# Basic Theory of Translation

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2016

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Imagine that you are watching a film in a movie theater where one of the scenes shows two people having a conversation in a classroom. The following dialogue is the English subtitle of the movie you are watching:

Harry:    Hi Ron! Are you OK?   You are **in blue.** What happened? **I'm all ear.**

Ron:    Hi Harry! I'm confused. I got a very low GPA this semester.

Harry:    **Keep your chin up!** You can get a higher GPA if you plan how to get that from now on. It's our $4^{th}$ semester, and we still have 4 more semesters waiting for us. Plan now, **get the ball rolling**, and you'll achieve it.

Ron:    Thanks Harry! I'll do my best this semester. **Can you please give me a hand?**

Harry:    **Piece of cake! Drop me a line** anytime you need.

Now imagine that you do not understand the English expressions and have to rely on the Indonesia subtitle.

Indonesia translation $1^{st}$ version:

Harry: Hi Ron! Kamu OK? **Kamu biru**. Ada apa? **Aku semua telinga.**

*Ron: Hi Harry! Aku bingung. Aku dapat IP yang rendah semester ini.*

*Harry: **Angkat dagumu**! Kamu bisa dapat IP lebih tinggi kalau kamu merencanakan untuk mendapatkannya dari sekarang. Ini semester ke-empat kita, dan kita masih punya empat semester lagi menunggu untuk kita. Rencanakan sekarang, **gulirkan bola**, dan kamu akan terima itu.*

*Ron: Terimakasih Harry! Aku akan lakukan yang terbaik semester ini. **Bisakah kamu berikan padaku tanganmu**?*

*Harry: **Sepotong kue**! **Jatuhkan aku garis** kalau kamu perlu.*

Answer the questions below:

1. Can you understand the message contained in the Indonesian subtitle clearly? Why?
2. Are you confused on some words? What are they?
3. Do you think the message of the English subtitle and the Indonesian subtitle is transferred well?

Now, imagine that you see the second version of Indonesian subtitle as follow:

Indonesia Translation 2<sup>nd</sup> version:

*Harry : Hi Ron! Kau baik-baik saja? **Kau kelihatan sedih**. Apa yang terjadi. **Aku ingin tahu**.*

*Ron: Hi Harry! Aku bingung. IPku sangat rendah semester ini.*

*Harry: **Terus semagat**! Kau pasti mendapat IP yang tinggi kalau kau rencanakan cara untuk mendapatkannya dari sekarang. Kita masih semester 4, dan masih ada 4 semester lagi menunggu kita. Rencanakan sekarang dan **jalankan rencana itu**. Kamu pasti bisa.*

*Ron: Terimakasih Harry! Akan kulakukan yang terbaik semester ini. **Kamu mau membantuku**?*

*Harry: **Gampang**! **Hubungi aku** kapanpun itu.*

Answer the questions below:

1. Can you understand the message contained in the Indonesian subtitle clearly? Why?
2. Are you confused on some words? What are they?
3. Do you think the message of the English subtitle and the Indonesian subtitle is transferred well?
4. What are the differences between the first version subtitle and the second version subtitle?
5. Then, what is translation according to you?

## A. What is translation?

Translation by dictionary definition, consists of changing from one state or form to another, to turn into one's own or another's language (The Meriam-Webster Dictionary, 1974). A translation is a text. It is words arranged in sentences, and sentences arranged in larger structures, in a non-arbitrary way according to the conventions of language, with the purpose of communicating something in particular. A speech actor, which in this case is a translator, constructs this text with a purpose. The translator is referencing another text and aiming to produce something perceived to be equivalent to the original text in some significant way. The translator perceives that an original author intended to communicate something to an original audience, and the translator aims to reproduce something from that original communication in a new context and with a new audience that was not reached by the original, source text.

A translation is a text derived from another text in another language, exhibiting qualities of equivalence to that source text, such that the derived text can be taken as a substitute for the original text. Translation (or the practice of translation) is a set of actions performed by the translator while rendering the source (or original) text (ST) into another language. Translation is a means of interlingual communication. The translator makes possible an exchange of information between the users of different languages by producing in the target language (TL or the translating

language) a text which has an identical communicative value with the source (or original) text (ST). This target text (TT, that is the translation) is not fully identical with ST as to its form or content due to the limitations imposed by the formal and semantic differences between the source language (SL) and TL. Nevertheless the users of TT identify it, to all intents and purposes, with ST – functionally, structurally and semantically. The functional identification is revealed in the fact that the users (or the translation receptors - TR) handle TT in such a way as if it were ST, a creation of the source text author. The structure of the translation should follow that of the original text: there should be no change in the sequence of narration or in the arrangement of the segments of the text. The aim is maximum parallelism of structure which would make it possible to relate each segment of the translation to the respective part of the original.

## B. Translation and Interpreting

Interpreting and translation are two closely related linguistic disciplines. Yet they are rarely performed by the same people. The difference in skills, training, aptitude and even language knowledge are so substantial that few people can do both successfully on a professional level. On the surface, the difference between interpreting and translation is only the difference in the medium: the interpreter translates orally, while a translator interprets written text. Both interpreting and translation presuppose a certain love of language and deep knowledge of more than one language. The key skills of the translator are the ability to understand the source language and the culture of the country where the text originated, then using a good library of dictionaries and reference materials, to render that material clearly and accurately into the target language. In other words, while linguistic and cultural skills are still critical, the most important mark of a good translator is the ability to write well in the target language.

Even bilingual individuals can rarely express themselves in a given subject equally well in both languages, and many excellent translators are

not fully bilingual to begin with. Knowing this limitation, a good translator will only translate documents into his or her native language. This is why we at Language Scientific absolutely require our technical translators only translate into their native language, in addition to their subject matter expertise. An interpreter, on the other hand, must be able to translate in both directions on the spot, without using dictionaries or other supplemental reference materials. Interpreters must have extraordinary listening abilities, especially for simultaneous interpreting. Simultaneous interpreters need to process and memorize the words that the source-language speaker is saying now, while simultaneously outputting in the target language the translation of words the speaker said 5-10 seconds ago.

Interpreters must also possesses excellent public speaking skills and the intellectual capacity to instantly transform idioms, colloquialisms and other culturally-specific references into analogous statements the target audience will understand. Interpreting, just like translation, is fundamentally the art of paraphrasing—the interpreter listens to a speaker in one language, grasps the content of what is being said, and then paraphrases his or her understanding of the meaning using the tools of the target language. However, just as you can not explain a thought to someone if you did not fully understand that thought, neither can you translate or interpret something without mastery of the subject matter being relayed.

Interpreters and translators perform similar tasks, but in different settings. While an interpreter converts any spoken material from one language (the source language) into a different language (the target language), a translator converts written material in the same manner. Interpreting can occur in a variety of settings, such as conferences, meetings and over the telephone, and can take the form of either simultaneous (performed as the speaker delivers a speech act with the help of interpreting equipment) or consecutive (the interpreter listens to

portions of a speech at a time, then interprets the segments as the original speaker is silent). Translation can also occur in various settings. Translation can occur on any form of written work, including literature, newspapers, contracts, software interfaces, and web sites (which is known as localization). Translators and interpreters work with languages, but in very different ways: the key difference is that translators work with written words and interpreters work with spoken words.

Translators write and interpreters talk—now you know more than most people about our industry! In addition, most translators work in only one "direction": for example from English into Japanese or from Japanese into English. If you search for a translator in the American Translators Association's online directory, you'll see that you can choose the "from" and "into" languages that you need. In the industry, these are often referred to as the source (from) and target (into) languages. So, a client who needs a document translated from French into English and then a response document translated from English into French generally needs two different translators. Most translators work into their native language only since it's faster and easier to write in one's native language. Of course there are exceptions: If someone was brought up in, say, a Spanish-speaking household and considers that their native language, but they did their studies in English, they may prefer translating into English. Or they may be equally comfortable translating into either language.

Most interpreters work bi-directionally, meaning that one interpreter often works from English into Spanish and from Spanish into English. For example in court interpreting, nearly every interpreter works alone, interpreting in both "directions" for all of the parties involved. There are also various modes of interpreting—the main ones being consecutive interpreting, simultaneous interpreting and sight translation. If you've seen movies such as "The Interpreter," you've seen simultaneous interpreting in action, with the speaker and the interpreter seeming to talk at once, sometimes using microphones and headsets to hear each other. In reality,

simultaneous interpreters use a technique called décalage (French for "time delay"), meaning that the interpreter deliberately lags a few words behind the speaker in order to correctly interpret a complete phrase or thought. In consecutive interpreting, one person speaks at a time, and then waits for the interpreter to interpret. This may require extensive note-taking on the part of the interpreter, and of course it also takes at least twice as long as simultaneous interpreting. Finally, sight translation is the oral interpretation of a written text—for example if a judge gives a court interpreter a document in English and asks her to read it to the defendant in Portuguese.

The key difference between translation and interpretation lies within the choice of communication channel. Simply put, translation deals with written communication, while interpreting is all about the spoken word. Translators work on written documents, including books, essays, legal documents, medical records, websites, instruction manuals, subtitles for film or TV, or any other form of information in written form. Interpreters, on the other hand, are involved in projects that require live translation; for example conferences and business meetings, medical appointments and legal proceedings. Both translators and interpreters have a deep linguistic and cultural knowledge of their working languages, as well as the ability to communicate clearly and succinctly. It is, however, important to highlight the distinctive features of these two professions.

Translators generally work from their home computers, and tend to specialize in a particular field. Good translators have excellent written skills and are usually perfectionists by nature, paying particular attention to the style of the source documents, as well as the accuracy and significance of the terms used within their translations. Unlike translators, interpreters do not provide a word-for-word translation; instead, they transpose spoken messages from one language into another, instantly and accurately. Interpreters work in real-time situations, in direct contact with both the speaker and the audience. They rely primarily on their linguistic expertise

acquired through training and experience - a sentence in one language may be rendered an entirely different way in another. Good interpreters are endowed with very quick reflexes, as well as a good memory and speaking voice. An interpreter is often more than an on-demand translator, however - they also act as a facilitator between speaker and listener, both linguistically and diplomatically.

**C. Why Is Translation So Important?**

Here are some reasons of why translation is so important:

1. Only about 10% of people in the world speak English. There exists a large opportunity to reach out to markets other than the English-speaking ones, with the help of translation services.
2. Internet adoption around the world is increasing; people are transacting over the net much more than they did before. Hence, it is important to translate your web content into other languages.
3. The main and major role of language translation services, we can see in business. To become a partner of global market and wants to promote your brand product with elegantly, the help of skilled translation services is essential. It is because the professional translator in a particular language is having the ideas of emotions and feelings on those languages speaking peoples. They translate your quotes in such way that would be so appealing for themselves and can catch up the market easily. On the other hand the use of English is limited in some more countries. So to reach those customers proper translation services is the key way to get them easily.

   Many developing markets such as China, Brazil, Mexico etc., have little business communication in English. People in such countries continue to communicate in their own language. Translation helps in cutting across language barriers and interacting with people in such countries.

4. Literary texts, books and novels need to be translated into various languages so that they can be read by people in other countries.

5. For companies

From translating a website, emails, or company brochures, each translation can go a long way and translation services should become an integral part of every company's long term marketing and business development strategies.

Obviously large Fortune 500 companies are going to have bigger budgets to allocate to using translation services, which many small to medium sized businesses don't have. However, the results are clear in that if a company has or is trying to develop an international presence or if a company deals with multinational customers, the use of translation services can only serve to benefit these aims.

Now technology is so advanced and in order to communicate with the foreign delegates in multinational countries in conferencing system is popular. In this situation handle the matter properly, one can take the help of translator services. Efficient translator can resolve your problem and can do your business deal significantly.

Translation service can solve your communication and cultural differences. You can easily enrich your thoughts with the help of right translation services.

## D. How to find the right translator?

A career in translation is a lucrative path to choose, especially if you study a field which is in much demand such as Spanish, French, German, Russian and Japanese. Many large organizations or businesses turn towards the help of many translation services, for business negotiations, drawing up a contract and creating partnerships.

However, in order to make sure that you get the best of your translation services, one must spend time finding the right person to do this. Usually people find people who speak the required language fluently because it is their mother-tongue, but are also able to speak fluent English

at the same time. However, in an ideal world, this would be much more expensive process and would require some degree of networking.

Many of these companies approach freelance translators or agencies that specialize in delegating translators with specific assignments. Anyone studying a language is engaged in a complex process. Those taking up a home course on speaking on a new language will know that the complexity of learning a new language requires plenty of time, patience, experience and an extended period of studying it. This is why some people give up trying to learn, as it not only requires a good memory but the ability to think in language.

When an editor acquires a foreign-language novel, and is excited by this 'new find,' he or she hopes to commission a translator who shares that enthusiasm. The editor will be looking for a translator who can not only match the style of the original book, but also see beneath the words to make sense of the ideas. Even the best translator may not be appropriate for every book that comes along. Some books simply don't strike the necessary chord, or offer the right inspiration. One translator described working on several books for a publisher, and being disappointed to realize that she simply felt no affinity with a new book on offer. She didn't think that she could get into the book in a significant enough way to make it work on all levels, and declined the job.

Other obvious requirements are a deep understanding of the culture from which the book derives and in which it is set, as well as the appropriate level of intellect to translate ideas, thoughts and theories, along with the words. Books with humor require a translator with wit, and where there is an unusual or intricate use of language (in the case of dialects, slang terms, and even cadence), a good understanding of and ability to translate the spoken word is essential. If it is a book written for teenagers, incorporating teenage slang, the editor will look for a translator who has contact and sympathy with that age group. A decision may be made that a female translator is better for a book with particularly feminine

subject matter, or a male for one on a particularly masculine topic. Some books focus on specialist areas, perhaps involving historical facts or scientific theory, for example. In this case, the translator should have a good working knowledge of the subject matter, or a proven ability to research, disseminate and extrapolate information successfully.

