwhile, in its translation, the phrase *ram into my back* becomes the translator's diction choice. In Webster's dictionary, *ram* means *to strike with violence*. In the Free Dictionary by Farlex, *ram into* means *to collide with someone or something, especially with a very sudden and forceful impact; to cause something to collide with someone or something, especially with a great and sudden force*. The word's meaning textually experiences a stronger intensity of violence than the phrase in the source language. In addition, there is an explanatory clause that shows the effect of the violence, namely *causing my body to pitch forward* which emphasizes that the violence resulted in physical injuries.

3.1.2. Torturing

According to KBBI, torturing is inflicting severe pain or suffering on.

Data 2

"Sekitar tujuh orang, satu per satu **diinterogasi dan ditempeleng, di siram air, dan ditelanjangi**. (ST/p. 25)
"There were seven of us, and one by one, each of us was **taken in, interrogated, slapped around, stripped naked, and drenched with water**. (TT/p. 16)"

Data 2, the word *tempeleng* in the KBBI means *a blow to the head (temple) with the palm; (2) slap*. Meanwhile, the word is translated as *slapped around*, which, in Webster's Dictionary, means *to hit or slap (someone) many times.* Contextually, *around* adds more intensity to the meaning to impact the violence received. This data is an expression regarding an action in which officers were torturing Biru Laut and his friends for defending the weak people. The text does not describe the frequency or duration of torture. However, when translating into the target language, the translator uses phrases that are *slapped around*. This phrase indicates a form of violence and the frequency with which the main character receives it. Thus, this word is experienced over lexicality due to the frequency of torture, namely the phrase *that* differs from the source language.

3.1.3. Electric Shocking
According to KBBI, electric shock is the sudden discharge of electricity through a part of the body.

Data 3
> "…tiba-tiba saja sebuah tongkat mengelurkan **lecutan listrik menghajar kepalaku**. (ST/ p. 57)
> "…the extreme pain of **a bolt of electricity shooting through my head**. (TT/43)"

On data 3, there is phrase *lecutan listrik menghajar kepalaku. Menghajar* in KBBI means (1) *beating and so on to deter them; beating as punishment* and (2) *making them helpless.* Meanwhile, the phrase *shooting through* in *The Free Dictionary Farlex* is an idiom that means *to pierce or riddle someone or something with one or more projectiles, such as bullets or arrows.* It can be interpreted that there is a higher intensity of meaning where the metaphor or language style chosen in the target language depicts a very tragic and dramatic situation.

3.1.4. Punching
According to KBBI, punch means striking with the fist.

Data 4
> "Taik ! Bukan hanya sekali, penggaris besi itu **menampar** pipi sekaligus bibirku. Asin darah… (ST/p. 167)"
> "Fuck! Not only did that hurt, but the edge of the ruler **sliced** the skin of my cheek and lips. (TT/p. 133)"

Data 4, the word *menampar* is translated as *sliced* into the target language. A novel is a literary work that is full of language styles, one of the aims of which is to dramatize a story. In this novel, the main character is physically abused by his interrogator because he did not get a definite answer regarding the whereabouts of his friends, who were considered a danger to the government at that time. *Menampar* in KBBI means s*hit with the palm; pat*. Slapping in this context refers to a slap or hard blow using a tool, namely an iron ruler, resulting in injuries to the victim's face. The author also uses rich anthropomorphic metaphorical language, namely a style of language that describes non-living objects as having values or characteristics that humans possess. The iron ruler cannot perform actions but is described as having the power to injure its victims. In translation, diction *is* used by translators to interpret words *menampar. Webster's dictionary* defines *sliced* as *to cut with or as if with a knife.*

On the other hand, *penggaris besi* translates into *ruler.* In context, this diction is excessive because it describes the torture as very tragic, such as parts of the face that were injured. After all, they were cut by a (ordinary) ruler, not an iron ruler (*penggaris besi).* Therefore, the concept of over-lexicality is present in this form of violence, which is supported contextually.

3.1.5. *Slapping*
According to KBBI, slap means hit or strike with the palm or a flat object.

Data 5
"Tiba-tiba sebuah tinju melayang **menabok** kepalaku. (ST/p. 59) "
"...then suddenly felt **a fist strike** my head broadside. (TT/p. 44)"

Data 5, the word *menabok* translated into *a fist strike.* In KBBI, *menabok* means *hit (the head, etc.) with the palm or slap.* This action can be understood generally using an open, unclenched hand. In translation, the word *strike,* which means *to strike at or hit,* essentially matches the source text. However, the translator adds lexical *a fist,* namely boxing, which can be interpreted contextually as meaning that the violence received by the victim was more painful because he was hit with a fist/punched.

