



An Analysis of French-Indonesian Translation Strategies in Guillaume Musso's Novel *Seras-tu La?*

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ABSTRACT

Literary translation is a form of cultural exchange, with figurative language serving as a bridge that transfer the distinctive values, norms, and perspectives from the source language to the target language. However, meaning equivalence in the translation of figurative language remains suboptimal. This study aims to 1) describe how figurative language in the novel *Seras-tu La ?* is translated from French into Indonesian; and 2) determine whether the translation strategies used are able to maintain the figurative language and emotional nuances in the target text. This research employs a descriptive qualitative approach. The data sources are the French version of the novel *Seras-tu La ?* and its Indonesian translation. Data were collected using document analysis techniques through the observe-and-note method. The results show that 1) figurative language in the novel is predominantly translated using dynamic equivalence strategies to maintain acceptability in the target language; and 2) the translation strategies used are largely able to preserve the figurative language and its emotional nuances, although they sometimes reduce the literal meaning of certain diction. Thus, dynamic equivalence strategies clearly dominate the translation of figurative language in this novel and are able to maintain Musso's distinctive style and emotional nuance in most of the data.

Keywords: Frenh-Indonesian, translation strategies, novel Seras-tu La?

Analisis Strategi Penerjemahan Gaya Bahasa Perancis-Indonesia pada Novel *Seras-tu La?* Karya Guillaume Musso

ABSTRAK

Penerjemahan sastra merupakan sebuah bentuk pertukaran budaya, dengan gaya bahasa sebagai jembatan yang mentransfer nilai-nilai, norma, dan cara pandang yang khas dari bahasa sumber ke bahasa sasaran. Namun, kesepadanan makna dalam penerjemahan gaya bahasa masih belum optimal. Penelitian ini bertujuan untuk: 1) mendeskripsikan bagaimana gaya bahasa dalam novel *Seras-tu La ?* diterjemahkan dari bahasa Perancis ke dalam bahasa Indonesia; dan 2) mendeskripsikan apakah strategi penerjemahan yang digunakan mampu mempertahankan gaya bahasa dan nuansa emosional dalam teks terjemahan. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Sumber data berasal dari novel *Seras-tu La ?* versi bahasa Perancis dan terjemahannya dalam bahasa Indonesia. Data dikumpulkan melalui teknik analisis dokumen dengan metode simak dan catat. Hasil penelitian menunjukkan bahwa: 1) gaya bahasa dalam novel ini sebagian besar diterjemahkan menggunakan strategi dynamic equivalence untuk menjaga keberterimaan dalam bahasa sasaran; dan 2) strategi penerjemahan yang digunakan umumnya mampu mempertahankan gaya bahasa beserta nuansa emosionalnya, meskipun dalam beberapa kasus mengalami pergeseran makna literal. Dengan demikian, strategi dynamic equivalence yang terbukti mendominasi penerjemahan gaya bahasa dalam novel ini mampu untuk mempertahankan nuansa emosional serta gaya bahasa khas Musso pada sebagian besar data.

Kata Kunci: strategi penerjemahan, gaya bahasa, Perancis-Indonesia novel Seras-tu La?

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INTRODUCTION

Literary translation is not simply a language transfer process, but rather a complex process involving the exchange of meaning, style, and cultural values. It is an effort to maintain the aesthetic value and emotions of the source language (SL) into the target language (TL) (Bassnett & Trivedi, 2002; Tyson, 2015). Ideally, a translation, particularly literary translation, should be a window for readers of the target text (TT) to experience the world of the source text (TT) as if the work were written for them without obscuring the original meaning (Nida & Taber, 1982). This can be seen directly from the equivalence of meaning between the SL and TL through the translator's choice of words during the translation process.

Literary works are often recognized for their contribution to the preservation of a heritage that carries the values, norms, and distinctive cultures of a particular region or country. Furthermore, another purpose of literary works is to convey the ideas, messages, and emotions of the author that he wishes to convey to his readers. One of the most popular literary works is the novel. A novel is greatly influenced by its use of style. Sugiarto (2017) states that style can strengthen the emotional appeal of a literary work, allowing readers to feel the depth of meaning the author intends to convey. This explanation aligns with the purpose and contribution of a literary work (Wood, 2008). Style in literary works encompasses several aspects, such as the choice of diction, sentence structure, and other writing techniques, which create a distinct identity within the text (Semino et al., 2018). Like the heart of literary expression, style is a force that shapes the reader's perspective when viewing the world within the text.