On top of all these requirements, an editor will look for a translator with whom he or she has a good rapport. Establishing good communication from the outset will make the whole translation process much smoother and more successful. When an editor is scouting around to find the best person for a new novel, he or she might decide to commission sample translations from a few possible contenders. Even seasoned, experienced translators can be asked to provide a sample chapter in order to ensure that they have understood the essence of the book in question and can do it justice. Editors should make it very clear to all concerned if they are asking for a number of samples, and be prepared to pay the going rate for each sample translation requested (which will usually be about two or three thousand words in length). Translators should resist any publishers who expect samples to be provided free of charge. Although seemingly a quick task, samples can be time-consuming because they entail becoming familiar with the style and story of the whole book.

Ideally, editors will make clear what they are expecting from a sample translation; they may have their own ideas about how the language should work, or what features of the author's style should shine through. It is helpful if the editor provides prospective translators with as much background information about the book as possible, including any press cuttings, or interviews with the author.

From an editorial point of view, it makes sense to ask translators to work on the same sample, so that differences in approach and use of language are obvious. It has been reported that some unscrupulous publishers have lined up a series of translators to provide free or cheap

samples, each for a different chapter of the book—thereby getting a translation done quickly and inexpensively. The world of translators can be very small, and many will be aware of which other translators are involved in a 'beauty contest.' In best practice, translators should always know how many other candidates are involved, and whether they are all working on the same sample of text.

Editors who have little understanding of the language being translated may use an outside reader to help make the appropriate decision, but if an English translation 'sings,' and seems to get across the style, tone and message of the original author, based on what the editor has heard about the book, this can be enough. Good translations are creative works in their own right that have the ability to do both the book and the author justice.

After you read the text above, with your partner, please do the instructions below in your translation notebook:

a. Make a definition of translation according to your understanding.
b. Find the similarities and differences between interpreting and translating.
c. Translate the text below into Indonesia:

**Partial eclipses will be visible in**

**northern Australia and parts of Southeast Asia.**

The moon will begin moving across the sun on Indonesia's main western island of Sumatra at around 6:20 am (2320 GMT Tuesday), before the eclipse sweeps across Sulawesi and Borneo, then moves over the Malukus and heads out into the ocean. One of the most popular events for foreign tourists will be a festival close to Palu, in Sulawesi, while traditional dances and other performances are taking place right across the ethnically diverse archipelago. Ternate in the Malukus has proven such a popular eclipse-viewing spot that officials

have had to find extra accommodation in boats after the city's 1,500 hotel rooms filled up, local tourism chief Anas Cenoras said. Scientists are also flocking to Indonesia. A four-member team from Nasa is heading to Maba, a small town in the Maluku Islands where the total eclipse will occur for around three minutes, one of the longest times it can be seen. The last total solar eclipse occurred on March 20, 2015, only visible from the Faroe Islands and Norway's Arctic Svalbard archipelago. Total eclipses occur when the moon moves between the Earth and the Sun, and the three bodies align precisely. As seen from Earth, the moon is just broad enough to cover the solar face, creating a breath-taking silver halo in an indigo sky. For many astronomers it is the ultimate experience. "Anybody who has an opportunity should go and watch the solar eclipse – it is a life-changing experience," said Nat Gopalswamy, a Nasa astrophysicist coming to Indonesia for the event.

# CHAPTER II

## TRANSLATION EXPERTS

1. Do you know some experts in translation field?
2. Can you mention their names?
3. How is translation theory according to them?
4. Do their theories share similarities each other?

## A. What is Translation Theory?

Translation can not be separated from theory. Theory is a basic in translation. Theory basis that provides the rule and meaning in translation by which every translation can be measured. It must be an appropriate translation determination and it should be measured by suitable theory. If the translation process is not based on translation theory, the result of the translation will fail and can't succeed as a target translation. Therefore, translation theory is an important necessity.

Discussions of the theory and practice of translation reach back into antiquity and show remarkable continuities. The distinction that had been drawn by the ancient Greeks between metaphrase ("literal" translation) and paraphrase was adopted by the English poet and translator John Dryden (1631-1700) who represented translation as the judicious blending of these two modes of phrasing when selecting, in the target language, "counterparts", or equivalents for the expressions used in the source language. Translation as transformation among languages indicates that task scientist attention in some scientist side like psychology, ethnographic, literature and another linguistic.

Therefore, translation theory is not a theory and not a science just a collection of knowledge that we have to master and we need to learn continually. Translation theorist and practitioners have forever been always argued that translation is either an art or science or even just a craft. Thus, translation theory tries to give a little knowledge to relation between opinion, meaning, language, and all its aspects.

Some definitions:

a. Theory is a basic in translation.
b. Translation is a process to transform to other languages.
c. Translation theory is used to transform one language to another language to get good translation

## B. Translation Theory According to Translation Experts

### 1. Catford Translation Theory

According to Catford (1965) *"The replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language).* It means translation is the replacement of language text, the language resources appropriate to the target language.

Catford (1978:20) defined translation as:

*"…the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)".*

Replacing textual material of the source language with textual material in the target text means translator have to replace anything related to the source text with something that relevant in the target text. The textual material can be the words, phrases, sentences, language style, and the grammatical structure. In other words, translators have to look for the most relevant words, phrases, sentences, or grammatical structure that can replace the source text, so the target readers can understand. For example; to translate the phrases "Saya sedang sedih" into English, translators must be aware about the grammatical structure of the source and target language. The translators need to choose to translate the text to be "I am sad" or "I was sad". The translator should understand that there is no tenses in Indonesia language, so the translators should refer to the context of the text before; "Is this text talking about the present or the past event?".

After that, the translators will be able to decide what to do. For example, if the complete sentence is; "Jangan ganngu saya, Saya sedang sedih". The phrase "Jangan ganggu saya" = "Don't disturb me" dan "sedang" explain that the text is talking about present event. Then the translators will decide to translate the sentence into "I am sad" instead of "I was sad". However, if the former phrase like this; "Waktu itu saya sedang sedih", then the translators should be aware of the phrase "waktu itu" = "that time" that explains that the text is talking about past event. Then the translators will decide to translate the sentence into "That time, I was sad".

## 2. Newmark Translation Theory

According to Newmark (1988) *"Translation is rendering the meaning of a text into another language in the way that the author intended the text."* Newmark (1991: 27) defines the act of translating very briefly. It is the act of transferring meaning of a stretch or a unit of language, the whole or a part, from one language to another. Newmark also believes that it becomes a craft and an art to make a creative translation. He states that translation is a craft consisting in attempts to replace a written message and statement in one language by the same message and statement in one language by the same message and statement in another language.

In the theory of translation, Newmark agreed that translation theory:

a. Semantic translation and communicative translation.
b. The message in course language should be similar with the target language.
c. Translation should make clear meaning from source language.
d. Translation should be informative not expressive. It means the reader must be given detail explanation, so they know the message in the source language and target language.

According to Newmark (1981: 19), translation theory is concerned mainly with determining appropriate translation methods for the widest possible range of texts or text-categories. It also provides a frame work of

principles, restricted rules and hints for translating texts and criticizing translations, a background for problem solving.

Newmark (1988:5) defined translation as:

"…rendering the meaning of a text into another language in the way that the author intended the text."

It means a translator have to translate a text according to the author's intention in the source text must be understood by the target readers, so it can said that translator is a bridge connecting the author with the target readers. The translation definition according to Newmark means that the messages transferred to the target text should be equal to the messages in the source text, and he also suggested that translation is bound to some rules – translation theories. It means, translation should be done by following the rules of translation theories.

### 3. Nida and Taber Translation Theory

According to Nida and Taber (1974) "*Translation is a **rewriting of the message** contained in the source language into the target language to find similarities*"

As the definition above, Nida and Taber (1982: 12) see translating as a process of reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. In other words, translation is a transfer of meaning, message, and style from one SLT to the TLT. In the order of priority, style is put the last. Here the things to reproduce (transfer) is stated, message. Nida prefer the term 'Receptor Language' (RL) to 'target language' since the word 'target' does not always have a pleasant connotation. Whatever are the definitions and terminologies of the scholars working in the field of Translation, most, if not all, of them devote their attention to the 'principles and procedures of translation'. The study of principles and procedures of translation by various scholars in different

periods of history gave rise to a new field of scholarship or research called 'Translation Studies'. Translation studies include three interrelated and mutually interacting aspects of translation: theory, practice and evaluation.

a. Translation must adapt to the culture of source language and the target language.
b. The translation must concern with two collocations word, formal and dynamic collocation.
c. Dynamic translation is the translation that recognizes the adaptability among languages, cultures, the content of source language context with the target language.

Nida's theory can couple with Newmark's theory in the same case it can handle the impression of translation problem such as over, reduce, false and interpretation translation. Not only can handle the problem in translation impression, but also in formal and dynamic translation even in culture.

E. Nida (1976:66-79) avers that due to the fact that translation is an activity involving language there is a sense in which any and all theories of translation are linguistic. He classifies these theories into three: philological theories, linguistic theories and socio-linguistic theories, the sequel of three diverse perspectives and different approaches to principles and procedures of translation. If the emphasis is on the literary texts, the underlying theories of translation a r e best deemed philological; if it is on structural differences between SL and TL, the theories may be considered linguistic; and finally if it is on a part of communication process, the theories are best described as sociolinguistic. However, a more comprehensive survey subsumes far more than Nida's three sets of theories as elaborated below.

### a) Philological Theories

Philological theories rely upon 'philology' as the study of the development of language, and the classical literary studies. They are

mainly concerned with the comparison of structures in the native and foreign languages, especially the functional correspondence and the literary genres in addition to stylistics and rhetoric .Nida explicitly states:

"The philological theories of translation are, of course based on a philological approach to literary analysis. They simply go one step further; in place of treating the form in which the text was first composed, they deal with corresponding structures in the source and receptor languages and attempt to evaluate their equivalences. Philological theories of translation are normally concerned with all kinds of stylistic features and rhetorical devices." (Nida, 1976: 67-68).

### b) Philosophical Theories

He primarily emphasizes the psychological and intellectual functioning of the mind of translator. He elucidates that meaning and understanding underlie the translation process, averring that a theory of translation is essentially a theory of semantic transfer from SL into TL. He defines his 'hermeneutic approach' as " the investigation of what it means to ' understand a piece of oral speech or written text, and the attempt to diagnose the process in terms of a general model of meaning" (Steiner,1975:249).

### c) Linguistic Theories

Linguistic theories of translation, according to Nida (1976:69) , are based on a comparison of the Linguistic structures of the STs and TTs, rather than a comparison of literary genres and stylistic features of the philological theories. Their development is due to two factors: first, the application of the rapidly expanding linguistics, the scientific study of language, to several fields such as cognitive anthropology, semiotics, pragmatics, and teaching translation/interpreting skills; and second, the emergence of Machine Translation (MT) which has provided a significant motivation for basing translation procedures on linguistic analysis as well as for a rigorous description of SL and TL (Nida, 1976: 70).

According to Nida and Taber (1969:134) it is only a linguistic translation that can be considered 'faithful', because it "is one which only contains elements which can be directly derived from the ST wording, avoiding any kind of explanatory interpolation or cultural adjustment which c a n be justified on this basis." Nida (1976:75) suggests a three-stage model of the translation process. In this model, ST surface elements (grammar, meaning, connotations) are analyzed as linguistic kernel structures that can be transferred to the TL and restructured to form TL surface elements. His linguistic approach basically bears similarity with Chomsky's theory of syntax and transformational generative grammar.

### d) Functional Theories

The 1970s and 1980s witnessed a shift from the static linguistic typologies of translation and the emergence, in Germany, of a functionalist and communicative approach to the analysis of translation. These theories subsume the early work on text type and language function, the theory of translational action, skopos theory (Baker, 2005: 235-238; and Shuttleworth and Cowie, 2oo7:156-157) and text analysis model.

### e) Text- type Theory

Built on the concept of equivalence, which is the milestone in linguistic theories, the text, rather than the word or sentence, is deemed the appropriate level at which communication is achieved and at which equivalence must be sought (Reiss, 1977: 113-14). Reiss links the functional characteristics of text types to translation methods. The main characteristics of each text type can be summarized as follows (pp.108-9):

a. Informative: It is concerned with 'plain communication of facts': information, knowledge, opinions, etc. The language dimension used to transmit the information is logical or referential; the content or 'topic' is the main focus of the communication.

b. Expressive: It denotes the 'creative composition' wherein the author uses the aesthetic dimension of the language.

c. Operative: The purpose is to induce behavioral responses, i.e., to appeal to or persuade the reader or 'receiver' of the text to act in a certain way.

d. Audio medial: It refers to films and visual or spoken advertisements which supplement the other three functions with visual images, music, etc.

e. Translational Action Theory

This theory views translation as purpose-driven, product-oriented or outcome-oriented human interaction with special emphasis on the process of translation as message-transmission or a 'translational action from a source text, and as a communicative process involving a series of roles and players the most important of whom are the ST producer or the original author, the TT producer or the translator and the TT receiver, the final recipient of the TT. The theory stresses the production of the TT as functionally communicative for the reader, i.e., the form and the genre of the TT, for instance, must be guided by what is functionally suitable in the TT culture, which is determined by the translator who is the expert in the translational action and whose role is to make sure that the intercultural transfer takes place satisfactorily.