3.1.6. *Stepping On*
According to KBBI, stepping on means placing or pressing the foot on.

Data 6
"Terdengar dia melenguh, pasti dia juga habis **diinjak-injak.** (ST/p. 191) "
"From the sound of his weary voice, I guessed that Naratama **had been kicked and beaten,** too. (TT/p. 191)"

Data 6, the words *diinjak-injak* translated into *kicked and beaten.* One of the activists who had just been arrested and tortured, Naratama, chatted with the main character, Biru Laut. His voice groaned in pain when he explained that Biru Laut family was looking for him. The form of violence he received this time was *diinjak-injak.*In KBBI, *injak or menginjak* means to put the foot on; stepping. Naratama moaning in pain can be interpreted as saying *step on* followed by strong, repeated pressure plus there is repetition, namely *diinjak-injak.* Translators use two dictions in their translations: *kicked and beaten.* Textually, this lexical addition gives a meaning with a higher intensity of violence than the target language. *Beaten* in *Webster's Dictionary* means *to strike repeatedly or to hit repeatedly to inflict pain.* It can be concluded that not only *stepped on* but was also *beaten* repeatedly.

3.2. Under-lexicalization
3.2.1. *Kicking*

Data 7
"Aku **ditendang** agar berjalan dengan lekas. (ST/p. 3)"
"They **prodded** me with their feet to make me walk faster (TT/p. x)"

Data 7, word *ditendang* in the source text is a form of physical violence translated as *prodded* on target text. Biru Laut was taken to a place, namely Laut, after being held captive for months. After arriving at his destination, he was still told to walk quickly by kicking him. The word *ditendang comes from the basic word kick in the KBBI, which* means kick or lunge. Meanwhile, kick is an active verb meaning to kick (with the foot). In this context, the sentence is a form of passive sentence. Meanwhile,

prodded in *Webster's dictionary* means *to push something/somebody with your finger or with a pointed object, to try to make somebody do something, especially when they are unwilling.* The corresponding meaning is *to push somebody/something with your finger or with a pointed object,* which, if translated into the target language means push with a hand or tool.

3.2.2. Hitting

According to KBBI, hit means bringing one's hand or a tool or weapon into contact with (someone or something) quickly and forcefully.

Data 8

"Begitu mereka masuk, perut saya langsung **dipukul bertubi-tubi** dan mereka menggiring saya ke mobil kujang mereka. (ST/p. 252)"

"Anyway, as soon as they came in, **the big one smashed his fist** into my stomach, knocking the wind out of me and making it difficult for me to breathe. They ordered me out of the building and into the parking lot where their van was parked. (TT/p. 204)"

Data 8, there is a phrase *dipukul bertubi-tubi.* In KBBI, *memukul* means applying force to a hard or heavy object *(to knock, hammer, punch, knock, forge, etc.)*—meanwhile, *smashed* means *to break or crush by violence, to hit violently.* The source language contains lexical additions that describe the frequency of violence the victim receives, not only strongly but also repeatedly. It is supported by the word *bertubi-tubi (*continuously*).* However, in the target language, the translator omits the frequency of such violence. Thus, the results decrease the intensity of the meaning of the expressions of violence experienced by the victim.

3.2.3. Torturing

Data 9

"Tulang-tulangku terasa retak **karena semalaman tubuhku digebuk, diinjak, dan ditonjok beberapa orang sekaligus.** (ST/p. 50)"

"For the entire night, it seemed, **I had been slapped, punched, and kicked,** and now my bones felt broken. (TT/p. 37)"

Data 9, the word *digebuk* means hitting (with a heavy or large bat). Laut Biru experienced his first violence after being captured by Red Eyes and his men. After fleeing from city to city several times, he even changed his name. He was punched, beaten, and stepped on. It makes moving parts of his body difficult, and his vision darkens. Imagine how excruciating pain he felt. Meanwhile, the translator chooses the diction *slapped, punched, and kicked* to translate the verbs beaten, punched, and kicked. *Punched* translated into *ditonjok, kicked* translate*d* into *diinjak,* and *slapped* translated into *digebuk. Slapped* means (1) *to strike sharply with or as if with the open hand (2) to cause to strike with a motion or sound like that of a blow with the open hand.* The choice of diction of the translated words affects the intensity of the meaning. Underlexicality occurs in this sentence, which is the meaning of the word *digebuk* supported by the existence of tools to carry out violence. *Slapped* instead, it uses a high intensity of force to cause violence. Contextually, the violence received by the characters is depicted as very tragic, where the perpetrators are presented in the context of the source language. However, this is omitted, or there is a lexical reduction, which also reduces the meaning of violence in the text.

