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The Quality of Sentence Translation Realized as Face-Threatening Speech in the *Wolf Totem* Novel

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Abstract: Translated novels play a significant role in enabling Indonesian readers to access literary works originally written in foreign languages, including Chinese novels. One persistent challenge in literary translation is the rendering of face-threatening utterances, which convey culturally bound pragmatic meanings. This study aims to examine the translation quality of face-threatening utterances in the Indonesian translation of *Wolf Totem*, with a focus on the influence of translation techniques on translation quality. This research adopts a descriptive qualitative design. Face-threatening utterances in the source text and their corresponding translations in the target text are identified and analyzed using a pragmatic approach. The translation techniques employed are classified, and translation quality is assessed in terms of accuracy, acceptability, and readability based on expert evaluation. The findings indicate that discursive creation is the most frequently used translation technique, accounting for 53% of the data. This technique yields high levels of acceptability (91%) and readability (94%), indicating that the translated utterances are natural and accessible to Indonesian readers. However, the accuracy level is moderate (53%), indicating that some pragmatic and semantic nuances of face-threatening utterances are not fully preserved. These results suggest that while discursive creation enhances naturalness in the target language, it may compromise semantic precision. This study highlights the importance of translators striking a balance between creative freedom and pragmatic fidelity when translating face-threatening utterances in literary texts.

Keywords: *Face-threatening speech; translation technique; translation quality*

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Introduction

The number of novels translated from foreign languages into Indonesian has increased significantly in recent decades, accompanied by a growing readership. Translated novels enable Indonesian readers to access literary works originally written in other languages and cultures, thereby expanding literary horizons and cross-cultural understanding. The success of a translated novel, however, does not depend solely on linguistic transfer, but also on how effectively the translation conveys meaning, context, and interpersonal nuances embedded in the source text. When these elements are inadequately rendered, readers may struggle to engage with the narrative or fully appreciate the characters and plot development.

One crucial aspect influencing readers' engagement with translated novels is the quality of translation, particularly at the pragmatic level. Pragmatic meaning governs how utterances function in context, including how characters express authority, solidarity, conflict, or emotion. In literary texts, such meanings are often realized through face-threatening utterances, which involve actions that potentially challenge a speaker's or hearer's positive or negative face. When such utterances are mistranslated or pragmatically weakened, character portrayal may lose its intensity, resulting in diminished narrative impact and reader immersion. This issue is especially critical in novels that rely heavily on interpersonal conflict and ideological tension.

The problem becomes more serious in translations involving large cultural distances, such as translations from Mandarin Chinese into Indonesian. Cultural norms governing politeness, hierarchy, and confrontation differ substantially between the two languages, making face-threatening utterances particularly difficult to translate. Inaccurate or overly generalized renderings may diminish the pragmatic force of utterances, thereby altering character relationships and the narrative's overall tone. Despite the growing volume of translated novels in Indonesia, systematic research examining how face-threatening utterances are translated and how their translation quality affects the target text remains limited.

This study focuses on the Indonesian translation of *Wolf Totem*, a highly influential Chinese novel that explores ideological conflict, cultural identity, and human–nature relations through intense character interactions. The book, originally published in China and widely acclaimed internationally, portrays life in Inner Mongolia, frequently employing face-threatening utterances to construct power relations, moral authority, and ideological struggle. Although *Wolf Totem* achieved significant literary recognition internationally, including prestigious awards, its reception among Indonesian readers has been relatively limited compared to other translated novels. Previous discussions in translation forums and reader communities suggest that cultural distance and pragmatic loss in translation may contribute to this phenomenon, although empirical academic evidence remains scarce.

Several translation studies have examined face-threatening acts in various contexts, including political discourse, audiovisual translation, and intercultural communication. Existing research demonstrates that face-threatening utterances are often modified, softened, or omitted in translation to conform to target-language norms, which may impact pragmatic equivalence and character construction. However, most prior studies focus on non-literary texts or language pairs other than Chinese–Indonesian. Research specifically addressing face-threatening utterances in translated literary novels, particularly within the Indonesian context, remains underexplored. Moreover, limited attention has been paid to the relationship between translation techniques and translation quality dimensions—accuracy, acceptability, and readability—when translating such utterances.