**f) Skopos Theory**

Skopos theory stresses the interactional, pragmatic aspects of translation, arguing that the shape of the TT should be determined by the function or 'skopos' ( the Greek word for 'aim' or 'purpose') that it is intended to fulfill in the target context' , and it may vary according to the recipient. The corollary is that the translator should use the translation strategies which are most appropriate to achieve the purpose for which TT is intended, irrespective of whether they are deemed to be the 'standard' way to produce in a particular translation context; in short, when producing a TT, 'the end justifies the means.' It is worth noting that an awareness of the requirements of the skopos "expands the possibilities of translation, increases the range of possible translation strategies, and releases the

translator from the corset of an enforced – and often meaningless – literalness (Vermeer,1989:42), It is the target readers who will prompt the translator to translate, to paraphrase or even re-edit the TT as the most appropriate strategy to be adopted in a given situation.

### g) Sociolinguistic Theories

These theories endeavour to link translation to communicative theory and information theory, with special emphasis on the receptor's role in the translation process. They do not completely overlook language structures, instead they deal with it at a higher level in accordance to their functions in the communicative process. These structures may involve rhetorical devices or figures of speech such as simile, metaphor, irony, hyperbole, etc., in both literary and non-literary texts. These theories require the translator exhibit language competence as well as language performance.

### h) Interpretative Theory (or Theory of Sense)

This theory, originally designed to reflect the processes which are involved in conference interpreting, is associated with a group of scholars known as the Paris School. It is a reaction against some of the restricted views of linguistics of the time. The proponents of this theory argue that interpreters do not work merely with linguistic meaning, but also need to take into account such factors as the cognitive context of what has already been said, the setting in which the interpreting is taking place and the interpreter's own world knowledge (Lavault, 1996:97; in Shuttleworth and Cowie:2007: 85). The corollary is that the focus should be on the intended meaning or the sense rather than the words of the ST.

Nida (1969) stated that:

*"Translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style".*

It means, Nida considers translation as an activity to look equivalency in the target language. Translators have to look for the closest equivalence words in the target text. For example; the word "it can't be helped" should be translated into "Mau bagaimana lagi" into Indonesia as the most equivalence phrase for "it can't be helped". The phrase "it can't be helped" can not be translated literally into "Itu tidak dapat ditolong" in Indonesia, because the target readers will understand the phrase differently as "We can't help him". The definition given by Nida is appropriate to give translators idea that translating is not only an activity in replacing one word with another word. On the other way, translating should be done by replacing one word with the most equivalence word in the target language. This concept is well known as dynamic equivalency, the concept focuses on creating smooth translation and giving the same message as the source text.

### 4. Mildred L. Larson Translation Theory

*Translation is basically a change of form* (Larson, 1984). According to Larson, when we speak of the form of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These forms are referred to as the surface structure of a language. It is the structural part of the language which is actually seen in print or heard n speech. In translation the form of the source language is replaced by the form of the receptor (target language). The purpose of this text is to show that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of the second language by way of semantic structure. It is meaning which is being transferred and must be held constant. Only the form changes. The form from which the translation is made will be called the source language and the form into which it is to be changed will be called the receptor language.

He also mentioned that translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the

source language text, analyzing it in order to determine its meaning, and the reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

Larson agreed that to translate the form of one language literary according to the corresponding form in another language would often change the meaning, or at least result in a form which is unnatural in the second language. *Meaning* must, therefore, have priority over form in translation. It is meaning which is to be carried over from the source language to the receptor language, not the linguistic forms. For example, to translate the English phrase *he is cold hearted*, i.e. *his heart is cold* (meaning "he is unfeeling, has no emotional sympathy") literary into Mambia (Nigeria) would be understood to mean *he is peaceful, not quick-tempered* and if translated literally into Cinyanja (Zambia), it would mean *he is afraid.* In this case it's not a secondary meaning but a figurative meaning which is causing the difference.

Unless the source language and the receptor language are closely related languages, from the same language family, it is not likely that there will be much correspondence of form between the source text and the translation. The nature of language is that each language uses which and add further compilations. A "Word-for-word" translation which follows closely the form of the source language is called a literal translation. A literal translation is useful if one is studying the structure of the source text as in an interlinear translation, but a literal translation does not communicate the meaning of the source text. It is generally no more than a string of words intended to help someone read a text in its original language.  It is unnatural and hard to understand, and may even be quite meaningless, or give a wrong meaning in the receptor language. It can hardly be called a translation. The goal of a translator should be able to produce a receptor language text (a translation) which is idiomatic; that is,

in the natural form of the receptor language. The meaning, not the form, is retained.

The following is a literal translation of a story first told in the Quiche language of Guatemala (Fox 1959: 174):

*It is said that being one man not from here, not known where the his or the he comes where. One day these things he walks in a plantation or in them the coastlands, he saw his appearance one little necklace, or he thought that a little necklace the very pretty thrown in his mouth for its cause that coming the one person another to his behindness, for his that not he encounters the one the following this way in his behindness, not he knows and that the necklace the he threw in his mouth this one snake and the man this one died right now because not he knows his appearance the snake or that he ate this not this necklace only probably this snake.*

Now compare the above with the following less literal translation of the same story:

*It is said that there once was a man (not from here, an I do not know his town or where he came from), who one day was walking in a plantation (or in the coastlands). He saw a little necklace, or rather, what he thought was a very pretty little necklace, lying on the road. He grabbed this necklace and threw it into his mouth because there was someone coming along behind him, and he did not want the other person to see it. Well, he did not know that he necklace which he threw into his mouth was really a snake. The man died in short order, because he did not recognize from its appearance that it was a snake. He did not know that what he had put in his mouth was not a necklace, but rather a snake.*

In the first, each Quiche word was replaced by the nearest English equivalent. The result was nonsense. In the second translation, the natural forms of English lexicon and grammar were used to express the meaning of the Quiche story. Below the story is again rewritten in a more idiomatic English style.

*I'm told that there once was a stranger from some other town who was walking in a plantation along the coast. As he walked along he suddenly saw a very pretty little necklace lying on the road. He snatched up the necklace and threw it into his mouth because there was another person walking behind him and he didn't want him to see the necklace. The stranger didn't know that the necklace was really a snake. He died immediately. He died because he didn't realize that it was a snake; he didn't know he put a snake into his mouth, rather than a necklace.*

In Larson's point of view (1984), anything which can be said in one language can be said in another. It is possible to translate. The goal of the translator is to keep the meaning constant. Wherever necessary, the receptor language form should be changed in order that the source language meaning not be destroyed. Since a meaning expressed by a particular form in one language, it is often necessary to change the form when translating.

Larson (1984: 3) stated that:

"*Translation is transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which is being transferred and must be held constant*."

By this definition, translators should translate a text by transferring the semantic meaning of the source text into the target text, so it means even though the form of the source text changes, the meaning of the text is still the same.

The language forms refer to the actual words, phrases clauses, sentences, paragraphs, etc. Larson described translation as replacing the form of the source text in the target text without changing the meaning of the source text. Larson explained more by providing an example; To translate a Spanish sentence "Tengo Sueno" into Aguaruna language of Peru, the Spanish form consists of the verb form "teng-have", the suffix -o

means the first person, and the word "sueno" means "sleep". The combination means that "a person, the speaker, is in the state of being sleepy". To convey this same meaning in Aguaruna, one would use "Kajang pujawai" which consists of the noun "kaja-sleep", the suffix -ng "my", and the verb "puja-live" with the suffix -way "third person indicative". A very literal translation of the Spanish into English would be "I have sleep", and of the Aguaruna "My sleep lives". Neither of these would be a good English translation. The appropriate English translation would be "I am sleepy" (I "first person", am "be", and an adjective "sleepy"). The three languages use different grammatical forms and different lexical selections to signal the same meaning.

Then, Larson also add that persons who know both the source language and the receptor language well can translate a text rapidly without thinking about the semantic structure, but for translating a more complicated text, a translator will need to learn more. It means, even though a translator is fluent in both languages, he still need to do an analysis for both languages and learn about the semantic structures. For example:

English    : What is your name?

Spanish   : *Como se llama?* (Literally means "how yourself you-call?")

Aguaruna : *Amesh yaitpa?* (Literally means "you-doubt who-are-you?")

In the text above, translator use different words and different grammatical structure, but the meaning of the triple languages is still to ask someone's name. Below is the additional example given by Larson to express the meaning "a person, who is the speaker, possesses money".

English    : I have money

Japanese : to me there is money

Arabic     : with me there is money

Turkish   : My money exists

Translators will have no doubt to translate these common expressions because of the variation of grammar choices as long as the translators are able to convey the meaning of the source language is equal to the meaning of the source language. On that score, Larson stated that "To do effective translation one must discover the meaning of the source language and use receptor language forms which express the meaning in a natural way". Therefore, according to Larson good translation is to find the meaning of the source language, transfer it in the natural form of target language. The best translator according to Larson is the one who uses normal language form of the target language, communicates the meaning of the source language that can be understood well by the target readers, so the target readers will give the same response as the source language readers do.

## 5. Brislin Translation Theory

According to Brislin (1976) *Translation is a remove strategy of ideas and thought from the source language to the other language in written or orally.* It means translation is a general term referring to the transfer of thoughts and ideas from one language to another, whether the language is in written or oral form, whether the languages have established orthographies or not; or whether one or both languages is based on signs, as with signs of the deaf.

Brislin (1976) in his book – Translation: Applications and Research defined translation as follow:

> *"Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have standardization or whether one or both languages is based on signs, as with sign languages of the deaf."*

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Based on the definition above, translation is understood as a strategy of transferring thoughts from one language into another language either it is written or orally. Zuchridin and Sugeng (2003) suggest the similarities of translation definitions during 1960-1970. The fist similarity is "changing one language to another language", the second similarity is "to keep the meaning of source text in the target text", and the third is "as an obligatory for translators to look for the closest equivalencies in the target language".

## 6. Wills Translation Theory

*Translation is a cognitive activity and as intermediaries operating ways in understanding the source text and ways that produce text back into the target language (Wills, 1990).* Wilss (1982: 3), states that translation is a transfer process which aims at the transformation of a written source language text (SLT) into an optimally equivalent target language text (TLT), and which requires the syntactic, the semantic, and the pragmatic understanding and analytical processing of the source text. Syntactic understanding is related to style and meaning. Understanding of semantics is meaning related activity. Finally, pragmatic understanding is related to the message or implication of a sentence. This definition does not states what is transferred. Rather, it states the requirement of the process.

Wolfram Wills proposed the definition of translation as follow:

*"Translation is a transfer process which aims at the transformation of a written source text into an optimally equivalent TL text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the SL (Wilss in Noss, 1982:3)"*

Based on this definition, the translator should understand the syntactic, semantic, pragmatic, and analytical processing of the source language to look for the most equivalent words for the source text. It means, translation according to Wills is not merely translating text, but also

transferring, transforming, simulating, imitating, and replacing the source text into the target text. Then, Wills (1990) stated that translation is a cognitive process focused on retransforming a text in the target text. This activity covers the process of comparing, interpreting, and considering in translating the source text. This concept is related to definition of translation proposed by Vives (1531) translation is transferring the source language into the target language by keeping the sense and meaning of the source text.

# CHAPTER III

## KINDS OF TRANSLATION

1. Do you know how many kinds of translation are there?
2. Can you mention several kinds of translation?

### A. Kinds of Translation According to Roman Jakobson

There are some kinds of translation. Roman Jakobson (1959, 234) divided translation into three; intra-lingual translation, inter-lingual translation, and inter-semiotic translation. Intra-lingual translation is the process of transforming a text into another text according to translator's interpretation in the same language. For example; A translator translates a poem "Aku" by Khairil Anwar into a prose in Indonesia. This kind of translation is called as intra-lingual translation. The second is inter-lingual translation. Inter-lingual translation is transforming the source text message into the target language. For example:

Source text: a poem written by Andre Hardjana

***Salju***

*Batang-batang itu adalah kenangan*

*Yang semakin kurus*

*Dan akhirnya hilang di balik salju*

*Cemara yang biasa gaduh dalam canda*

    *Dengan angin tenggara*

    *Kini bungkam dalam derita*

    *Menunduk berat ditindih salju*

    *Pucat dan semakin berat*

*Dalam kenangan cinta*

*Tiada hati buat mengaduh*

*Pucat, putih dan semakin putih*

*Lenyap segala kenangan*

*Lenyap duka dan sedih*

> *Putih cintaku*

> *Adalah cinta dalam kenang dan rindu*

*Target text: a translation by McGlynn, 1991: 115-116 (Suryawinata & Hariyanto)*

**Snow**

Branches are a memory

Now growing ever more faint

To be lost behind the snow

> Pines that usually dance in delight

> With the wind from the south

> Are silent now in suffering

> Bowing with the weight

> Of the pale snow and memories

> Of a love with no hearth

> To complain

Pale, white, and ever more white

All memories disappear

Misery and sadness vanish

My longing is white, my love is white

Is my love in memory and longing

The third one is inter-semiotics translation. It is a kind of translation that interprets a text into another sign or system. One of the example is a novel entitled "Karmila" written by Marga T. that was turned into a movie with the same title "Karmila". Savory (1969, 20-24) divided translation into four kinds, those are; perfect translation, adequate translation, composite translation, and research and technical translation. Below are the descriptions (Suryawinata & Harianto, 2003):

## B. Kinds of translation according to Savory
### 1. Perfect translation

Perfect translation is a kind of translation that is often to see in public area. For example:

Source text: *Dilarang merokok!*

Target text: No smoking!

Source text: *Dilarang bermain di dalam taman!*

Target text: Keep out!

Source text: *Awas copet!*

Target text: Beware of pickpocket!

Source text: *Dilarang masuk tanpa izin!*

Target text: Private property. Trespassers will be prosecuted.

Source text: *Periksa barang-barang Anda sebelum turun.*

Target text: Check your luggage.