3.2.4. *Handcuffing*

According to KBBI, handcuffing means putting handcuffs on (someone).

Data 10

" Tanganku diborgol. (ST/p. 2) "
"My hands bound. (TT/p. x)"

Data 10, sentences *tanganku diborgol* translated into *my hand bound. Diborgol* is a passive verb; if it is changed into an active verb, it is *handcuffed (hands) with handcuffs*. The handcuffs themselves have a meaning: they are made of iron, are *round in shape, and can be closed and opened with a key.* The meaning of the word is specific. In the translation, the translator chooses diction *bound.* In *Webster's Dictionary, bound* means *(1) to make secure by tying* and *(2) to confine, restrain, or restrict as if with bonds.* Textually, there is a decrease in the intensity of the meaning of the words *handcuffed* and *bound. Handcuffed* itself has a specific meaning, namely binding using tools made of iron. As a result, these bonds will be difficult to release. However, *bound* can be interpreted broadly so that the consequences caused by the action are also less than the action *handcuffed.*

3.2.5. *Electric Shocking*

Data 11

"Alat setrum itu **menyengat** paha dan dadaku. (110)   (ST/p.111)"
"*I felt a jolt of electricity **race through** my thighs and chest. (87)* **.** (TT/p.87)"

Data 11, sentence *alat setrum itu menyengat paha dan dadaku. Menyengat* in KBBI means (1) *stab with a sting; to bite: (2) to give a feeling like being pricked:* and (3) *stab; sharp (about words, innuendo, and so on).* Meanwhile, the sentence is translated as *race* in Webster's Dictionary, which means *(1)* running or moving quickly or frantically through some place or thing (2) completing, completing, or performing *something very quickly, hurriedly, or frantically.* In The Free Dictionary, phrasal *race through* means *to run or move very quickly or frantically through some place or thing.* The word *menyengat* in the source language is an expression to express the excruciating pain inflicted by the stun device. Meanwhile, the phrase *race through* only describes the stun device that flows so quickly on the victim's body parts. Therefore, there is a simplification of the meaning concept of the source language into the target language.

3.2.6. *Punching*

Data 12

"Tapi Alex paham dengan gaya Mas Laut dan langsung tertawa **meninju lengan kawannya** (ST/p. 283)"
"But Alex understood my brother's ways and laughed while **cuffing Laut's arm**. (TT/p. 231)"

Data 12, *meninju* translated into *cuffing.* Textually, the translation of this word is not equivalent. Contextually, *meninju* in this sentence refers to Biru Laut bothering his friend, Alex, because he is approaching Biru Laut's sister, Asmara Jati. Seeing his friend and sister in love, Biru Laut was mischievous, and Alex responded by punching him with a clenched fist. The author chooses diction *meninju (*punch) as variations and language styles to make the story more interesting, but this does not mean that the act was not physical violence because the victim experienced pain from

being punched. However, the translation uses diction *cuffed,* equivalent to the word slap. In *Webster's Dictionary cuffed* means *to strike especially with or as if with the palm.*

3.2.7. Stepping On

Data 13

"Luar biasa sakit, mereka **menginjaknya berkali-kali.** (ST/p. 56)"

"I still couldn't move, however, and my neck throbbed with pain from having been **stomped on.** (TT/p. 42)"

Data 13, phrase *menginjak* translated into *stomping on.* In *Webster's Dictionary* the word means *to step on (something or someone) very forcefully.* Contextually, lexical additions berkali-kali describe the intensity of violence as more and more painful. In the target text, there is no frequency of violence received.

The 13 data above represents various types of physical violence in the novel *Laut Bercerita* and its translations, *The Sea Speaks His Name.* The percentage shown in Table.