One writer known for his distinctive style is French author Guillaume Musso. According to his official website, Musso (n.d.) spoke in an interview about his writing style, stating that he specifically explores the characters he writes about so that readers can relate to their emotions. In the same

interview, Musso (n.d.) also said that he wanted his readers to be immersed in the story he wrote. Based on this confession, of course, the right choice of diction is needed so that these emotions can be conveyed to the audience. However, most previous articles that research and examine the language style and translation strategies in a novel, not many articles were found related to Musso's works, especially the novel *Seras-tu Là ?* and this is in line with Venuti (2008) who highlighted that cultural preferences or the use of specific translation strategies can result in a particular translated work being 'marginalized'. Therefore, this study uses the novel as a research object to analyze the success of Yudith Listiandri's translation strategy into Indonesian. The complexity of the theme and language style used by Musso in this novel requires translators to be able to apply a holistic translation approach, especially when reproducing the philosophical depth, cultures, and emotional tension that are the main attractions so that the message contained therein can be conveyed well.

According to Rachmawati (2014) and Baker (2018), the core of translation, determining whether a translation is successful or not, is the existence of equivalence of meaning, particularly in the context of conveying a message from one language to another. This concept of equivalence was clarified by Nida & Taber (1982) through two approaches: dynamic equivalence (DE) and formal equivalence (FE). These two approaches complement each other in creating an ideal translation.

Several previous studies with similar findings regarding the translation of stylistic elements in literary works, particularly French-Indonesian, show that translations remain trapped in a conservative approach, focusing on textual fidelity, but fail to convey the cultural complexity contained within. This is evidenced by Aditya's (2022) study of Émile Zola's novel *L'Assommoir*, where 57.6% of the 250 metaphors analyzed were converted into non-metaphorical expressions, while only 5.6%



retained the original metaphors. Another analysis was conducted by Arrasyid et al. (2022), regarding the translation of swear words in the film *Banlieue 13*, which employed substitution translation strategies, such as "putain" being translated as "astaga" (good heavens), and euphemisms, such as "merde" being translated as "terrible things." This compromises the emotional intensity and cultural nuances the author was attempting to convey.

Initial analysis of the novel *Seras-tu Là ?* translated by Yudith Listiandri revealed three critical issues: (1) reduction of poetic style (e.g., "lumière éclatante" being translated as "bright light"), (2) cultural distortion (e.g., "commissariat" being translated as "police station"), and (3) softening of emotional nuances. These three issues demonstrate the dominance of literal translation that ignores the principles of ED and FE. Musso's distinctive poetic and philosophical narrative style tends to be flat when translated, potentially diminishing the emotional depth of the original work. These issues reinforce the urgency of understanding the novel's narrative context as a whole.

Based on the complexities identified, this study has the following research questions: 1) How is the language style in Guillaume Musso's novel *Seras-tu Là?* translated from French into Indonesian? 2) Can the translation strategies used maintain the language style and emotional nuances of the target text?

The study has two objectives. First, to describe the language style in the novel *Seras-tu Là?* translated into Indonesian. Second, to evaluate whether the translation strategies used by the translator can maintain the emotional and cultural nuances that the author attempts to convey.

This research is expected to make a dual contribution: theoretically, it is the first study to examine and integrate the concepts of dynamic equivalence (DE) and formal equivalence (FE) approaches from Nida & Taber (1982) to preserve the author's style, the emotions of each character,

and the cultural nuances contained within. This research is also expected to open new perspectives in the translation of French-Indonesian literature, prioritizing stylistic authenticity and cultural integrity.

Several articles relevant to this research include:

- 1) Research conducted by Azzahra and Simatupang (2024). They explain in their study, "Registers that Review Indonesian Food in Marina Tasha's YouTube Vlog: A Sociolinguistic Study," that 25 words in food reviews fall into linguistic forms and variations within registers: formal (5 words, 20%), consultative (6 words, 24%), casual (13 words, 52%), and intimate (1 word, 4%). The most frequently encountered register category in Indonesian food reviews on Marina Tasha's YouTube channel is the casual register.
- 2) Research conducted by Arkan (2018). He stated in his study, "A Register Used in the Barclays Premier League Official Page of Instagram by Sociolinguistic Perspective," that he determined the meaning of register according to Halliday's "Speaking" theory. The results of the study showed that the linguistic forms of comments on photos on the official Barclays Premier League Instagram account were nouns (86.6%), adjectives (6.66%), verbs (6.66%), and adverbial phrases based on time (6.66%). The results of this study indicate that the meaning of comments on the Barclays Premier League Instagram account consists of place, time, cause, effect, and purpose. Furthermore, the stages used to interpret a word and sentence are based on meaning and function. These results indicate that the register in this study contains meanings used in a sports context.
- 3) Research discussing register and its meaning has also been conducted by Fatimah (2020) in "Register Used In