Source text: *Awas anjing galak!*

Target text: Beware of the dogs!

For this kind of text, the most important thing is the source message is transformed well with the same meaning in the target text.

## 2. Adequate translation

This translation is made for readers who aim to get the general information of the text for fun readings. The example of this translation is popular novel and short stories translation. In translating this kind of text, translator sometimes deletes difficult words to understand and the translator is free to paraphrase the sentences to make the readers catch the plot of the stories. In other words, adequate translation concerns on flexible and smooth translation, so the target readers are easy to catch the information in the text, for example; a translation of a novel entitled Harry Potter written by J.K. Rowling into Indonesia.

## 3. Composite translation

Composite translation is a serious translation of literatures. The translation is made well enough to make the message, meaning, and style of the source text can be transformed well in the target language, for example: the translation of "The Old Man and the Sea" is translated to be "Laki-laki Tua dan Laut" (by Sapardi Djoko Damono), and "The Adventures of Huckle-berry Finn" is translated to be "Petualangan Huckleberry Finn (by Djokolelono).

## 4. Research and technical translation

This kind of translation is made for translating texts related to science or techniques, for example; translating books related to computer science from English to Indonesia in order to develop the information about computer in Indonesia.

# CHAPTER IV

## PROBLEMS IN TRANSLATING TEXT

1. What kinds of problem do you think a translator will face in translating text?
2. Can you mention some common mistakes in translating text?
3. How to solve the problems?

**A. Problems of Equivalence**

The translation of idioms takes us a stage further in considering the question of meaning and translation, for idioms, like puns, are culture bound. The Italian idiom menare il can per l'aia provides a good example of the kind of shift that takes place in the translation process. Translated literally, the sentence

*Giovanni sta menando il can per l'aia.*

becomes

*John is leading his dog around the threshing floor.*

The image conjured up by this sentence is somewhat startling and, unless the context referred quite specifically to such a location, the sentence would seem obscure and virtually meaningless. The English idiom that most closely corresponds to the Italian is to beat about the bush, also obscure unless used idiomatically, and hence the sentence correctly translated becomes:

*John is beating about the bush.*

Both English and Italian have corresponding idiomatic expressions that render the idea of prevarication, and so in the process of interlingual translation one idiom is substituted for another. That substitution is made not on the basis of the linguistic elements in the phrase, nor on the basis of a corresponding or similar image contained in the phrase, but on the function of the idiom. The SL phrase is replaced by a TL phrase that

serves the same purpose in the TL culture, and the process here involves the substitution of SL sign for TL sign. Dagut's remarks about the problems of translating metaphor are interesting when applied also to the problem of tackling idioms:

> Since a metaphor in the SL is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing 'equivalence' in the TL: what is unique can have no counterpart. Here the translator's bilingual competence—'le sens', as Mallarmé put it 'de ce qui est dans la langue et de ce qui n'en est pas'—is of help to him only in the negative sense of telling him that any 'equivalence' in this case cannot be 'found' but will have to be 'created'. The crucial question that arises is thus whether a metaphor can, strictly speaking, be translated as such, or whether it can only be 'reproduced' in some way.

But Dagut's distinction between 'translation' and 'reproduction', like Catford's distinction between 'literal' and 'free' translation does not take into account the view that sees translation as semiotic transformation. In his definition of translation equivalence, Popovi distinguishes four types:

(1) Linguistic equivalence, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.

(2) Paradigmatic equivalence, where there is equivalence of 'the elements of a paradigmatic expressive axis', i.e. elements of grammar, which Popovi sees as being a higher category than lexical equivalence.

(3) Stylistic (translational) equivalence, where there is 'functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning'.

(4) Textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

The case of the translation of the Italian idiom, therefore, involves the determining of stylistic equivalence which results in the substitution of the SL idiom by an idiom with an equivalent function in the TL. Translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the SL text so as to achieve Popovi 's goal of 'expressive identity' between the SL and TL texts. But once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.

Albrecht Neubert, whose work on translation is unfortunately not available to English readers, distinguishes between the study of translation as a process and as a product. He states bluntly that: 'the "missing link" between both components of a complete theory of translations appears to be the theory of equivalence relations that can be conceived for both the dynamic and the static model.' The problem of equivalence, a much-used and abused term in Translation Studies, is of central importance, and although Neubert is right when he stresses the need for a theory of equivalence relations, Raymond van den Broeck is also right when he challenges the excessive use of the term in Translation Studies and claims that the precise definition of equivalence in mathematics is a serious obstacle to its use in translation theory.

Eugene Nida distinguishes two types of equivalence, formal and dynamic, where formal equivalence 'focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept.' Nida calls this type of translation a 'gloss translation', which aims to allow the reader to understand as much of the SL context as possible. Dynamic equivalence is based on the principle of equivalent effect, i.e. that the relationship between receiver and message should aim at being the same as that between the original receivers and the SL

message. As an example of this type of equivalence, he quotes J.B.Phillips rendering of Romans 16:16, where the idea of 'greeting with a holy kiss' is translated as 'give one another a hearty handshake all round'. With this example of what seems to be a piece of inadequate translation in poor taste, the weakness of Nida's loosely defined types can clearly be seen. The principle of equivalent effect which has enjoyed great popularity in certain cultures at certain times, involves us in areas of speculation and at times can lead to very dubious conclusions. So E.V.Rieu's deliberate decision to translate Homer into English prose because the significance of the epic form in Ancient Greece could be considered equivalent to the significance of prose in modern Europe, is a case of dynamic equivalence applied to the formal properties of a text which shows that Nida's categories can actually be in conflict with each other.

It is an established fact in Translation Studies that if a dozen translators tackle the same poem, they will produce a dozen different versions. And yet somewhere in those dozen versions there will be what Popovi  calls the 'invariant core' of the original poem. This invariant core, he claims, is represented by stable, basic and constant semantic elements in the text, whose existence can be proved by experimental semantic condensation. Transformations, or variants, are those changes which do not modify the core of meaning but influence the expressive form. In short, the invariant can be defined as that which exists in common between all existing translations of a single work. So the invariant is part of a dynamic relationship and should not be confused with speculative arguments about the 'nature', the 'spirit' or 'soul' of the text; the 'indefinable quality' that translators are rarely supposed to be able to capture.

In trying to solve the problem of translation equivalence, Neubert postulates that from the point of view of a theory of texts, translation equivalence must be considered a semiotic category, comprising a syntactic, semantic and pragmatic component, following Peirce's categories. These components are arranged in a hierarchical relationship,

where semantic equivalence takes priority over syntactic equivalence, and pragmatic equivalence conditions and modifies both the other elements. Equivalence overall results from the relation between signs themselves, the relationship between signs and what they stand for, and the relationship between signs, what they stand for and those who use them. So, for example, the shock value of Italian or Spanish blasphemous expressions can only be rendered pragmatically in English by substituting expressions with sexual overtones to produce a comparable shock effect, e.g. porca Madonna—fucking hell.17 Similarly, the interaction between all three components determines the process of selection in the TL, as for example, in the case of letter-writing. The norms governing the writing of letters vary considerably from language to language and from period to period, even within Europe. Hence a woman writing to a friend in 1812 would no more have signed her letters with love or in sisterhood as a contemporary Englishwoman might, any more than an Italian would conclude letters without a series of formal greetings to the recipient of the letter and his relations. In both these cases, the letter-writing formulae and the obscenity, the translator decodes and attempts to encode pragmatically.

The question of defining equivalence is being pursued by two lines of development in Translation Studies. The first, rather predictably, lays an emphasis on the special problems of semantics and on the transfer of semantic content from SL to TL. With the second, which explores the question of equivalence of literary texts, the work of the Russian Formalists and the Prague Linguists, together with more recent developments in discourse analysis, have broadened the problem of equivalence in its application to the translation of such texts. James Holmes, for example, feels that the use of the term equivalence is 'perverse', since to ask for sameness is to ask too much, while Durišin argues that the translator of a literary text is not concerned with establishing equivalence of natural language but of artistic procedures. And those procedures cannot be considered in isolation, but must be

located within the specific cultural—temporal context within which they are utilized.

Let us take as an example, two advertisements in British Sunday newspaper colour supplements, one for Scotch whisky and one for Martini, where each product is being marketed to cater for a particular taste. The whisky market, older and more traditional than the Martini market, is catered to in advertising by an emphasis on the quality of the product, on the discerning taste of the buyer and on the social status the product will confer. Stress is also laid on the naturalness and high quality of the distilling process, on the purity of Scottish water, and on the length of time the product has matured.

The advertisement consists of a written text and a photograph of the product. Martini, on the other hand, is marketed to appeal to a different social group, one that has to be won over to the product which has appeared relatively recently. Accordingly, Martini is marketed for a younger outlook and lays less stress on the question of the quality of the product but much more on the fashionable status that it will confer. The photograph. accompanying the brief written text shows 'beautiful people' drinking Martini, members of the international jet set, who inhabit the fantasy world where everyone is supposedly rich and glamorous. These two types of advertisement have become so stereotyped in British culture that they are instantly recognizable and often parodied.

With the advertising of the same two products in an Italian weekly news magazine there is likewise a dual set of images—the one stressing purity, quality, social status; the other stressing glamour, excitement, trendy living and youth. But because Martini is long established and Scotch is a relatively new arrival on the mass market, the images presented with the products are exactly the reverse of the British ones. The same modes, but differently applied, are used in the advertising of these two products in two societies. The products may be the same in both societies, but they have different values. Hence Scotch in the British

context may conceivably be defined as the equivalent of Martini in the Italian context, and vice versa, in so far as they are presented through advertising as serving equivalent social functions.

Muka ovský's view that the literary text has both an autonomous and communicative character has been taken up by Lotman, who argues that a text is explicit (it is expressed in definite signs), limited (it begins and ends at a given point), and it has structure as a result of internal organization. The signs of the text are in a relation of opposition to the signs and structures outside the text. A translator must therefore bear in mind both its autonomous and its communicative aspects and any theory of equivalence should take both elements into account.

Equivalence in translation, then, should not be approached as a search for sameness, since sameness cannot even exist between two TL versions of the same text, let alone between the SL and the TL version. Popovi 's four types offer a useful starting point and Neubert's three semiotic categories point the way towards an approach that perceives equivalence as a dialectic between the signs and the structures within and surrounding the SL and TL texts.

## B. Common Mistakes in Translation

If you know the most common mistakes in the translation process, you can take steps to avoid them. Here they are:

a. The translator *leaves out some of the text that appeared in the source document*, such as a paragraph, a sentence, a phrase, or an item in a list that does not require translation, such as a telephone number. All content in the source document should appear in the translated document, either as translated text or (as in the case of title, numbers, and illustrations) duplicated exactly from the original. The translator should find these mistakes in his or her review. If not, you or a member of your team may catch them in your review.

b. The translator *misinterprets the meaning of the text*, and the final translation gives the wrong message. For example, "No, benefits will be provided anyway" is translated as "No benefits will be provided anyway."

c. The translator *incorrectly identifies abbreviations* or misinterprets specific terminology. For example, the translator writes that CIS, which in your organization might mean "Customer Information Site", means "Citizenship and Immigration Services."

d. The translator (or the client) *includes text or examples that are culturally inappropriate* for the intended audiences.

e. The translator is *inconsistent in using or defining key words or phrases* throughout the document or across different documents that are part of the same body of work. Inconsistency can be confusing to readers, especially when the information being presented is new to them.

C. *The client accepts changes to the translation* offered by unqualified, ad hoc reviewers. Many times, clients are tempted to put their faith in unqualified reviewers, because those reviewers just happen to read or speak the language of the translated document. Do not put your faith in a reviewer unless you know that person is qualified – that he or she is a well-educated native speaker and a good writer who is knowledgeable about grammar, spelling, punctuation, and the other elements of acceptable writing.

## C. Translation Problems and Solutions

### 1. Titles

Literal translations of titles will often fail to grab the prospective audience for the book. Sometimes a complete change is required to make the book saleable in English-speaking countries, and difficult decisions may have to be made. Ultimately, the title is a commercial decision on which the publisher will have the final say, but creating a bland new title in order to avoid alienating readers is not good practice. The editor (with

ammunition from the translator and possibly the author) should stand his or her ground, and offer more viable solutions that better reflect the book.

Sandra Smith, who translated Suite Française, was concerned about the decision to leave the title in French—particularly for the American market. She worried that readers would assume they had to go into a specialist French bookshop to order it, but was proved wrong on all counts. Suite Française was one of the top 100 bestselling books in the UK in 2007, and did equally well in America.

Primo Levi was often vocally outraged by changes made to the titles of his books. For example, the title of If This Is a Man is an integral part of the book, but it was changed in the American edition to Escape from Auschwitz—a label he considered inept and vulgar. His title Meccano d'amore was naively translated as the hardly compelling Love's Erector Set. La chiave a stella was published in the US as The Monkey's Wrench. The Italian title specifically means a socket wrench, and adding the apostrophe compounds the error.

So literal translations are often a dreadful mistake when it comes to titles, and editors and translators must be prepared to be creative. Some titles lend themselves neatly to English translations; for example, La sombra del viento was the original Spanish title for the international bestseller The Shadow of the Wind, by Carlos Ruiz Zafón. But others do not, and a misleading and off-putting title can badly damage potential sales.

## 2. Stylized language

Translating a book written in a particular style (baroque, for example), even when written by contemporary authors, poses its own problems. Do translators 'update' the text to refresh it and make it accessible, thereby losing distinctive use of vocabulary and turn of phrase, or do they labour to match it? No one would expect to read Shakespeare in modern English (apart, perhaps, from lazy students), nor would they

expect to lose the beauty of Francesc Fontanella's or Francesc Vicenç Garcia's prose by having it written in a contemporary style.