Table. Percentage of Over lexicalization and Under lexicalization

Over-lexicalization	Percentage	Under-lexicalization	Percentage
Hitting	0%	Hitting	3,3%
Kicking	6,8%	Kicking	10%
Torturing	6,8%	Torturing	13,3%
Handcuffing	0%	Handcuffing	13,3%
Electric Shocking	3,3%	Electric Shocking	6,8%
Punching	6,8%	Punching	3,3%
Slapping	13,3%	Slapping	0%
Stepping on	10%	Stepping on	3,3%
Total	**47%**	**Total**	**53%**

In the Table 1, the percentage of overlexicalization is 47%, while under-lexicalization is 53%. Under-lexicalization dominates the lexical variation in the translation of the novel *Laut Bercerita*. This phenomenon indicates a decrease in the nuances of meaning that are less conveyed from the source language to the target language. However, this does not eliminate the equivalence of meaning in the translation of the novel because the author's original intention is still well conveyed in the target language. When a work is translated, the problems in the source language will still be conveyed despite many cultural differences (Diana Arrasyid & Sajarwa, 2022)

4. Discussion

The findings showcase that the over-lexicalization and under-lexicalization of physical violence expression consist of hitting, kicking, torturing, handcuffing, electric shocking, punching, slapping, and stepping on. Widarwati & Wicakson (2022) argue that violence occurs because of inequality or gaps within society. Violence is divided into four parts: bureaucratic, symbolic, physical, and structural. Physical violence is an act that is a physical human movement that hurts the body or damages another person's property (Hendrarti & Purwoko, 2008). The physical violence that occurs in this novel targets physicality and not property.

Meanwhile, the most dominant lexicalization process is under-lexicalization. Under-lexicality is part of lexicalization, but creativity is far from synonymous with

words generally understood by target language speakers (Matradewi, 2019). Under-lexicality is inseparable from the language style of the source text, which is different from that of the target text (TT). The difference in cultural context gives rise to this language style. It can make the work linguistically aesthetic, in addition to the aesthetic in terms of story content (Marjannah et al., 2023). Language style is the special use of language to achieve certain effects, such as attracting the reader's attention (Sundari & Hasibuan, 2022). The language style is used in everyday life.

Not infrequently, all activities carried out by humans are called culture, which is realized through certain means. In turn, manner and style are the action and message of the message itself (Chasanah, 2017). For example, the word *menyengat* (data 11) is contextually an expression of excruciating pain, such as being stung. The stun device does not have a sting like a bee or electricity, but the pain is unbearable. Thus, all aspects, such as cultural aspects, should be involved in the translation process. Translation is transferring meaning from the source to the target language. This meaning can be interpreted as a delivered message that includes all textual or contextual aspects. Despite cultural aspects, translation must pay attention to equivalence and all its elements, namely phrases, clauses, and sentences, both orally and in writing. There is a translation phenomenon called over-lexicality and under-lexicality in *Laut Bercerita* and its translation. Despite some cultural aspects, the meaning of source and target texts is still equivalent.

The phenomenon implies that there are still translations that do not meet the standards regarding the lexicon selection. It cannot be separated from the translator's ideology when choosing the lexicon that suits his translation style. In order to adjust to the culture of the target language, there are many forms of physical violence. Its expressions in the source language often do not have the same equivalent in the target language—the culture of the source language respects and values humanity (Adha & Susanto, 2020). The novel highlights the facts of Indonesian history. Therefore, the intensity of the meaning of physical violence expression is lower than that of the source language to maintain the readers' emotional state and keep them focused on the facts of Indonesian history during the New Order era.

5. Conclusion

The narrative regarding the expression of physical violence in the novel *Laut Bercerita* reflects various forms of physical violence, which give rise to over- and under-lexicalization in the translation. The most dominating lexical variation is under-lexicalization. It cannot be separated from the culture from which the two texts originate (source and target text) and the translator's ideology. From a cultural perspective, this novel contains language styles such as metaphors that make the story more dramatic and interesting. This metaphor cannot be separated from the culture in the source language. Thus, in this cultural context, the translator removes lexical items and simplifies the concept of meaning from the source text describing expressions of physical violence to obtain equivalent meaning. From the perspective of the translator's ideology, the translator will not be separated from the ideology that the translator carries. The translator wants to introduce the source language literature to target readers (international readers). The literature reflects the culture of a country—the culture of the source language respects and values humanity. Thus, expressions of physical violence are not overemphasized. The translator wants to emphasize the facts of Indonesian history. Therefore, the intensity of the meaning of physical violence

expression is lower than that of the source language to maintain the readers' emotional state and keep them focused on the facts of Indonesian history during the New Order era.

Expressions of various forms of physical violence tend to experience under-lexicalization (lexical deficiency). Under-lexicalization is formed from words, phrases, clauses, and sentences with a lower intensity of meaning concept and lexical reduction from the source language. Meanwhile, overlexicalization is formed from lexical additions and complex meanings in the target language.

This research focuses on the lexical variation of physical violence expression in Laut Bercerita's novel and its translation. Thus, the object of further research regarding other forms of violence, such as symbolic, bureaucratic, and structural violence, can be studied more deeply in further research.

Acknowledgment

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