MotoGP Official Instagram". He examined the words and sentences on the official MotoGP account page and then divided the data into register categories according to Martin Joos's (1967) theory and also analyzed the types of meaning according to Leech's (1981) theory. The results of the study showed that there were six formal registers and nine consultative registers. The researcher also found two types of meaning: 5 formal meanings and 10 affective meanings.

Although several studies have discussed the use of registers on Instagram accounts, particularly on the topic of football, these studies are still limited to English or Indonesian and rarely examine the use of registers in French on social media, especially Instagram. Furthermore, detailed and specific research related to register categories and meanings is still rare. Therefore, this study aims to fill this gap by analyzing the use of registers on the official Instagram account of the French national football team with the username @equipedefrance from a sociolinguistic perspective. The topic of football was also chosen because of the scarcity of research on football registers, especially in France.

METHOD

This research was conducted using a qualitative approach. A qualitative approach aims to understand the deeper meaning of a phenomenon through in-depth analysis of existing data (Creswell, 2013). This method is relevant for analyzing the language style and translation strategies used, and allows researchers to explore the emotional and aesthetic nuances in literary works, particularly novels.

The data sources for this research are sentences with language style from the French version of the novel "Seras-tu Là ?" and the Indonesian translation by Yudith Listiandri, published by Gramedia Pustaka Utama in 2020.

The data collection technique for this study was conducted using document analysis with the "listen and note" method. This involved carefully reading both the French and Indonesian versions of "Seras-tu Là ?", and noting the translator's use of language style and translation strategies. These notes included sentences in the novel that employed metaphors, satire, poetic descriptions, and emotional dialogue, as well as observations regarding the use of these language styles when translated into Indonesian. This listening and note-taking technique was chosen because it allows researchers to holistically identify the forms of language style and their translation equivalents within the narrative context of both novels.

The data obtained were then analyzed using several stages according to Miles & Huberman (in Sugiyono, 2013): 1) data analysis, involving data collection from two primary sources: documents in the form of the French version of the novel "Seras-tu Là?" and the Indonesian translation; 2) data reduction, which is the process of selecting, simplifying, and grouping raw data from notes during the data analysis process to make it more relevant and in-depth; 3) data presentation, which is the process by which data is organized to facilitate researchers when concluding. In this study, the data is arranged in a table, and 4) drawing conclusions, which are made critically, yet remain flexible and open. Concluding is done by reviewing notes, discussing with experts, and comparing them with the results of previous relevant studies.

RESULTS

1. Metaphor

According to Keraf (2009), metaphorical language is a reflection of human physical and cultural experiences in the form of language that enables people to understand abstract concepts through analogical thinking. Furthermore, metaphors are often used to shape how people perceive reality, not simply as something that brings language to life.



Table 1
 Metaphorical Language Style

No.	Quote (TSu)	Quote (TSa)	Recommendation
1	<i>Un misérable tas de petits secrets, voilà ce que nous sommes tous.</i>	A sad little bundle of secrets, that's who we are.	“A pile of sad little secrets, that is what we all are.”
2	<i>Les flics aimaient les empreintes : « les seuls dénonciateurs qui ne trompent ni ne mentent jamais », avait-on coutume de dire dans le métier.</i>	Police love fingerprints, "the only informant who never cheats or lies," as they often say.	“Police love fingerprints, ‘the only truth tellers who never cheat or lie,’ as they often say.”

Satire

As one of the most commonly used figures of speech, sarcasm serves as a way to indirectly express something with a specific intent, such as by teasing, criticizing, or mocking (Halimah & Hilaliyah, 2019). Nurdin et al. (in Halimah & Hilaliyah, 2019) state that there are five categories of satire, but in this study, only three will be discussed: irony, satire, and sarcasm.