If the author is alive, his or her help will be invaluable. Robert Chandler says that he could not have unravelled the sometimes-baroque syntax and deftly interwoven stories of The Railway without author Hamid's help. But translators may not always have this option, and artistic licence is required. In older works, translators are often required to source and examine original material and critiques in both languages in order to establish the correct mood, tone and style.

Another stylistic problem can be presented by purposeful awkwardness in the original that simply does not work in the new language. There's always a danger that it will just read like a bad translation. You can try to convey the sense of awkwardness in other ways—by subtly referring to it, for instance, or moving direct dialogue into indirect, etc.—but sometimes you simply have to leave the passage out. Something will have been lost, but the important thing is that the translation should not call attention to itself in a way that will mar the reader's experience of the book.

## 3. Regional dialects

There's a fine line between making foreign authors accessible to English-speaking readers and making them sound like English writers. The rhythms and patterns of their own languages are part of what makes them interesting and it can be a mistake to iron them out completely.

Hanan al Shaykh, the Lebanese author of The Sands of Zahra and Women of Sand and Myrrh, is no stranger to the complexities of the process of translating and has often argued for dialect phrases to be kept in her books. In one example, she had a character say: 'My heart was pounding as if it was wearing wooden clogs.' This is the direct translation of a phrase in a southern dialect of Arabic, and Hanan wanted to keep it but her translator said it sounded clunky in English. Hanan, however, stuck

to her guns and it stayed in. After that she started getting more involved in her translations because she wants to maintain the idioms of the original language in her work.

Sometimes the idiom needs a little explanation for English readers. In another example, she wrote: 'I thought she must be imagining that a hyena had pissed on our leg.' In Arabic, this phrase means 'to hypnotise and capture.' In English, the translator had to add, 'I thought she must be imagining that a hyena had pissed on our leg and stolen us away to its lair.' It didn't make sense without this addition.

Hanan says, 'Many people think of Arabic as an archaic, classical, old language, as in the Qu'ran, but you need to approach it with a modern outlook. You can't be entirely faithful—sometimes you need to explain it as well.'

While leaving in too many 'unknown' cultural references will weaken a book, and lose readers, there must, still, be an essence of something different. Some languages need lengthy explanations, which can be cumbersome, and force the translator to rely on glossaries and notes in order to provide the necessary explanations.

## 4. Strong language

Expletives that are integral to a book should always remain. The difficulty lies in making the language accessible and relevant, without offending more delicate sensibilities. In some cultures, swearing is an everyday activity, whereas in many English-speaking countries bad language is considered to be less acceptable and gratuitous swearing may be frowned upon. Another problem, too, is the wealth of expletives in other languages, which simply cannot be matched by English equivalents.

Martin Riker notes that often a translator will 'clean up' the strong language in the original without even realizing, simply because he or she is not comfortable with it, even though the original writer was. This

happens more often than one would expect, and translators tend to realize it only after an editor has pointed it out.

Robert Chandler encountered problems with foul language when translating The Railway. He says:

'Curses and swearwords present a particular problem for translators into contemporary English. Our lexicon of abusive language is oddly limited, and the more florid curses still common in Russian tend to sound laughable if translated at all literally. Reluctantly, I simplified much of the foul language. In one chapter I tried to compensate for this impoverishment by adding my own brief evocation of the essence of Russian mat or foul language: "those monstrous, magnificent, multi-layered and multi-storied variations on pricks and cunts and mother-fucking curs." '

## 5. Colloquialisms

Similar considerations apply to colloquialisms as to expletives. Martin Riker says that the most important issue with slang is time liness—will the approximate slang chosen by the translator remain relatively current? With some translations you can almost identify the year, if not the month, in which it must have been translated, especially when it comes to teenage slang.

Once again, it can be a question of getting exactly the right translator for the job. Euan Cameron says that with Argentine writers such as Edgardo Cozarinsky or Alan Pauls, he looked for a translator who was sensitive to the cultural and colloquial differences in Argentine Spanish, and found the ideal person in Nick Caistor, who had lived in Argentina for many years. It can also help to employ a second translator, with a good working knowledge of colloquialisms, dialect and slang in the native country, who can get across their meaning and help to come up with English equivalents that are appropriate, do not jar with the reader and, most importantly, do not date.

## 6. Humour

Just as slang or colloquialisms often fail to translate, so humour can present a problem for translators. Something hugely funny in another language can fall flat in English, without lengthy explanations that certainly reduce any humour involved. Equivalents may simply be out of context with the book itself, and often seem nonsensical. Robert Chandler says:

'Humour, of course, tends to be what gets lost most easily in translation. We speak of jokes being "barbed" or "pointed," and jokes do indeed have something in common with darts or arrows. If a joke is to survive the journey into another language, if it is to hit the mark even when its cultural context can no longer be taken for granted, its point may need to be adjusted or somehow re-sharpened. A sentence about "Bolta-Lightning" [the English nickname chosen for the town electrician in The Railway] sounded irritatingly plodding even after several revisions. It was only after my wife suggested replacing the literal "explained to" by the wittier "explained over the heads of" that the English version began to seem as funny as the original: "Bolta-Lightning climbed the column in the middle of the square, hung the banner on the loudspeaker and explained over the heads of the entire backward bazaar both the progressive meaning of the slogan and the precise time the proletariat was to unite." '

He goes on to say:

'There is often an element of paradox in the work of a translator; I have never before had to work so hard to understand the literal meaning of the original text—and I have never before allowed myself to depart from the literal meaning so often and so freely. Not every pun in the original is translatable, and I have omitted jokes that needed too much explanation; I have compensated, I hope, by gratefully accepting any appropriate pun that English offered. Sometimes these puns seemed to arise without any effort on my part; it would have been hard, for example, for an English translator to avoid a pun (a pun not present in the original) in the passage

where the sight of Nasim's huge "male member" makes Khaira "remember" facts about her life that she had forgotten for decades.'

Martin Riker agrees that the most successful translations of jokes are more likely to be replacements than literal translations—replacing jokes from the original language with a comparable joke in the new one. He thinks that humour translates more often than 'jokes,' per se.

Plays on words are obviously specific to their original language. An equivalent has to be found in the new language and sometimes these simply don't work or need to be cut, or a completely different play on words has to be invented to retain the liveliness of play. In such cases, the translator and editor might have to decide which is more important to the passage—the literal sense of the phrase or the playfulness that it brings to bear.

A fresh pair of eyes can be particularly helpful when it comes to translating humour. It is no coincidence that many comedians write in couples or even teams.

## 7. Untranslatable words and culture-specific references

When translating Tiziano Scarpa's Venice Is a Fish Shaun Whiteside had to rely on extensive discussions with the author as well as a great deal of research to work out English equivalents for some of the more specialist vocabulary. He says:

'The incredibly helpful author, who speaks impeccable English, was very keen to help with the list of fish—sea bass, gilthead, dentice, umbrine, etc. Tiziano was also very solicitous about the more arcane snack-foods—marsioni (goby), schie (shrimp), nervetti (pork or beef tendon). That was incredibly helpful, as these dishes tend to be local to the city.'

Martin Riker says:

'If references are not obscure or difficult for the original audience, they should not be obscure or difficult for the new audience. Of course there are real limits to the extent to which it is possible to make such references familiar, but certain simple tricks can contextualize for the reader without damaging their experience of the book. For example, you can add an inconspicuous explanatory phrase, or mention that So-and-so is a "town," or add the word "Avenue" where it was left out of the original. Here as elsewhere the translation editor has to assume the position of the reader, and should consider the overall experience of reading the original and how best to approximate that experience for readers in English.'

If readers will baulk at croque monsieur, it's easy to add an unobtrusive description (for example, 'the cheese oozed over the salty ham of his croque monsieur sandwich') to enlighten them. There is no reason, either, why general explanations cannot be offered from time to time; for example, adding 'three miles out of the city' after a town that someone local to the region would know instinctively, adding a paragraph describing the ingredients of a particularly native culinary dish, or even giving background to a cultural practice or event by giving a character more dialogue. Sometimes it's best to be vague, e.g., substituting 'a fragrant spice mix' for Ras al-hanut (Moroccan).

Some words, however, simply don't translate. Ros Schwartz usually prefers to leave these in the text and to provide the reader with a glossary, which can serve the purpose of explaining more obscure geographical and cultural references, without interrupting the flow of the text with lengthy descriptions and explanations. A map can also prove invaluable for readers. Eliminating traces of foreignness completely can iron out the quirks and flatten the text, and this is a potential problem that calls for vigilance.

Euan Cameron feels that it is expecting a lot for translators to get beneath the surface of the words and convey cultural anomalies without relying upon footnotes to some extent. He says:

'At Harvill we published several novels by Pierre Magnan, a writer who lives and sets all his work in Provence, and uses many Provençal words and expressions. Patricia Clancy, his translator, had particular problems to resolve how to deal with these and to convey the right tone without using too many footnotes.'

She was successful in coming up with solutions, but in the end footnotes may be the only option, and they are certainly a better alternative to lengthy discourses interrupting the flow of the text.

## 8. Quotations from other sources

In most cases, it is good practice to seek out existing English translations of quotes or material such as poetry or song lyrics, rather than re-translating—not only because of the time constraints involved in creating associations and rhythm between the words of yet another author, but because it is, in essence, a different 'art.' The demands of finding equivalent vocabulary that is as rich with allusions and meaning, along with recreating rhythm and rhyme can pose an insurmountable problem. It is, however, often necessary for a translator to do the work him or herself, because there is no English equivalent available. Robert Chandler says:

'Sometimes I spend days looking for a synonym for a particular word or trying to improve the rhythm of a particular line of poetry. And then, after wasting a lot of time, I realize that the problem is not in the place where I thought it was. If I change something in the previous verse or sentence, then the problem disappears just like that.'

Some quotes simply do not translate, and are best dropped. Others must be altered to make their meaning and relevance to the text clear. In these cases, a translator must be given some licence to make appropriate changes—dropping the original rhyme structure, for example, or altering the rhythm. A direct replacement might also be necessary, in the case of lyrics, for example, to something that has the right resonance with English readers. These are all choices that must be made en route to the final

translation, and which should be discussed with the author and the editor. In many cases, the author may be able to provide insight into something that completely befuddles both editor and translator. Sometimes a footnote explaining the meaning of the poem or quote, and leaving it in its original language, is the best alternative.

A note should be made of any other sources from which translations are taken and given to the copyeditor along with the translator's notes. In some cases, permission may be required to reproduce someone else's translation.

## 9. Difficult' languages

There are some languages for which high-quality translators are few and far between, forcing publishers either to abandon the idea of translating, or to rely on the joint efforts of a prose stylist and a native-speaker to get the balance right. It may also be necessary to translate from a separate language altogether, because a good native translator simply can't be found.

English is often the key bridging language into other languages—a translator in India will be more likely to be able to translate a book from English than from Finnish or Dutch, for example. Thus, to publish an excellent translation in English is to open up possibilities of further translation of that title into other languages throughout the world. This should be a point of pride for translators, for their role will be much greater than simply introducing an author and recreating his or her book for a new audience, and it's something that should be borne in mind throughout the writing process. What would other cultures make of what you are writing?

A translator whose work will be re-used in this way should be paid a fee for that re-use, and given a proper acknowledgement or credit in the new translation. Also, permission would need to be cleared with the rights holders of both the English-language translation and the original work.

Historically, the lack of good translators working in a specific language may have deterred readers from picking up literature in translation. Hanan al Shaykh tells how, as a child, she was confused by an Arabic translation of Stefan Sweig's Troubled Souls, in which a cat appeared to go to the fridge for a glass of milk, changing his mind and deciding in favour of a whisky instead. How can a cat do all this, she wondered? She asked her teacher at school, who had a German husband, and he worked out that the Arabic translator had translated the German Herr ('mister') as the similar-sounding Arabic word for cat. This was her first experience of the effects of bad translation and put her off reading literature in translation for a long time. But she says that now they have some brilliant translators working into Arabic and the whole area has opened up.

# CHAPTER V

## TRANSLATION TECHNIQUES

1. Do you know what translation technique is?
2. Can you mention some techniques of translation?
3. Can you give example of every translation technique?

### A. What is Translation Technique?

Let's define the meaning of translation first. What is translation?

a. The expression of the same idea in a different language, retaining systematically the original sense
b. Translation is the communication of a source language text by means of an equivalent target language text
c. The expression of meaning in other, especially simpler word.
d. To change into a different form, substance or state.
e. The process or result of changing from one appearance, state or phase to another.
f. The process of turning an original or 'source' text into a text in another language

Now, let's define the meaning of technique. What is technique?

Based on Collins English Dictionary, a technique is a practical method, skill, or art applied to a particular task.

Then, what is translating technique?

We can define translation techniques as procedure to analyze and classify how translation equivalence works. They are five basic characteristics:

a. They affect the result of the translation.
b. They are classified by comparison with the original.
c. They affect micro-units of text.
d. They are by nature discursive and contextual.

e.  They are functional.

Translation techniques are used when structural and conceptual elements of the source language can be transposed to target language.

According to Collin English Dictionary, a technique is a practical method, skill, or art applied to a particular task. This means, technique is used for particular task practically. Machali (2009) also stated that technique relates to practical things and problem solving. Harianto gave some translation strategies that are translation techniques for Molina and Albir. Harianto described translation strategy as a way used by translators in translating words, phrases, or sentences. This definition gives information that translation strategy is used for particular task. Harianto wrote that in translation studies translation strategies is called as translation procedures (Harianto, 2009: 67).