This gap underscores the need for a targeted investigation into how face-threatening utterances are translated in literary texts and how translation techniques impact their quality. Understanding this relationship is essential for improving literary translation practices and preserving pragmatic meaning across cultures.

Accordingly, this study aims to (1) identify face-threatening utterances in the source text of Wolf Totem and their Indonesian translations, (2) analyze the translation techniques employed in rendering these utterances, and (3) assess the translation quality of the utterances in terms of accuracy, acceptability, and readability. By addressing these objectives, this research seeks to contribute to translation studies by offering empirical insights into pragmatic translation quality in literary texts and by providing practical implications for translators working with culturally sensitive discourse.

Definition of Translation

According to Newmark (1988), translation is the process of conveying a message or meaning from the source language (SL) into the target language (TL). According to Nida and Taber (Nida, 1982), translation is an effort to produce the closest natural equivalent of the intent of the source language (SL) into the target language (TL), first in terms of meaning, and second in terms of style. Catford (1980) explains that translation is the transfer of discourse from the source language (SL) to the target language (TL). Translation as a means to convey the equivalence of meaning from the source language (SL) into the target language (TL) is a fundamental concept. Levy (in Muam, 2019) explains translation as a creative process that allows for the production of multiple close equivalents, thereby creating situational meanings.

Translation Techniques

Translation techniques are a practical way of analyzing translation results. According to Molina and Albir (Molina, 2002), translation techniques are procedures for analyzing and classifying the process of finding equivalents. According to Molina and Albir (Agustina, Nababan, and Djatmika, 2016; Djatmika & Wiratno, 2016; M. R. Nababan, 1997), translation techniques have five characteristics: namely, translation techniques affect the translation results, techniques are classified by comparison of SL and TL texts, techniques are at the micro level, techniques are not related to each other but are based on context-specific and functional techniques. According to Molina and Albir (Molina, 2002), there are 18 types of translation techniques, namely :

- a. *Adaptation*
- b. *Borrowing*
- c. *Amplification*
- d. *Calque*
- e. *Compensation*
- f. *Description*
- g. *Discursive creation*
- h. *Established equivalent*
- i. *Generalization*
- j. *Linguistic amplification*
- k. *Linguistic compression*

- l. *Literal translation*
- m. *Modulation*
- n. *Particularization*
- o. *Reduction*
- p. *Linguistic and paralinguistic substitution*
- q. *Transition*
- r. *Variation*

Translation techniques are also an essential part of the translation process. In the translation process, translators must not forget to use translation techniques. This is because translation techniques facilitate the completion of the translation results.

Assessment of the quality of the translation

The translation quality of a literary work, such as a novel, is always exciting to analyze. A quality translation must have clear indicators. According to Nababan, Nureni, and Sumardiono (2012)(M. R., N. & S. Nababan, 2012) (M. R. Nababan, 1997), Assessment of translation quality includes accuracy, acceptability, and readability. The first translation quality instrument is accuracy.

According to Nababan et al. (2012), the accuracy of a translation instrument is categorized into three levels: accurate (3), less accurate (2), and inaccurate (1). Qualitative parameters assessed for accuracy are correct, less precise, and incorrect. accurate assessment is the meaning of words, technical terms, phrases, clauses, sentences or source language texts transferred accurately into the target language; absolutely no distortion of meaning; an inaccurate assessment is that most of the meanings of words, technical terms, phrases, clauses, sentences or source language texts are transferred accurately to the target language, however, there are still distortions of meaning or double meaning translations (taxa) or meanings are omitted, which interferes message integrity)Inaccurate assessment is the meaning of words, technical terms, phrases, clauses, sentences, or source language texts transferred inaccurately into the target language or omitted.