Irony

Irony is a statement that has a different meaning than what is said in each sequence of words (Keraf, 2009).

Table 2
 Irony Figurative Language Style

No.	Quote (TSu)	Quote (TSa)	Recommendation
3	<i>C'était la seule chose rassurante avec ce cancer : il pouvait maintenant fumer autant qu'il le voulait, ça ne changerait en rien l'évolution de la maladie.</i>	That is the only good thing about her cancer: now she can smoke as much as she wants because it will not change her condition at all.	“This is the only consolation about her cancer: now she can smoke as much as she wants because it will not change her condition at all.”
4	<i>Au lieu de mourir noyée par une orque, elle se suicidait en se jetant d'un pont. La belle affaire !</i>	Instead of drowning at the hands of an orca, Ilena committed suicide by jumping off a bridge. What a victory!	“Instead of drowning at the hands of an orca, Ilena committed suicide by jumping off a bridge. What a feat!”

Satire

Satire is often used to ridicule or reject something, and also serves to compare one thing with another (Keraf, 2009).

Table 3
Satire Styles

No.	Quote (TSu)	Quote (TSa)	Recommendation
5	<i>Les honneurs ne l'impressionnaient pas et il n'avait jamais cherché à se constituer des réseaux de relations à coups de parties de golf ou de week-ends au lac Tahoe.</i>	Awards did not impress him, and he never made the effort to network by playing golf or going on weekends to Lake Tahoe.	“Honor did not impress him, and he never made an effort to build a network by regularly attending golf tournaments or taking lavish vacations at Lake Tahoe.
6	<i>On était la veille de Noël, l'hôpital tournait en sous-effectif et surtout, le système n'avait pas prévu ça : le système était prévu pour soigner, pas pour accompagner.</i>	It was Christmas Eve, the hospital was understaffed, and most importantly, the system was not prepared for it; it was designed to heal, not support.	It was Christmas Eve, the hospital was understaffed, and most importantly, the system was not prepared for it; it was designed to care for, not support, patients.

Sarcasm

Sarcasm is a harsher form of language than irony and often contains a sense of sarcasm or bitterness in its use (Keraf, 2009). Sarcasm is often used to criticize or satirize someone using harsh words (Waluyo in Arif et al., 2017).

Table 4
Sarcasm Figure of Speech

No.	Quote (TSu)	Quote (TSa)	Recommendation
7	<i>— Ne te presse surtout pas, Elliott. Avec le temps, j'ai fini par m'habituer à ta conception toute particulière de la ponctualité...</i>	“There is no need to rush, Elliott. I am finally getting used to your unique concept of punctuality.”	“Take it easy, Elliot. I'm finally getting used to your very 'unique' sense of punctuality.”
8	<i>— Ouais, elle est bonne. Tu n'as jamais pensé à faire carrière dans le one man show ?</i>	“That is funny. Have you ever considered pursuing a career in stand-up comedy?”	“That's funny. Have you ever thought about being a stand-up comedian?”



Poetic Description

Poetic description is a style of language that utilizes figurative language and beautiful words, such as personification or simile, to create vivid images in the reader's mind. Poetic description can also be defined as a verbal representation of reality depicted with great imagination (Perrine, 2014). Often, poetic descriptions use phonetic repetition to create a more rhythmic and vivid impression (Leech, 2016).

Table 5
Poetic Description Style

No.	Quote (TSu)	Quote (TSa)	Recommendation
9	<i>Le soleil levant projetait sur la ville une lumière grenat qui changeait de nuance à chaque minute.</i>	The rising sun bathed the city in a reddish glow that changed shades every minute.	The rising sun cast a ruby glow over the city, its shades changing minute by minute.
10	<i>En ces temps de pollution atmosphérique, le ciel semblait anormalement limpide, magnifique avec ses milliers d'étoiles et sa Lune, pleine et proche, qui brillait d'une lumière bleutée</i>	The air pollution seemed to have disappeared this time of year, leaving the sky remarkably clear, beautiful with thousands of stars and the moon, full and close, shining with a bluish light.	In this time of air pollution, the sky looked unusually clear, so beautiful with thousands of stars and the moon visible full and close, shining with a bluish light.