According to The Macquarie Dictionary, "a procedure is the act or manner of proceeding in any action or process". Procedure and method are different each other. Translation method concerns with the whole text, while procedure concerns with sentences, words, and phrases. Based on the information above, the researcher decided to conclude that translation technique is a term used by Molina and Albir, translation procedure (translation strategy) is the term used by Suryawinata, Harianto, and Machali, but Machali differentiated translation techniques in a special chapter.

## B. Translation Techniques

The translation techniques below are taken from Molina and Albir (2002), Machali (2009), and Suryawinata & Harianto (2003):

## 1. Borrowing

Suryawinata and Harianto referred borrowing as translation strategy considering to the meaning of the text. This technique is called as naturalization by Newmark (1988). Borrowing is a strategy used by taking

word of the source language in the target text. The use of this technique aims to keep the source language as an appreciation for the source text, or there is no appropriate equivalent for the words in the target language. For example:

| Source text | Target text |
|---|---|
| Mall | Mall |
| Sandal | Sandal |
| Orangutan | Orangutan |
| Lobby | Lobby |
| Futbal | Football |
| Lider | Leader |
| Mitin | Meeting. |
| Flasdisk | Flashdisk |
| Television | Televisi |

Below are the other examples of borrowing (Suryawinata & Harianto, 2003: 71):

Source text:

> The skin consists of two main regions: the *epidermis* and the *dermis*. The *epidermis* is the outer layer and consists chiefly of dead, dry, flattened cells which rub off from time to time. More cells are produced from the layers of living cells at the bottom of the epidermis. The dermis is the deeper layer and consists of living cells of connective tissue, the lowest layer being the cells which contain stored fat.

Target text:

*Kulit terdiri dari dua bagian : **epidermis** dan **dermis**. Epidermis adalah lapisan luar dan terutama terdiri dari sel-sel pipih yang telah kering dan mati, yang selalu mengelupas. Banyak sel diproduksi dari lapisan sel hidup yang berada di dasar bagian epidermis. Bagian dermis adalah lapisan dalam dan terdiri dari sel-sel hidup yang membentuk jaringan penghubung, dan lapisan yang terdalam adalah sel-sel yang mengandung simpanan lemak.*

For the text above, the translator translates the word **"epidermis"** and **"dermis"** into **"epidermis"** and **"dermis"** as an appreciation for the text and to keep the contextual meaning of the text (medical text).

## 2. Calque

Molina and Albir (2002, 510) defined *calque* as a translation technique used by translating a word or a foreign word literally. Calque is also called as loan translation by Richards (1992: 44). It is used for translating morpheme of a language into another equivalent morpheme in another language, for example: The word "*omnipotens*" comes from Latin "*omni-all*", and "*potens-mighty*", so "*ominpotens-almighty.*" Other examples are "beer garden" from German "*beer garten*", "academic freedom" from "*akademische freiheit*", and "normal school" from france "*ecole normale*". Other examples of Calque are:

Source text: Weekend

Target text: *Akhir pekan*

Source text: Secretariat general

Target text: *Sekretaris jendral*

Source text: Directorate general

Target text: *Direktorat jendral*

Source text: Vice president

Target text: *Wakil presiden*

### 3. Literal Technique

This technique also includes as the translation method focused on the source text (Machali, 2009). The example of literal translation is in translating "***It's raining cats and dogs***" into "***Ini hujan kucing dan anjing***". The phrase "***cats and dogs***" should not be translated into "***kucing dan anjing***". The translator should realize that there is no correlation between cats and dogs with raining because it is impossible for cats and dogs fall from the clouds, and it makes the target text will be weird. Then, the translator should use another method in translating this phrase into Indonesia. A good translation of this phrase will be "***Hujannya deras sekali***", "***deras sekali***" replacing the words "***cats and dogs***". Other examples of literal technique are:

Source text: I have a car

Target text: *Aku punya sebuah mobil*

### 4. Synonym

Synonym is a strategy used by finding the most similar word for the target language, for example:

Source text: What a ***cute*** baby you've got!

Target text: *Alangkah **lucunya** bayi Anda!*

The translator uses the word "***lucu***" to replace "**cute**" in English because the word "**cute**" is the most similar to "***lucu***" in Indonesia.

### 5. Adaptation

Adaptation is also called as cultural equivalent by Newmark (1988), or Cultural substitution by Baker (1992). Adaptation is used to find the

cultural equivalency of source language in the target language. For example;

Source text: "Dear sir"

Target text: "*Dengan hormat*" (Indonesia). It should not be translated literally as "Tuan yang terhormat.

Source text: "Sincerely yours"

Target text: "*Hormat saya*"

Source text: As white as Snow

Target text: *Seputih kapas*. It should not be translated into "*Seputih salju*" because "*Salju*-snow" is not very common in Indonesia

## 6. Cultural Equivalence

Translator used this strategy by replacing the special word of the source text with another special word in the target text. For example:

Source text: Minggu depan *Jaksa Agung* Andi Ghalib akan berkunjung ke Swiss.

Target text: Next week the *Attorney General* Andi Ghalib will visit Switserland.

In the text above, the word "*Jaksa Agung*" is a special term used in Indonesia. The translator tries to find another special word to replace "*Jaksa Agung*" in English, and he decides to choose "Attorney General" which has the same meaning with "*Jaksa Agung*" .

Source text: I answered with the term I'd always wanted to employ. "**Sonovabitch**"

Target text: *Aku menjawab dengan istilah yang sejak dulu sudah hendak kugunakan "**Si Brengsek**".*

In the text above, the word "**Sonovabitch**" is a term used in English, the translator uses "**Si Brengsek**" to replace "**Sonovabitch"** as the closest equivalent word in Indonesia.

## 7. Contextual Conditioning

Machali included contextual conditioning and notes conditioning as translation procedures. Contextual conditioning is used to give some information in the context to make the message of the source language sounds clear in the target text. For example: "The mustang was the fastest in the race". The translator should be aware that to translate this text, he should understand that "mustang" is a horse. Then, he can translate the text to be "*Kuda Mustang itu adalah yang tercepat dalam pacuan tersebut*". For example:

A: *Mengapa banyak orang di rumah Ibu Yeyen?*

B: *Hari ini adalah **empat-puluh hari** ibunya.*

"*empat-puluh hari*" can not be translated into "(the eve of) the fortieth day" without putting the context "of her mother's death".

## 8. Established Equivalent

Established equivalent is to use a term or expression recognized (by dictionary or language in use) as an equivalent in the TL (Molina and Albir, 2002: 510). It is used by giving common expression used everyday. For example:

Source text: They are as like as two peas

Target text: *Se parecer como dos gotas de agua* (literally means: they are as two drops of water)

Target text: Mereka seperti pinang dibelah dua (Indonesia)

### 9. Generalization

Generalization is used to use a more general or neutral term (Molina & Albir, 2002: 510). It's used more neutral expression in the target language. It's also called as neutralization by Newmark, or translation by general word (Baker). For example:

Source text: Penthouse

Target text: *Tempat tinggal*

Source text: *Becak*

Target text: Vehicle

Source text: *Quichet* (France)

Target text: Window. The meaning of Quichet is actually "shop window".

Source text: She was letting her temper go by inches

Target text: *Dia sedikit demi sedikit kehilangan kesabarannya*. "Go by inches" is not translated into "*inci demi inci*" literally, it is translated to be more general into "*sedikit demi sedikit*".

Source text: When shot she was apparently taking a walk

Target text: *Tampaknya dia terbunuh pada saat jalan-jalan*

### 10. Particularization

Particularization is to use a more precise or concrete term (Molina & Albir, 2002: 510). For example:

Source text: Window

Target text: *Quichet* (shop window)

Source text: Air transportation

Target text: *Helikopter* (Indonesia)

Source text: Mass transportation

Target text: *Bus* (Indonesia)

## 11. Compensation

Compensation is used to introduce a Source Text (ST) element of information or stylistic effect in another place in the Target Text (TT) because it cannot be replaced in the same place as in the Source Text (ST) (Molina & Albir, 2002:510). It introduces the language style of the source language in the target language. For example:

Source text: Never did she visit her aunt

Target text: *Wanita itu benar-benar tega tidak menemui bibinya*

Source text: A pair of scissors

Target text: *Sebuah gunting*

It means, compensation is used to introduce a source text (ST) element of information or stylistic effect in another place in the target text (TT) because it cannot be replaced in the same place as in the source text (ST), for example:

Source text: I was looking for you **your highness**

Target text: *Saya mencari anda **yang mulia***

Follow are other examples of compensation:

Source text: I was seeking **thee**, Flathead

Target text: *en verite, c'est bien toi que je cherche, **O Tete-Plate**.*

## 12. Transposition

Transposition is to change a grammatical category (Molina and Albir, 2002: 510). This strategy is used to translate clauses. Translator changes the source text structure to get an equivalency in the target text.

Suryawinata and Harianto suggested transposition as one of three strategies (addition, reduction, and transposition) referred to language structure. The transformation can be singular to plural, the position of adjectives, or changing the whole sentence structure by splitting or combining two clauses into one clause in the target text (Newmark, 1988: 85), for example:

Source text: **Musical** instruments can be divided into two basic groups.

Target text: *Alat **musik** bisa dibagi menjadi dua kelompok dasar.*

Musical instrument = *alat musik*

Two basic groups = *dua kelompok dasar*

In the text above, the position of adjective in the source text (English) is changed in the target text (Indonesia). In the text below, it can be seen that translator makes a transposition because the structure of source language is not existed in the target language;

Source text: I find it more difficult to translate a poem than an article.

Target text 1: *Bagi saya menerjemahkan puisi lebih sulit daripada menerjemahkan artikel.*

In the text above, translator makes a transformation for sentence of the source text. This transformation needs to be done because translating the sentence literally will give unnatural translation, for example;

Target text 2: *"Saya menemukan itu lebih sulit untuk menerjemahkan sebuah puisi dari pada sebuah artikel"*

This sentence will sound weird and looks like a translation work. Then the translator change the structure of the source language into another structure that will be more understood by target readers. To translate this kind of text, translator is able to translate the text literally first

to catch the main idea of the source text in order to make more natural expression in the target text.

Below is another example of transposition made for translating sentence:

Source text:

It is a great mistake to keep silent about the matter.

Target text:

*Berdiam diri tentang masalah itu merupakan kesalahan besar.*

Translator also makes a transposition as a consideration for the language style. It means, translator splits a sentence to be two sentences or combines two sentences to be one sentence (Newmark, 1998:87), for example (Suryawinata & Sugeng, 2003):

Source text:

> Some species are very large indeed and the blue whale, which can exceed 30 m in length, is the largest animal to have lied on earth. Superficially, the whale looks rather like a fish, but there are important differences in its external structure: its tail consists of a pair of broad, flat, horizontal paddles (the tail of a fish is vertical) and it has a single nostril on the top of its large, broad head.

Target text 1:

> *Beberapa spesies sangatlah besar dan paus biru, yang bisa mencapai panjang lebih dari 30 meter, adalah binatang terbesar yang pernah hidup di bumi. Sepintas ikan paus tampak mirip ikan biasa, namun bila dicermati terdapat perbedaan pokok pada struktur luarnya; ekornya terdiri dari sepasang "sirip" lebar, pipih, dan mendatar (ekor ikan tegak)*

> *dan ia mempunyai satu lubang hidung di atas kepalanya yang besar dan lebar.*

In the text above, transposition is made to the words, but not to the sentence. In the text below, transposition is made by splitting the sentence of the source language into two or more to create a more understandable text.

Target text 2:

> *Beberapa spesies sangatlah besar. Ikan paus biru, yang bisa mencapai panjang lebih dari 30 meter, adalah binatang terbesar yang pernah hidupdi bumi. Sepintas ikan paus tampak mirip ikan biasa, namun bila dicermati terdapat perbedaan pokok pada struktur luarnya. Ekornya terdiri dari sepasang "sirip" lebar, pipih, dan mendatar (sementara ekor ikan biasa tegak). Ikan paus mempunyai satu lubang hidung di atas kepalanya yang sangat besar dan lebar.*

Suryawinata & Harianto wrote that transposition is a translation procedure used by shifting the grammatical structure of source language in the target language (Suryawinata & Harianto, 2003). They divided transposition into four kinds:

a. Transposition used as an obligatory because of the grammatical structure. It means, translator must use this procedure to translate a text. For example:

  1) English plural noun shifts into singular noun in Indonesia, for example:

Source text          Target text

A pair of **trousers**    *Sebuah celana*

A pair of **glasses**    *Sebuah kacamata*

A pair of **scissors**        *Sebuah gunting*

2) The repetition of adjective in Indonesia shifts into the repetition of nouns in English, for example:

Source text: *Gedung di Medan **bagus-bagus***

Target text: **The buildings** in Medan are built beautifully

3) Adjective+Noun shifts into Noun+Adjective, for example:

Source text: **Beautiful** woman

Target text: *Wanita **cantik***

b. Transposition used when the grammatical structure of source language is nothing in the target language. Translator will use this kind of shifting if he finds that there is no equivalent grammatical structure in the target language, for example:

1) An object can not be put in the beginning of a sentence in English as Indonesia does, then to translate this kind of sentence, a subject will be put in the beginning of the sentence. For example:

Source text: ***Buku itu** harus kita bawa*

Target text: We must bring **the book**

2) A verb in the beginning of a sentence is not common in English except to make an imperative sentence, then the structure shifts into an assertive sentence. For example:

Source text: ***Berbeda** penjelasannya*

Target text: The explanation **differs**

Source text: ***telah disahkan** penggunaannya*

Target text: Its usage **has been approved**

c. Transposition used because of the naturalization of terms. It happens when a text can be translated literally but the translation product sounds unnatural. For example:

1) Noun in the source language shifts into verb in the target language, for example:

Source text: …to train **intellectual men** for the pursuits of **an intellectual life**

Target text: *untuk melatih **para intelektual** untuk mengejar **kehidupan intelektual***

If the phrase above translates literally to be "*melatih para intelektual untuk pengejaran (*the pursuits*) kehidupan intelektual*", then it will sound unnatural in Indonesia.