The qualitative parameters of acceptability are categorized as acceptable, less acceptable, and unacceptable. An acceptable assessment is that the translation feels natural; the technical terms used are commonly used and familiar to readers; the phrases, clauses, and sentences used are in accordance with the rules of the Indonesian language (BSa). The less acceptable assessment is that, in general, the translation already feels natural; however, there are slight problems with the use of technical terms or slight grammatical errors. Unacceptable evaluation is a translation that is not natural or feels like a translation work; the technical terms used are not commonly used and are not familiar to the reader; the phrases, clauses, and sentences used are not in accordance with the rules of the Indonesian language (BSa).

The qualitative parameters of legibility are high legibility, moderate readability, and low readability. A high level of readability indicates that words, technical terms, phrases, clauses, sentences, or translated texts can be easily understood by readers. Moderate readability assesses that, in general, translations can be understood by readers; however, there are specific passages that must be read more than once to understand the translation. A low legibility rating is a translation that is difficult for readers to understand.

Speech acts

Speech acts have the meaning that focuses on the use of language in conveying the intent and purpose of speech. According to Searle (1969), in Agustina, Nababan, and Djatmika (Djatkika & Wiratno, 2016), all linguistic communication involves speech partners, which means that communication is not just a series of symbols, words, or sentences in the form of speech act behavior. Austin (1962)(Austin, 1955) states that a speech act takes place in a performative sentence and is formulated in three action events, namely locutionary, illocutionary, and perlocutionary.

Face Threatening Speech

According to Brown and Levinson (Brown, 1987), in Agustina, Nababan, and Djatmika (2016), face is a self-image that is owned by someone who is always guarded, respected, and not violated in the speech process between speech participants. There are two types of faces, positive and negative faces. Positive face is the desire of each speaker so that other parties can accept them, while negative face is the desire of individuals so that other parties do not hinder each other's wishes. Directive utterances include asking, ordering, warning, challenging, forcing, and inviting. Assertive utterances are a denial. Commissive utterances include threatening and promising. Expressive speech includes mocking, apologizing, complaining, and insulting.

Methods

This study employs a descriptive qualitative research design to examine the translation of face-threatening utterances in a literary text. A qualitative approach is appropriate because the research focuses on interpreting pragmatic meaning, contextual use, and translation choices rather than measuring variables statistically. In qualitative language research, the researcher seeks to understand linguistic phenomena as they appear in context and meaning-making processes, positioning the researcher as the primary instrument of analysis (Santosa, 2021) (Nisaa', 2011; Perdana, 2023; Santoso, 2017). This approach enables an in-depth examination of how face-threatening utterances are realized in the source text and how they are translated in the target text.

The research location is textual rather than geographical. Following Santosa (2021), qualitative language research locations may take the form of texts, discourses, or translated products, which serve as the boundaries of analysis. Accordingly, the object of this study is the Indonesian translation of Chapter 1 of *Wolf Totem*, translated from Mandarin Chinese into Indonesian. This chapter was selected because it introduces key characters and establishes interpersonal relationships through frequent pragmatic interactions. The data consist of clauses in the source text that contain face-threatening utterances and their corresponding translations in the target text, with particular attention to utterances threatening positive and negative face.

Data were collected through document analysis. The researchers conducted a close and repeated reading of the source text to identify face-threatening utterances, which were then matched with their Indonesian translations. Each data unit was recorded and classified based on the type of face-threatening act and the translation technique applied. This systematic procedure ensured transparency and consistency in data collection.

Data analysis was carried out in several stages. First, the utterances were categorized according to their pragmatic function. Second, the translation techniques used in the target text were identified. Third, translation quality was assessed in terms of accuracy, acceptability, and readability. The analysis focused on examining how translation techniques influence the preservation or reduction of pragmatic meaning.

To ensure trustworthiness, triangulation was applied. Theory triangulation was conducted by integrating pragmatic theory and translation studies frameworks. Researcher triangulation was applied by involving more than one evaluator in assessing translation quality, reducing subjective bias. Data triangulation was achieved by comparing recurring patterns of face-threatening utterances across the text to ensure consistency of interpretation.

Result and Discussion

The results of data analysis and discussion of face-threatening utterances in the Wolf Totem novel are categorized based on speech acts, the use of translation techniques, and the quality of translation.