Emotional Dialogue

Similar to dialogue in general, emotional dialogue is a conversation between two or more people designed to evoke strong emotional feelings in the reader, enabling the reader to empathically engage through the intimacy of the conversation created between the characters and the reader (Herman, 2012). Emotional dialogue is often characterized by repetition of sentences to reinforce the emotion being conveyed, as well as rhetorical questions that do not require an answer to emphasize the emotion (Tannen, 2013). Furthermore, emotional dialogue is also characterized by incomplete grammatical structures, such as broken sentences or the use of ellipsis to mimic someone's verbal speech when emotions are high (Durant, 2021).

Table 6
Emotional Dialogue Style

No.	Quote (TSu)	Quote (TSa)	Recommendation
11	<p>— <i>En rentrant de l'école, un après-midi, quand tu avais dix ans, tu as trouvé ta mère, les poignets entaillés, qui se vidait de son sang dans la baignoire...</i></p> <p>— <i>Espèce de salaud, explosa Elliott en attrapant l'homme par le col de sa veste.</i></p>	<p>“One afternoon, after school, when you were ten, you found your mother with her wrists slashed and bleeding in the bathtub...”</p> <p>“You bastard.” In a fit of rage, Elliot grabbed the man by the collar of his jacket.</p>	<p>“That afternoon, after school, when you were ten, you found your mother with her wrists slashed, her blood pouring out of the bathtub...”</p> <p>“You bastard!” In a fit of rage, Elliot grabbed the man by the collar of his jacket.</p>
12	<p>— <i>Si c'était ton amour, il s'est envolé. Il secoua la tête— L'amour ne s'envole pas comme ça.— Faut se méfier quand même, il n'est jamais acquis.— Je t'aime, dit-il simplement.</i></p>	<p>“If that was your love, it would have flown away.”</p> <p>Elliot shook his head.</p> <p>“Love doesn't fly that easily.”</p> <p>“Even so, you have to be careful; love must always be appreciated.”</p> <p>“I love you,” he said simply.</p>	<p>“If that was your love, she's gone.” Elliot shook his head.</p> <p>“Love doesn't just disappear.”</p> <p>“Still, you have to be careful. Love is never truly ours.”</p> <p>“I love you,” he said simply.</p>

DISCUSSION

The discussion section will outline the analysis of each type of figurative language based on the data in the table above:

Metaphor

The sentence in the table above uses a pure metaphor without a comparative word, such as *comme* or *tel que* in French. The use of the word "tas" (bag) preceded by the word "misérable" in the first sentence means a shapeless or chaotic pile. However, the diction is translated as a "pack," which seems more organized or orderly. This obscures the chaotic or irregular nuance of the metaphor, which suggests that humans are like a pile of

secrets, something complex and disorderly. In the translation of the first sentence, Listiandri focused solely on the FE strategy, where the structure of the original sentence was maintained and successfully conveyed the denotative meaning of the metaphorical sentence in the TL.

In contrast, the connotative meaning in the ST was maintained. However, this eliminated the chaotic or messy nuance that Musso was trying to convey. The recommendation for the first sentence proposes combining nuance preservation (DE) with sentence structure preservation (FE) through the choice of the diction "piles" without eliminating the essential chaotic nuance of the word "tas."



Furthermore, the phrase "kita semua" (we all) is more appropriate for emphasizing the collective meaning as a translation of "nous sommes tous" (nous sommes tous) rather than the more individualistic "us." This translation recommendation balances the parallel sentence form (FE) while still capturing the emotion of "misérable" (DE) through the word "miserable." The findings in the first sentence support the research of Astari et al. (2019), which revealed that translating metaphors across cultures often loses its emotional intensity when focusing solely on literal strategies. Similarly, research conducted by Sari (2014) found that translating a metaphor for French colonial law results in the loss of philosophical meaning and social criticism, demonstrating the need to preserve cultural meaning.

The use of the word "dénonciateurs" (dénonciateurs) in the second sentence conveys a heroic connotation, meaning "revealer" or "discloser" of the truth in Indonesian, and "whistleblower" in English. Musso, in this sentence, attempts to convey a strong message that fingerprints are likened to heroes and are the only thing that cannot deceive anyone. However, when simplified into "informer" by Listiandri using a fully domesticated approach, the meaning of fingerprints as "revealers" or "disclosers" of the truth, connoted using the diction "dénonciateurs," creates a flat impression and loses its heroic nuance.