2) Adjective+Noun of the source language shifts into Noun+Noun in the target language. For example:

English: **Engineering** technique

Indonesia: *Teknik **(pe)rekayasa(an)***

English: **Medical** student

Indonesia: *Mahasiswa **kedokteran***

3) Participial clause of the source language shifts into full sentence in the target text. For example:

Source text: The approval **signed by the doctor** is valid

Target text: *Persetujuan **yang ditandatangani oleh…***

Source text: The cells **carrying the germ** are dangerous

Target text: *Sel-sel **yang membawa/mengandung…***

4) Noun+Adjective of the source language shifts into Noun+Clause in the target text. For example:

Source text: Lending bank

Target text: *Bank yang memberikan pinjaman*

Source text: Thinking person

Target text: *Orang yang berpikir*

d. Transposition used to set the language gaps as affixes; -lah, or –pun, word shifts into clause, etc. For example:

Source text: *Perjanjian **inilah** yang diacu*

Target text: It is **this** agreement which is referred to (not anything else)

Source text: adept

Target text: *sangat terampil*

Source text: deliberate

Target text: *dengan sengaja, tenang dan berhati-hati*

## 13. Modulation

Modulation is a way used by translator to see the message of the source language from different angle (Newmark, 1988:88). This strategy is used when a literal translation produces unnatural translation. If transposition functions to shift the language structure, then modulation functions to shift the language meaning in order to make the message of the source text can be understood well by target readers. The shift here means to change the point of view the text has. For example:

Source text: I broke my leg

Target text: Kakiku patah

In the text above, the translator concerns about the object "leg", not the subject "I" (This example is also called as transposition because the active structure is changed into passive). Following are other examples of modulation:

Source text: You are going to have a child

Target text: Anda akan menjadi seorang bapak

Source text: I cut my finger

Target text: Jariku tersayat bukan saya memotong jariku

Newmark (1988) suggested two kinds of modulation; modulation made as compulsory and free modulation. A modulation made as compulsory is used when a translator can not find the equivalent word or sentence in the target language, for example:

a. An active structure of source text shifts into passive in the target language and vise versa. For example:

Source text: The problem is **hard to solve**

Target text: *Masalah itu **sukar dipecahkan***

Source text: ***Laporan itu** akan saya serahkan besok pagi*

Target text: I will submit **the report** tomorrow morning.

b. The subject structure of the source language is combined in the target language. For example:

Source text: ***Buku tersebut** telah disahkan **penggunaanya** oleh Dikti*

Target text: **The use of the book** has been approved by Dikti.

Source text: ***Gerakan Non-Block** dituntut **peranannya**.*

Target text: **The role of Non-Align Movement** has been pursued.

Free modulation is used because of non-linguistics problems, for example:

a. Implicit information of the source language shifts into explicit information in the target text. For example:

Source text: **Environmental** degradation

Target text: *Penurunan **mutu lingkungan***

b. Cause-effect prepositional phrase of the source language shifts into cause-effect clause in the target language.

For example:

Source text: We all suffer **from the consequences of environmental degradation**

Target text: *Kita semua menderita **karena (adanya) penurunan mutu lingkungan***

## 14. Addition

Addition is a strategy used by giving additional information to the target language as an obligatory. For example:

Source text: *Saya guru*

Target text: I **am a** teacher

In the text above, translator needs to add "am" and "a" in the target text to make a complete sense. It must be done by the translator as a regulation of the grammatical structure in the target text.

Source text: *Saya tidak mengira kalau kamu bisa datang hari ini.*

Target text: I **do** not expect that you can come today.

In the text above, the translator adds "do" as an auxiliary for "I". It must be done by translator to make a complete sense and right grammatical structure for the target text. The target text will be incomplete sentence if the translator omits "do" (I not expect that you can come today = incomplete sentence, wrong meaning).

Addition is also used for meaning focus. The addition strategy used for meaning focus is used to get the meaning clarity of the text. This information is often put inside of the text, below of the text (as footnotes), or at the end of the text as endnotes (Newmark, 1988: 91-92), for example;

Source language:

> The skin, which is hard and scaly, is grayish in color, thus helping to **camouflage** it from **predators** when underwater.

Target language:

> *Kulitnya, yang keras dan bersisik, berwarna abu-abu. Dengan demikian, kulit ini membantunya **berkamuflase**, menyesuaikan diri dengan keadaan lingkungan untuk menyelamatkan diri dari **predator**, hewan pemangsa, jika berada di dalam air.*

In the text above, "berkamuflase" and "predator" are borrowed from English words "camouflage" and "predators".

Addition is similar to subtraction. Subtraction means to subtract the language element of the source text in the target text. For example:

Source text: You should **go** home

Target text: *Kamu mesti pulang*

In the text above, the translator must delete "go" to make the target text sounds natural. If the translator keep the word "go" translated into the target text, then the sentence would be "Kamu mesti pergi pulang", and it sounds unnatural.

Source text: Her husband is an engineer

Target text: *Suaminya insinyur*

In the text above, the translator must delete the word "is" and "an" to make the sentence does not seem like a translation product. If the translator keeps the word "is" and "an" by translating them literally. Then, the sentence would be "*Suaminya adalah seorang insinyur*". This translation seems quite natural, but it's not very general in the target language to use such complete sentence in the contextual conversation with friends.

## 15. Amplification

Amplification is a technique used by paraphrasing implicit information of the source language in the target language. It gives more detail information about the source text, for example:

Source text: ***Marhusip*** (Bataknese)

Target text: ***Lamaran tradisi batak***

Source text: ***Ramadhan*** (in Arabic)

Target text: ***Bulan puasa kaum muslimin***

This technique is similar to Note conditioning (Machali, 2009). It is used to translate the phrases that have no equivalency in the target language, such as; *Sarung, Batik, Gado-gado*. Then, to translate these kinds of phrases, a translator needs to add notes to represent the contextual meaning of the phrases to get the readers' understanding the target text. The notes can be put as footnotes or endnotes. For example:

Source text: *Pecal adalah makanan khas Indonesia.*

Target text: *Pecal* is a traditional food from Indonesia.

(Notes: *Pecal* is a kind of salad made from vegetables with peanut sauce).

Another strategy that looks similar to amplification and note conditioning is description. Description is to replace a term or expression with a description of its form or/and function (Molina and Albir, 2002: 510). Description is also called as descriptive equivalent, functional analysis, or

componential analysis. Descriptive equivalent is a translation strategy used by describing the word of the source language in the target language, for example (Suryawinata & Harianto, 2003: 73):

Source text: *Samurai* (Japanese)

Target text: *Aristokrat Jepang pada abad XI sampai XIX yang menjadi pegawai pemerintahan.*

Source text: *Bulang* (Karonese)

Target text: A honorific used to call a grand father in Karo tribe.

Componential analysis is used to find the equivalent word for words related to cultures, for example:

Source text: *Gadis itu menari dengan luwesnya.*

Target text: The girl is dancing with great fluidity and grace.

In the text above, the word "luwesnya" is translated to be "with great fluidity and grace" as the closest equivalent for the word "luwesnya" in Indonesia.

Source text: *Panetto*

Target text: Traditional cake eaten on new year's eve.

Source text: *Nasi tumpeng*

Target text: Boiled rice, designed in the shape of cone

Source text: *Celengan*

Target text: A box made of soil, designed in the form of wild boar for saving money

Source text: *Pagar betis*

Target text: Volunteer guard against attack or escape of criminals by blocking way without weapons (Echols and shadily, 2001: 402).

## 16. Reduction

Reduction is also called as omission or deletion. Omission is used by omitting words of the source text in the target text. In other word, these parts are not translated into the target language. Omission is made because the words are not very important and difficult to translate. Reduction means to reduce the language component of source language, for example:

Source text: **"automobile"**

Target text: **"*mobil*"** (Indonesia)

Source text: *"**Sama dengan raden ayu ibunya,**" katanya lirih.*

Target text: "Just like her mother," she whispered.

Source text: The month of fasting

Target text: *Ramadhan*

Source text: Just and **equitable treatment**

Target text: *hubungan yang **adil***

In the text above, the phrase "equitable treatment" is reduced and translated to be "adil"

Source text: The treaty was proclaimed **null and avoid**

Target text: *Perjanjian itu dinyatakan **tidak berlaku***

In the text above, the phrase "null and avoid" has correlated meaning in Indonesia, so it is reduced to be "tidak berlaku". In the text below, the phrase "rejected and repudiated" is reduced and translated to be "ditolak" because it has correlated meaning as "ditolak" in Indonesia.

Source text: The proposal was **rejected and repudiated**

Target text: Usulnya ***ditolak***

## 17. Discursive Creation

Discursive creation is an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context. Discursive creation is an operation in the cognitive process of translating by which a non-lexical equivalence is established that only works in context (Molina and albir, 2002: 505). Molina and Albir added that discursive creation is used to establish a temporary equivalence that is totally unpredictable out of context (Molina and albir, 2002: 510). Discursive creation is often used in translating titles of movie. For example:

Source text: *Si Malinkundang*

Target text: A betrayed son Si Malinkundang

Source text: The godfather

Target text: Sang Godfather

Source text: Ideas become cross-fertilized

Target text: Le choc des idees se revele fecond (France)

Source text: *la ley de la calle* (Spain)

Target text: Rumble fish. Actually, rumble fish has no correlation to the meaning of *la ley de la calle* (line of the street).

# CHAPTER VI

## TRANSLATION QUALITY

1. Do you know how to evaluate translation product?
2. What techniques you can use to evaluate translation product?
3. What is translation quality?

Evaluating translations poses several potential challenges, particularly if you do not understand the language into which the document is being translated and, therefore, do not understand the actual translation. Regardless of whether you know the target language, you can conduct a "soft review" of the document. A soft review is a visual scan of the translation to identify any errors or inconsistencies in formatting, numbers, proper nouns, or program titles. For example, are the phone numbers and dates all accurate and presented in the same format as in the original?

Next, confirm that the graphics and illustrations that are presented with the text are culturally relevant. Graphics and illustrations should speak to the original content rather than introduce new content. If you know the language into which the document or website is being translated, read the translation by itself, without comparing it with the original. If there are words, phrases, or sentences that you don't understand, it is likely your readers won't understand them either.

Next, compare the translated document or website with the original to see if all of the content in the original is included in the translation. Make sure that the translation accurately represents the meaning of the original document and that the content is in the same order. If the translator is new and you don't know how to read the target language, ask the translator to use a checklist. It is an effective way for the translator to focus on your requirements while also rechecking his or her own work. Also, ask someone else to read the translation – ideally, a member of the target audience and another translator.

Finally, consolidate everyone's comments and corrections, and discuss them with the translator. There are additional, more-formal ways to evaluate a translation. They include the following:

## A. Independent reviews

There are times when it may be prudent to have an independent translator review one or more translated documents – to reaffirm (or, in some cases, to lessen) your confidence in your translator's capabilities. To conduct an independent review, send a sample of the translator's work to another respected translator and ask him or her to assess the translation according to your criteria, using your checklist. Make sure the reviewer understands that he or she is not expected to suggest edits unless the writing style is inconsistent, there are errors, or there is a preferable choice of words.

Independent reviews are especially appropriate in the following situations:

1) The translator is new, and you don't read the target language. Ask an independent translator to review one or two of the translator's documents to make sure you're getting the quality of translation that you expect.

2) More than one translator is working on multiple documents for the same project. It is important that the tone, reading level, and definitions are consistent across program materials. If the writing is inconsistent, readers may be confused. (It is never advisable to have more than one translator working on the same project, as each one may have his or her own distinctive style, but sometimes it is unavoidable.)

3) It's best to be upfront and honest by telling your translator in advance that his or her work will be seen, evaluated, and proofread by an independent reviewer.

## B. Back translation

You may have heard of or used back translation as a method of checking the quality and accuracy of translations. A back translation is text that has been translated back to the original language by a second translator (not the one who did the original translation). Back translation is expensive, time-consuming, and, most importantly, not a reliable method for checking the quality of translation. That's because most documents can be translated in several ways and still be correct; likewise, a back translation to the original language can also have many correct versions.

If a poor translation is back-translated by an excellent translator, the back translation will be well written, even though the source document was poorly written. Conversely, a well-written translation back-translated by a mediocre translator will result in a mediocre back translation. Remember that words and phrases don't always translate neatly – or literally – from one language to another. Often, the best translation respects the content of the original but does not duplicate the number of words and phrasing in the original.

In summary, you can compare a source document to the back translation and possibly confirm that the information in the translation is correct and complete, but it is impossible to check the quality of a translation in this way. The final document will never read as smoothly as a translation that has been adapted for readability.

There are, however, certain limited instances when back translations may be useful – for example, with legal or technical documents. In these cases, you should ask the translator for a verbatim translation. Back translation may be used to check the accuracy of birth certificates, legal contracts, informed consents, clinical protocols, and information on medical devices.

## C. Field-testing

A combination of internal soft reviews and independent external reviews will most likely allow you to evaluate the accuracy and clarity of the writing and the degree to which the document conveys all of the necessary information.

However, field-testing is the most effective method of evaluating the quality of a translation. Field-testing is small-scale testing of the translated document's readability and the reader's comprehension of the document, conducted with a sample of test participants who have the same demographic profile (literacy level, gender, age, and so forth) as the target audience and who are in a location similar to the targeted document-distribution area.