Table 1

Face-threatening speech is contained in the novel

Face-threatening speech is contained in the novel				
No	Types of Speech Acts	Negative Face Threatening Types	Amount	Percentage
1	Directive	Ask	1	3%
		Reign	6	15%
		Request	4	10%
		Warn	15	38%
		Challenging		
		Forcing Will		
		Inviting		
2	Assertive	Deny	4	10%
3	Commissive	Threaten		
		Promise		
4	Expressive	scoffed	4	10%
		Apologize	1	3%
		Sigh	2	5%
		insult	2	5%
Total			39	100%

Face-threatening speech act data:

老人压低声音说：就你这点胆子咋成？

Lǎorén yā dī shēng yīn shuō : Jiù nǐ zhè diǎn dǎnzi zǎ chéng?

(Directive-request): Amplification

Bilgee: "You need more courage than that".

跟羊一样。你们汉人就是从骨子里怕狼，要不汉人怎么一到草原 就净打败仗。

Gēn yáng yī yàng. Nǐ men hàn rén jiù shì cóng gǔ zǐ lǐ pà láng, yào bù hàn rén zěnmē yī dào cǎo yuán jiù jìng dǎ bài zhàng

(Expressive-contempt-contempt-mocking): Discursive creation

Bilgee: "You are like a sheep. The fear of wolves is in your Chinese bones. Only that explains why you never win a battle here."

*这会儿可别吓慌了神，弄出点动静来，那可不是闹着玩的。
Zhè huìr kě bié xià huāng le shén, nòng chū diǎn dòng jìng lái, nà kě bù shì nào zhe wán de。*

(Directive-warn): Discursive creation

Bilgee: "Control yourself. If they catch the slightest movement from us, we're in danger".

*幸亏这不 是群饥狼，毛色发亮的狼就不是饿狼。
Xìngkuī zhè bù shì qún jī láng, máo sè fā liàng de láng jiù bùshì è láng.*

(Directive- warn): Adaptation

Bilgee: "... if their fur is shiny, that means they are not hungry."

*狼最 怕枪、套马杆和铁器
Láng zuì pà qiāng, tào mǎ gān hé tiě qì*

(Directive- warn): Compensation

Bilgee: "Wolves are afraid of guns ...".

*铁器他有没有呢？他脚底一热，有！
Tiěqì tā yǒu méiyǒu ne? Tā jiǎo dǐ yī rè, yǒu!*

(Directive-ask): Generalization

Bilgee: "...is he carrying something metal?"

*他脚下蹬着的就是一副硕大的钢镚。他的脚狂喜地颤抖起来。
Tā jiǎo xià dēng zhe de jiù shì yī fù shuò dà de gāng dòng . Tā de jiǎo kuáng xǐ dì chàn dǒu qǐ lái.*

(Directive- warning): Discursive creation

Bilgee: "...under his feet are two metal stirrups."

(快！快！) 这里的狼，多多的有啦。
(Kuài! Kuài!) Zhè lǐ de láng, duō duō de yǒu la

(Directive-ordered): Adaptation

Chen Zhen: "Hurry up! Quick! There are wolves everywhere!"

再忍一会
Zài rěn yī huǐ,

(Directive-requesting): Discursive creation

Bilgee: "Keep calm."

哦，学打猎，先要学会忍耐
ó, xué dǎ liè, xiān yào xué huì rěn nài

(Directive-warn): Compensation

Bilgee: "The first thing you need to learn as a hunter is patience."

“陈陈（阵）！”“陈陈（阵）！”
“Chén chén (zhèn)!”“Chén chén (zhèn)!”

(Directive-ordered): Discursive creation

Gasmai: “Chenchens! Chenchens”

别来！别来！狼咬人。快赶开羊！狗来！
Bié lái! Bié lái! Láng yǎo rén. Kuài gǎn kāi yáng! Gǒu lái!

(Directive-command-order): Discursive creation

Gasmai: "Stay where you are! Do not come close! This wolf will bite you. Movement just the sheep! Let the dogs in."