To support the connotative meaning (FE) without eliminating the heroic nuance (DE), the diction "informer" is replaced with "revealer of the truth" to maintain harmony with the metaphorical context of fingerprints as "ideal witnesses." The findings from this data align with research by Sari (2014), which shows that the rhetorical function of metaphors tends to be lost when translated without cultural adaptation. The use of more connotative diction is necessary for this data to convey the metaphorical meaning in the form of irony effectively.

Irony

The third sentence illustrates the irony experienced by the characters in the novel. The word "rassurante" in French means "to soothe." When this diction is translated into "good" by focusing solely on the DE, the irony Musso was trying to convey is lost. The word "good" leaves a more positive impression, but the false sense of comfort felt by the characters is lost. The use of the word rassurante in the first sentence in the context of cancer implies a delusion when the character feels free to smoke without having to worry anymore. In this context, the use of the diction "hal yang baik menjadi kenyamanan" is considered more effective by combining the concepts of irony preservation (FE) and cultural naturalization (DE). This way, the nuance of this sentence can be maintained and feels more ironic without seeming too vulgar to highlight the paradox that even amid a fatal disease, smoking can be a calming or solace for the character. In the translation study of the novel *Animal Farm* by Arif et al. (2017), it was revealed that translating satirical language style requires more attention to emotional tone so that the intensity of social criticism is maintained and supported by these findings. However, in contrast to the study that tends to use a literal strategy, the DE strategy is more suitable for this data to adapt to the context of the target culture.

In the fourth sentence, the metaphor used is *la belle affaire*; this diction has an extraordinary meaning, and in conversation, this diction contains a high degree of cynicism in the intonation when spoken. When translated as really a victory, this sentence loses its satirical meaning by maintaining the ironic structure of the FE but using an uncommon equivalent in the TT. The translator only focuses on the sentence structure, which is considered less successful in conveying the message of irony that the character still ends his life, even though in a different way. When the diction *la belle affaire* is translated using the diction *victory*, the meaning of satire and irony that is trying to be conveyed through the incident is less con-



veyed because the word *victory* is often used for something positive. To maintain the balance of meaning and style by combining the concepts of DE and FE, the diction *luar biasa sekali* can be used because when spoken with the intonation of the TL, this diction will be more appropriate to convey the sarcasm and ironic message contained, rather than using the word *victory*. This finding is also in line with research by Arif et al. (2017), who emphasized that the translation of political satire requires an emphasis on sarcastic tone. However, the DE strategy is more dominant in this data to maintain acceptability.

Satiric

The meaning of the word "*de weekend-ends*" in the fifth sentence is "*weekend*," or in the context of the sentence, "*weekend*," which is also used by Listiandri in his translation. However, in this context, the use of the word "*weekends*" is not simply about spending the weekend or enjoying time, but rather symbolizes an activity involving the bourgeois elite to create relationships that often indicate social class levels. When translated with the word "*akhir minggu*" by a translator who only maintains the FE strategy, the activity appears to be a commonplace activity that anyone can do. Furthermore, the word "*à coups de*" in French has a meaning that indicates the intensity of an action. However, this is not conveyed in the TT sentence because the translator only focuses on the FE. The adjustment of the word "*award*" to "*honor*" and the word "*dengan bermain*" to "*dengan rutin pemain*" (regularly attending matches) is done to maintain the meaning of the intensity of the word "*à coups de*."

Furthermore, the researcher also used the diction "*luxury vacation*" instead of "*weekend*" to emphasize the satirical nuance and sharpen the social irony (DE) that this activity can only be undertaken by the elite to gain social status or honor. This aligns with Arrasyid et al. (2022), who showed that the substitution of swear words in the film "*Banlieue 13*" can reduce the intensity of the original. The diction "*luxury vacation*" instead of

"*weekend*" can help maintain the satirical message of social elitism that the author is trying to convey, as emphasized by Arif et al. (2017) on the need to maintain the intensity of social criticism, especially in satirical translations.

The irony in the sixth sentence highlights the sentence "*le système était prévu pour soigner, pas pour accompagner*," especially in the word "*soigner*," meaning to care for or cure, and "*accompagner*," meaning to act as a holistic or comprehensive companion. In the TT, "*soigner*" is translated literally and still feels natural and easy to understand for the SL reader. However, the use of the word "*support*" for the term "*accompagner*" is deemed inappropriate because it focuses solely on the goal of making it easier for readers to understand (DE). In French, especially in medical contexts, "*accompagner*" means to be genuinely present and accompany a patient in all aspects, including their psychological, emotional, and often spiritual aspects.

While the word "*support*" is easier for readers to understand, its meaning is too general to be used as an equivalent for the diction in the ST. The researcher's recommendation is to retain the word "*care*" for "*soigner*" (FE) and replace "*support*" with "*accompanying patient*." This translation is deemed appropriate to maintain the dichotomy or conflict of meanings in the ST. Musso's critical message regarding a healthcare system that focuses solely on treatment while neglecting to accompany patients as a whole can be conveyed effectively and remain acceptable to readers through word choice (DE). This finding supports Sari's (2014) research, which emphasizes the importance of the context of the metaphor itself to avoid shifts in meaning in translation.

Sarcasm

The choice of diction in the seventh sentence does not need to be rushed, which loses the sarcastic tone of the ST word, which is not just a command, but also a subtle mockery. Furthermore, the word *unik* used by the translator as the equivalent of the ST word is successful in conveying the



meaning and tone of sarcasm in general and is readily accepted by the reader. In the context of the style of sarcasm, the diction of casual can be used to emphasize further the sarcastic tone of the ST (DE). Then, the use of quotation marks on the word 'unique' also emphasizes the subtle sarcasm of the character who means annoying. This recommendation aims to make the text more natural in the TL and remains close to the sentence structure of the ST (FE).

Consistent with research by Arif et al. (2017), the findings in this seventh sentence show that translating sarcasm requires the right choice of diction so that the tone or intonation of cynicism can still be felt without losing its naturalness in the target language. The translation strategy used by Listiandri was quite successful in conveying a sarcastic tone and sharp mockery to his interlocutor by using the word *lucu sekali* naturally in the SL for the diction *ouais, elle est bonne* in the eighth sentence. The structure of the ST sentence is also maintained in the TT (FE), and the use of the diction of a stand-up comedy show is also easily understood by TL readers without losing the meaning of mockery (DE). The researcher recommends simplifying the diction of a one-person show in the SL by using the diction of a stand-up comedian, which is more familiar and natural for TL readers, and still maintaining the sentence structure of the ST and the diction *lucu sekali* for the mocking tone with sarcasm (DE) in Indonesian. The findings of this data support Heru's research (2018), which shows that the style of language of sarcasm tends to have a strong social criticism function. Hence, translators need to maintain and choose the proper diction so that the meaning of the satire can still be conveyed effectively.

Poetic Description

The diction "*projetait sur le ville*" in the ninth sentence means "radiating to the city," and the diction "*lumière grenat*" means "ruby light." In the TT sentence nine, the translation is quite successful in conveying the primary meaning and

poetic beauty of the description. However, the diction "reddish light" is deemed insufficient to convey an elegant impression, although it is still acceptable to readers of the TL. A poetic description that feels natural in the TL without changing the literal meaning can be supported by replacing "reddish" with "ruby light." Thus, the poetic nuance in the sentence is still perceived by the reader (DE), while the literal meaning is maintained (FE). These findings differ from research conducted by Aditya (2022), which found that poetic metaphors in L'Assomoir were often transformed into non-metaphorical sentences. Sentence nine shows that the diction describing color poetically is maintained with more contextual adaptations, without sacrificing the stylistic beauty of the TT.

Sentence number ten is successful in conveying the visualization and poetic description in the ST sentence that is trying to be conveyed. However, the translator tends to only focus on the DE strategy, which results in a translation that is readily accepted by readers but slightly changes the meaning of the diction "*en ces temps de pollution atmosphérique*," which is an adverb of time into an adverb of situation. Furthermore, this translation eliminates the nuance of strangeness or unusualness from the diction "*anormalement*". The researcher's recommendation is to maintain the original structure of "*en ces temps de pollution atmosphérique*" and add unusual diction to maintain the meaning of the ST (FE) without sacrificing the beauty of the poetic description. This finding supports Sari (2014), who emphasized the importance of maintaining stylistic elements in translating descriptive metaphors to maintain a complete visual imagery for TL readers.