“阿、阿！阿！”惊叫的童声传来。
“Ā, ā!” Jīng jiào de tóngshēng chuán lái.

(Directive-request): common equivalent

Gasmai's son "Mother! Mother!"

抓狼腿！抓狼腿！
Zhuā láng tuǐ! Zhuā láng tuǐ!

(Directive-warn): Adaptation

Gasmai" Hold his fee."

巴勒！巴勒！
Bā lēi! Bā lè!

(Directive-command): Borrowing

Bilgee: Bar! Bar!".

把羊群往狼那儿赶！
Bǎ yáng qún wǎng láng nàr gǎn!

(Directive-ordered): Adaptation

Bilgee: "Driving the sheep to the wolves"

把狼挤住！不让狼逃跑！
Bǎ láng jǐ zhù! Bù ràng láng táo pǎo!

(Directive-warn): discursive creation

Bilgee: "We're going to lock him in so he can't escape!"

我真不如草原上的狗，不如草原上的女人，连九岁的孩子也不如
Wǒ zhēn bùrú cǎo yuán shàng de gǒu, bùrú cǎo yuán shàng de nǚ rén, lián jiǔ suì de hái zǐ yě bùrú

(Expressive-complain): Discursive creation

"Not just guts like sheep. A dog more useful than I, moreover, a woman. Even a nine-year-old boy embarrasses me."

不是不是，
Bùshì bù shì,

(Assertive-denial): Adaptation

Gasmai: "No"

你要是不来帮我，狼就把羊吃到嘴啦。
nǐ yào shì bù lái bāng wǒ, láng jiù bǎ yáng chī dào zuǐ la.

(Derivative-denying): Discursive creation

Gasmai: "If you didn't come out to help, the werewolves would have made it prey on our sheep."

你这个汉人学生，能帮着赶羊，打手电，我还没见过呢。
Nǐ zhè gè hàn rén xué shēng, néng bāng zhe gǎn yáng, dǎ shǒu diàn, wǒ hái méi jiàn guò ne.

(Expressive-mocking): Discursive creation

Bilgee: "This is the first time I've seen a Chinese student helping herd the sheep and illuminate the area with a flashlight."

这些羊尾巴换这么大的一条狼，不亏不亏
Zhèxiē yáng wěibā huàn zhème dà de yī tiáo láng, bù kuī bù kuī

(Assertive-denial): Amplification

Bilgee: "Exchanging some sheep for this big wolf is a beneficial barter 天我教你剥狼皮筒子
Míngtiān wǒ jiào nǐ bō láng pí tǒng zi.

(Directive-warn): Adaptation

Bilgee: "Tomorrow"

明天
Míng tiān

(Directive-warn): Discursive creation

"I'll teach you how to skin wolves."

刚才你怕不怕？
Gāngcái nǐ pà bù pà ?

(Directive-ask): Amplification

Chen: "Were you scared there?"

怕，怕……我怕狼把羊赶跑，公分就没有了。我是上产小组的组长，丢了羊，那多丢人啊

Pà , pà . _ _ _ _ _ Wǒ pà láng bǎ yáng gǎn pǎo, gōng fēn jiù méi yǒu la. Wǒ shì shēng chǎn xiǎo zǔ de zǔ zhǎng, diū le yáng, nà duō diū rén a.

(Directive-warn): Discursive creation

Gasmai: "fear afraid...I am the head of a production team, and you can imagine how It's a shame I could be losing a sheep."

陈陈(阵), 过了春节, 我给你一条好狗崽, 喂狗技术多多地有啦, 你好好养, 以后长大像巴勒一样。

Chén chén (zhèn), guòle chūnjié, wǒ gěi nǐ yī tiáo hǎo gǒu zǎi, wèi gǒu jìshù duōduō dì yǒu la, nǐ hǎohǎo yǎng, yǐhòu zhǎng dà xiàng bā lè yī yàng.

(Directive-warn): Description

Gasmai: "Chenchen, I will give you a puppy after the New Year.r"

你好好养, 以后长大像巴勒一样
Nǐ hǎohǎo yǎng, yǐhòu zhǎng dà xiàng bā lè yī yàng

(Directive-warn): Discursive creation

Gasamai: "There are so many ways to raise dogs. Do well, and the child dog will grow up to be like Bar."

那会儿我一抓着你的手就知道了。咋就抖个不停?

Nà huì er wǒ yī zhuāzhe nǐ de shǒu jiù zhīdào le. Zǎ jiù dǒu dé bù tíng?

(Expressive -mocking): Discursive creation

Bilgee: "I already knew when I held your hand. You're shaking like a leaf. What do you think you could use a knife in that kind of battle?"

要打起仗来, 还能握得住刀吗? 要想在草原呆下去, 就得比狼还厉害。

Yào dǎ qǐ zhàng lái, hái néng wò dé zhù dāo ma? Yào xiǎng zài cǎoyuán dāi xiàqù, jiù dé bǐ láng hái lìhài.

(Directive-requesting): Discursive creation

Bilgee: "...you have to learn to be tougher than those wolves"

汉人的花.....花木拉 (兰, 少少地有; 我们蒙古人的嘎斯迈, 多多地有啦, 家家都有。

Hàn rén de huā huā mù lā (lán, shàoshào dì yǒu; wǒmen ménggǔ rén de gā sī mài, duōduō dì yǒu la, jiā jiā dōu yǒu.

(Expressive-mocking): Discursive creation

Bilgee: "You Chinese don't have many figures like Hua Mulan, but many women

Gasmai-like Mongols. At least there is saut in every family."

难道狼群不想打了，
Nándào láng qún bù xiǎng dǎ le,

(Directive-warn): Amplification

Chen: "Looks like they won't attack."

那咱们不是白白冻了大半天吗？
nà zánmen bùshì bái bái dòngle dà bàntiān ma?

(Expressive-complain): Discursive creation

Chen "'t seems we let our bodies freeze for no reason."

狼群才舍不得这么难找的机会呢，准是头狼看这群黄羊太多，就派这条狼调兵去了。
Láng qún cái shěbudé zhème nán zhǎo de jīhuì ne, zhǔn shì tóu láng kàn zhè qún huáng yáng tài duō, jiù pài zhè tiáo láng diào bīng qùle.

(Assertive-denial): Amplification

Bilgee: "A pack of wolves wouldn't pass up an opportunity like this."

这样的机会五六年也碰不上一回，看样子狼群胃口不小，
hèyàng de jīhuì wǔliù nián yě pèng bù shàng yī huí, kàn yàng zǐ láng qún wèi kǒu bù xiǎo,

(Directive-warn): Discursive creation

Bilgee: "...Opportunities like this only come around once every five or six years, and it looks like the wolves have quite the appetite."

真打算打一场大仗啦，今儿我可没白带你来。你再忍忍吧，打猎的机会都是忍出来的…

Zhēn dǎsuàn dǎ yī chǎng dà zhàng la, jīn er wǒ kě méi bái dài nǐ lái. Nǐ zài rěn rěn ba, dǎliè de jīhuì dōu shì rěn chūlái de...

(Directive-warn): Discursive creation

Bilgee: "...you will see how much this event is worth waiting for. As I said, patience is the key to a good hunt."

“……你会明白这场活动有多么值得等待。正如我所说，耐心是狩猎成功的关键。”
“……Nǐ huì míngbái zhè chǎng huódòng yǒu duōme zhídé děngdài. Zhèngrú wǒ suǒ shuō, nàixīn shì shòuliè chénggōng de guānjiàn.”

The analysis of face-threatening utterances in the Indonesian translation of *Wolf Totem* reveals clear pragmatic and translational patterns that shape the quality of the translated text. The most frequent face-threatening utterances are directive speech acts of warning, accounting for 38% of the data. This dominance suggests that interpersonal interaction in the novel is constructed mainly through cautionary and authoritative expressions, reflecting the power relations and ideological tensions among characters. Such utterances play a crucial role in character construction and narrative intensity. Directive acts of commanding constitute the second most frequent category (15%), further reinforcing the hierarchical and confrontational nature of character interactions. Other speech acts—such as asking, denying, and mocking—appear less frequently but still contribute to shaping interpersonal dynamics. The relatively low occurrence of apologizing and complaining suggests that mitigation strategies are limited, emphasizing a narrative style marked by assertiveness and confrontation.