Emotional Dialogue

When reading the TT from sentence eleven, the translator's use of diction is successful in conveying the character's emotions and trauma while maintaining the structure of the ST, and the resulting dialogue still feels natural. However, if reviewed further, the diction *se vidait de son sang* means bleeding until almost entirely, which in English is the equivalent of bleeding out. The



choice of diction bleeding in the bathtub gives the impression of an ordinary wound that bleeds, and this results in the loss of the intense meaning of the ST sentence. The researcher's recommendation is to use the diction his blood flowed profusely in the bathtub, and replace the word you jerk with dasar jerk where the researcher still maintains the literal meaning (FE) of the ST sentence, without sacrificing the emotional nuances experienced by the character, and remains well received by readers (DE). In line with Nurjana's (2017) research on the Japanese version of Laskar Pelangi and Pietasari's (2017) on the novel Nijuushi no Hitomi, which emphasizes that the balance of the use of DE-FE strategies in translating emotional dialogue is important so that emotional resonance is still conveyed to the TL readers. The twelfth sentence is successful in conveying the meaning of love, loss, and confession of feelings from the character by using natural, poetic diction, which the TL readers readily accept. The diction is grateful for its existence, successfully communicating the meaning of the sentence culturally (DE), although it does not maintain the literal meaning (FE).

Meanwhile, the diction *il s'est envolé* is translated according to the literal metaphor, but this translation can confuse the reader without explanation. In this context, the choice of the words he has gone and never really belonged to us is more appropriate to use where both of these phrases sound more natural (DE) and the emotional message of the character is still conveyed well without changing the sentence structure or literal meaning (FE). This finding also supports the research of Nurjana (2017) and Pietasari (2017), which emphasizes the need for strategic adaptation in emotional dialogues in order to maintain the fidelity of the meaning as well as the naturalness of speech and acceptability in the TL.

DISCUSSION

This study focuses on several key assessment indicators in the use of instructional media, namely the appropriateness of media selection, the effective use of media, as well as the teacher's

creativity and innovation in optimizing the learning process in Grade II classrooms. Based on the results of observations and interviews, the following discussion will elaborate on how these three indicators are realized in daily teaching practices and how they impact the overall quality of the learning process.

The phenomenon of code-switching and code-mixing between Indonesian, Natuna Malay, and Arabic enriches the film's discourse while simultaneously constructing social realism and cultural identity. The use of local terms such as "penatlah" and "manta page" strongly signify local identity. The first perspective, from Prasetya (2019), states that code-switching in the film strengthens the characters' closeness to the socio-cultural background they represent. The second perspective, according to Arfi Zukri et al. (2024), is that the use of multilingual discourse can also be seen as an ideological strategy that reinforces the narrative of nationalism based on local ethnicity. The advantage of this research is that it focuses on the reality of language as a cultural identity, not merely a style of speech.

However, the research has not yet examined the pragmatic function of code-switching in the social context between characters. For example, whether code-switching is used in formal or informal situations, as a form of solidarity or domination, could be analyzed more deeply using a discourse sociolinguistics approach.

From a pedagogical perspective, the application of research findings to literature learning in high schools represents a breakthrough that addresses the need for multimodal literacy in the Independent Curriculum. Film, as a multimodal text, enables students to learn to recognize linguistic style, cultural values, and emotional context. According to Hidayat et al. (2019), film-based learning expands the literary experience from cognitive to affective and reflective. Meanwhile, Wisudojati et al. (2024) emphasize that the integration of technology and digital media in learning fosters students' critical and collaborative thinking skills. The main strength of this article's



contribution lies in its applicability and flexibility in its application in literature classes. However, an apparent limitation is the lack of empirical classroom implementation testing to validate the effectiveness of this film-based stylistics learning model. Further research could take the form of classroom action research or limited experimental studies.

CONCLUSION

Although initial analysis indicated a tendency toward literal translation, a more in-depth study of 12 data points revealed that the stylistic style of Guillaume Musso's novel *Seras-tu Là?* was translated into Indonesian using a dominant dynamic equivalence (DE) strategy compared to the formal equivalence (FE) strategy of Nida & Taber (1982). The translator employed the DE strategy to maintain acceptability and adapt the meaning of the source text to the target text. This approach proved successful in preserving the emotional nuances, style, and authorial characteristics. However, the study also found a reduction in literal meaning in some diction, highlighting the importance of balancing sentence structure or literal meaning (FE) with the culture or message conveyed in the source text (DE). "This research is expected to enrich the study of French-Indonesian translation, particularly in literary works, by emphasizing the need for cultural and stylistic sensitivity in translations to maintain and preserve the author's distinctive style. The results of this research also support various previous studies on the importance of equivalence in translation, in order to maintain the integrity of meaning, style, and poetic and emotional nuances contained within.

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