Translation technique findings

Findings of sentence translation techniques that represent face-threatening utterances in the novel *Wolf Tote*, chapter 1

Table 2
Translation techniques applied

No	Translation Techniques	Amount of data	Percentage
1	Adaptation	6	18%
2	Borrowing	1	3%
3	Amplification	4	12%
4	Calque		
5	Compression	1	3%
6	Description	1	3%
7	Discursive creation	21	53%
8	Standard Match	1	3%
9	Generalization	1	3%
10	Amplification	1	3%
11	Compression		
12	Literal	1	3%
12	Modulation		
14	Particularization		
15	Reduction	1	3%
16	Substitution		
17	Transposition		
18	Variation		
Total		39	100%

In terms of translation techniques, discursive creation emerges as the most dominant strategy, accounting for 53% of all cases. This finding suggests that the translator prioritizes naturalness and contextual adaptation over strict semantic correspondence when rendering face-threatening utterances. Adaptation and addition techniques further support this tendency, indicating efforts to align pragmatic meaning with Indonesian sociocultural norms. However,

the minimal use of literal and standard equivalents demonstrates a deliberate avoidance of rigid source-text structures in favor of fluency and readability.

Translation quality findings

The quality of the translation of the sentences that represent the utterances threatens the face of Wolf Totem's novel from the aspects of accuracy, acceptability, and readability.

Table 3

Accuracy Translation Quality Findings

No	Accuracy Level	Amount	Percentage
1	Accurate (3)	21	53%
2	Less accurate (2)	16	41%
3	Inaccurate (1)	2	6%
Total		39	100%

Table 4

Acceptability Translation Quality Findings

No	Accuracy Level	Amount	Percentage
1	Acceptable (3)	36	91%
2	Less acceptable (2)	2	6%
3	Unacceptable (1)	1	3%
Total		39	100%

Table 5

Readability Translation Quality Findings

No	Accuracy Level	Amount	Percentage
1	Readable (3)	37	94%
2	Less readable (2)	2	6%
3	Not readable(1)	2	6%
Total		39	100%

The analysis of translation quality reveals a notable divergence among the three quality dimensions. While acceptability (91%) and readability (94%) are consistently high, accuracy remains moderate at 53%. This suggests that, although the translated utterances are generally natural and easily understood by Indonesian readers, the pragmatic force and semantic specificity of face-threatening utterances are weakened or altered in translation. The dominance of discursive creation thus enhances target-text accessibility but may compromise pragmatic precision, particularly in conveying power relations and interpersonal tension embedded in the source text.

Conclusion

Of the 39 Wolf Totem translated novel data analyzed, the results showed that the most significant directive was a speech act of warning (15, accounting for 38%) of 38%. The most common translation techniques are free equivalents (discursive creation) with 21 (53%). For

the quality of translation with indications of accuracy, acceptability, and readability, there were 21 utterances (53%) for the acceptability aspect, 36 acceptable utterances (91%), and for a high readability level, there were 37 utterances (94%).

Wolf Totem's translation employs numerous uses of " a and a lot of warning, highlighting the presence of multiple tales featuring stories with the main character Chen, who is innocent and young, and is often referred to as a very senior and experienced wolf hunter. The translation technique uses many free equivalents (discursive creation) because the source language (Chinese) has a very different metaphorical meaning and cultural background from the target language (Indonesian). By using the free equivalent technique, the accuracy is slightly reduced, but the level of acceptability and legibility is very high.

Author Contribution Statement

Nunung Supriadi: Conceptualization and Research Design; Data Curation and Investigation; Methodology; Project Administration; Writing - Original Draft; Writing - Review & Editing. **Harris Hermansyah Setiajid:** Methodology; Writing - Review & Editing; Validation. **Adella Amira Zain:** Formal Analysis and Visualization; Writing - Review & Editing.

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