Field-testing is important because writers, graphic designers, and even clients themselves often find it difficult to step away from their workplace culture to understand an audience's perspective. They simply can't see their products from the reader's point of view. Field-testing allows them to learn how people in the target audience read, use, and understand their materials.

Field-testing provides information about the translation, such as whether test participants can find the key messages and whether it is easy to read and understand. Field-testing can guide the translators, writers, and graphic designers in making revisions that will improve the readability and comprehensibility of the translations.

Field-testing can uncover the ways in which participants interpret the messages in the translated materials – especially the key action messages – and can help answer these general questions: Are the messages being understood, and is anything confusing in the translated materials? Very often, watching a test participant struggle as he or she reads the test materials tells the interviewer that the writers (or graphic designers) need better ways to convey the information.

The best way to assess the readability of a document or website is to conduct one-on-one interviews in the field. When an interviewer sits down with a test participant one-on-one, without anyone else in the room, it is more likely that the participant will feel comfortable and be honest in responding to questions. The intimate setting enables the interviewer to watch the participant and see if her body language and facial expressions are consistent with her verbal responses. (Sometimes participants are reluctant to express their frustration or confusion when they see a test document for fear of disappointing the researcher!) The interviewer asks mostly open-ended questions, allowing test participants to explain their reactions to the material with minimal prompting.

Ask a local community-based organization that serves your target population to help find test participants. Because they are familiar to (and trusted by) the target population, they can recruit people in the community that fit the desired demographic profile and can perhaps even provide space where a researcher can conduct the interviews. Expect to compensate both the organization and the test participants for their time.

To find qualified people who are able to conduct the interviews and analyze the results, look for an experienced interviewer who:

a)  will put participants at ease and encourage them to speak openly;

b)  is an excellent observer of body language and facial expressions;

c)  will listen attentively in a nonjudgmental way;

d)  will take careful notes and capture participants' comments; and

e)  is capable of analyzing the data and identifying the most important elements that might improve the document.

The interviewer can judge the value of the participant's responses based on his or her observations, the intensity of the person's responses, and how consistent the responses are across all test participants. The interviewer may recommend revisions, but ultimately you or others on your team must decide whether or not to implement them, taking into

consideration the users' preferences and practical considerations such as print budgets, timelines, and legal requirements.

Be sure to share your field-test results with your translator, so that everybody involved can learn more about what's best for the target audience.

# CHAPTER VI

# BE A PROFESSIONAL TRANSLATOR

1. Do you want to be a professional translator?
2. Do you know how to be a professional translator?
3. What are some requirements to be a professional translator?

## A. How to be a professional translator?

Professional translation is very complex and takes more than a person knowing how to speak the language. It takes years of practice and understanding of the language. A professional translator must be able to understand, assimilate and reproduce the information and meaning of the translation and do it all naturally. Here's a quick look at what it takes to become a professional translator.

To become a translator you have to at least know two languages. Most of your professional translators translate no more than four languages. Any more languages than four and it will start to take time away from practicing and mastering the languages. A college degree is essential but not necessarily a degree in a particular language is needed. It's beneficial to have qualifications or experience in a different field and even more beneficial when you follow it up with postgraduate linguistic training. When choosing your language combinations think about also learning the cultures and the customs of the countries as well. You can do this by traveling abroad and immersing yourself in the language and culture. Most universities will give credits toward your degree for a semester abroad. There's no substitute for first-hand experience.

Besides classroom education, linguistic training and studying abroad you're going to need some tools and resources for your language and document translations. First and foremost you'll need a computer with internet connection. And, if you're traveling abroad you might want to purchase an internet card so you always have the option of going online.

You'll also need to purchase word processing software, a telephone, answering machine and fax machine. Other resources include dictionaries, translation memory software and CAT tools. CAT refers to computer aided translations tools. These tools can be quite expensive but will be worth the investment in the long run.

Once you've completed your education and have purchased your start-up equipment it's time to find that professional translation job. When creating your resume remember to include a brief description of your education and any degrees you received and the different fields of those degrees. Also include your qualifications and the languages from which you translate also known as your source language. In some countries adding a photo to your resume is the norm. It's also important to include the equipment and software you use to produce your translations and how you communicate your daily work via email or fax.

To find a translation job start hitting up your network of friends, college career centers and search online. There are a myriad of forums and groups online for translators. You can also research a localization company. A lot of localization companies hire freelance translators to work all over the world. It takes years of practice to master two to four languages and become a professional translator, but if you like to travel then this may be the job for you. Just stay in school, get some linguistic training, travel abroad and practice, practice, practice.

Achieving a successful career in the field of translation and interpreting is not easy and it requires education, skills, hard work and determination. Before you embark on your long journey down The Language Highway, you need to do some forward-thinking with respect to what kind of translation you'd be happy doing for the rest of your life. If you are a primarily left-brained individual, then a career in technical translation might be suitable; alternatively, if you seek a career in the legal or medical fields, that kind of translation work is what you should be targeting.

If you want to specialize in marketing translations or if financial translations are your cup of tea, you need to make sure you understand the terminology (I am referring especially to translators without a medical or legal background). Mistakes can be costly, and especially in these two fields a correct translation can make the difference between life and death. Nowadays there are plenty of CPD courses you can embark on – some even free, and the community of translators is a friendly one, so there will always be someone to help you.

What you should never do: accept a translation job that is beyond your abilities. Not only will it take you longer to carry out, but doing a so-so job instead of a great one will have an impact on your reputation and subsequent assignments. Not to mention potential damage you might (involuntarily) be responsible for.

**B. Steps to be a professional translator or interpreter**

Here are some steps you can do to be a professional translator or interpreter:

1) Get the right education and qualifications. Get a degree or a combination of degrees in translation/interpretation studies, foreign languages, linguistics, comparative literature, or intercultural communication and all the qualifications and training necessary.

2) Get Certified
   The first thing to know how to become a translator is to get some sort of accreditation or certification. Having credentials provides documentation that you have the skills required to translate or interpret professionally. Many universities offer advanced degrees and professional certifications in translation, and we have a separate post dedicated to the subject: *Top 10 U.S. Translation Schools. Want to be a translator? The American Translator's Association* offers certification programs for translators. *Want to be a judicial or medical interpreter?* Organizations such as the National

Association of Judiciary Interpreters and Translators and the International Medical Interpreters Association offer certifications as well. Finally, check to see if your state offers accreditation programs for translators / interpreters. Being certified through one of these organizations is also helpful because you will be listed on their website directories, where potential clients requiring your services can find you. Overall, certification may not be required to be a successful translator or interpreter, but if you're starting out in this industry, it is the best place to start.

3) Get Tested

Another resume builder is to take language proficiency tests such as the Defense Language Proficiency Test (DLPT) or other language proficiency tests to show potential clients that you are indeed fluent in your specific language.

4) Gain experience.

This involves interning with an office or an organization or simply freelancing. For tips, see How to succeed as a freelance translator. All of us have had to start out doing internships or working entry-level jobs in order to climb the ladder, and the language industry is no exception. If you're enrolled at or live near a college, take classes in translation / interpreting and look for opportunities to perform translation or interpreting work on campus for various departments. It is crucial to get experience where you can show samples of your work to potential clients and get recommendations.

5) Join a local or national professional translation/interpretation society. Such organizations exist all over the world and serve as a means of providing proper certification as well as professional development opportunities. After getting credentials and some experience, it's time to market yourself to law firms, police stations, hospitals, government agencies, and language agencies that may need translators or interpreters in your area. Most translators / interpreters work for clients on a contract basis, not as full time

employees. A great way to market your services is to start a website or blog and join the active community of online language professionals. Also, make sure you have your resume and rates ready! The best indicator that an aspiring translator or interpreter is not a professional is when they have no idea what their rates should be! If you don't know what rates to charge, call other interpreters and translators and find out what theirs are.

6) Choose an area of activity. Different careers require different things. If you do not want to freelance, you will need to get signed with an agency, a translation office, publishing house, a large business or an organization, such as the UN or EU.

7) Choose an area of specialization. Many translators only translate and many interpreters only interpret. Each field further more has specialized sub-fields: technical translation, certified translation, film translation, literary translation, simultaneous interpreting, court interpreting, medical interpreting, etc. Go with what you're good at. If you have a degree in physics and German for instance, you may want to specialize in translating German scientific texts, etc.

8) Get people to know you and get to know people. You need people to know your name in connection with the business you work in. Begin with your friends and family, tell them you are in the business and have them recommend you to other people. Also, get some advertisement if you can afford it.

9) Be quick, effective, and efficient. To succeed, you need to work fast, yet provide high quality services. To be able to convey the message correctly and efficiently, translators need to master the source and target languages. A good professional translator will be able to translate the business documents to its native language or equivalent. They will also need to be familiar with the topic or field being translated so as to translate more accurately.

10) Be professional. Always be professional to your clients and co-workers. You do not want to gain a bad reputation. Never accept

jobs you are not qualified for or accept too many jobs at the same time and always keep your deadlines.

11) Work hard. Just like in any other business, you have to work really hard to succeed. To become really successful, you might (and probably will) have to work nights, weekends and holidays.

12) Practice. When you're not working on a contract or at a conference, exercise your translation and/or interpretation skills for fun by rendering things like news broadcasts, news articles, short stories, etc. As you progress as a translator / interpreter, there are other areas to consider as well. What specialized industry or industries can you translate or interpret for? Do you keep up with industry terms and trends? Are you computer savvy and knowledgeable regarding translation memory software? Can you provide simultaneous as well as consecutive interpreting? If you have had success as a translator, maybe you could consider diversifying and becoming a certified court or medical interpreter. Translators need to have the capacity and always ready to adapt to any changes in the fast-moving technological world. They should also be well-versed with modern communication tools such as instant messenger and computers. The last thing that professional translators should think about is to stop learning. To survive in the fierce translation business, professional translators and agencies need to be more professional than in other profession. As consumers can now use Internet to locate any translation agencies in any countries easily, professionalism in the translation industry is not a choice anymore. It has become a necessity in order to survive in this fierce market.

13) Maintain your languages. Human language is a very fluid and constantly evolving entity. Travel to the countries/regions where your languages are spoken, watch films and soap operas, befriend native speakers, read comic strips, newspapers, and novels etc.

Interpreters in particular have to be conscious of a language's dialects and different registers of speech.

14) Be ethical. This is the most important code of conduct that a translator must have. Translators often come across confidential information such as business plan, marketing strategy or a new invention. They should never use this information to harm the client. By being honest and loyal, translators can build trust with their clients and thus help establish their careers and future. The translators should never accept translation work beyond their capacity. By over promise and under-deliver, it will only ruin their careers in the translation industry.

## C. Translator Networks

The network of good translators is still relatively small, but it is vibrant and important. We have already seen how successful a collaborative translation can be, and more and more translators are choosing to work together to create the best possible books. It's good practice to encourage networks, and everyone benefits. The Translators' Association, a subsidiary of the Society of Authors (www.societyofauthors.org) is a good place to start making new contacts, and the British Centre for Literary Translation also runs an online discussion board (www.literarytranslation.com). Below are some of national translators' and interpreters' associations:

1. Indonesian
Himpunan Penerjemah Indonesia (Association of Indonesian Translators)
2. Australia
Australian Translators' Association
3. United States of America
American Translators' Association (ATA)
4. Canada

Council of Translators and Interpreters of Canada (CTIC)

5.  China

The Translators' Association of China

6.  Japan

Japan Society of Translators (Nihon Honyakuka Kyokai)

National Translation Institute of Science and Technology (NATIST)

7.  Korea (Republic of South)

Korean Society of Translators

8.  Germany (Democratic Republic)

Vereinigung der Sprachmittler der DDR beim VDJ

9.  Germany (Federal Republic)

Bundesverband der Dolmetscher und Ubersetzer

10. Hong Kong

Hong Kong Translation Society

11. India

Indian Scientific Translators' Association (ISTA)

Below are some community of translation field, please find the information about these communities:

1.  Proz.com
2.  Bahtera
3.  Himpunan Penerjemah Indonesia

# CHAPTER VII

# TRANSLATING A NOVEL

## A. Problems of Literary Translation

## 1. Structures

Anne Cluysenaar, in her book on literary stylistics, makes some important points about translation. The translator, she believes, should not work with general precepts when determining what to preserve or parallel from the SL text, but should work with an eye 'on each individual structure, whether it be prose or verse', since 'each structure will lay stress on certain linguistic features or levels and not on others'. She goes on to analyse C.Day Lewis' translation of Valéry's poem, Les pas and comes to the conclusion that the translation does not work because the translator 'was working without an adequate theory of literary translation'. What Day Lewis has done, she feels, is to have ignored the relation of parts to each other and to the whole and that his translation is, in short, 'a case of perceptual "bad form"'. The remedy for such inadequacies is also proposed: what is needed, says Cluysenaar, 'is a description of the dominant structure of every individual work to be translated.'

Cluysenaar's assertive statements about literary translation derive plainly from a structuralist approach to literary texts that conceives of a text as a set of related systems, operating within a set of other systems. As Robert Scholes puts it:

> Every literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system. In particular, we can look at individual works, literary genres, and the whole of literature as related systems, and at literature as a system within the larger system of human culture.

The failure of many translators to understand that a literary text is made up of a complex set of systems existing in a dialectical relationship

with other sets outside its boundaries has often led them to focus on particular aspects of a text at the expense of others. Studying the average reader, Lotman determines four essential positions of the addressee:

(1) Where the reader focuses on the content as matter, i.e. picks out the prose argument or poetic paraphrase.

(2) Where the reader grasps the complexity of the structure of a work and the way in which the various levels interact.

(3) Where the reader deliberately extrapolates one level of the work for a specific purpose.

(4) Where the reader discovers elements not basic to the genesis of the text and uses the text for his own purposes.

Clearly, for the purposes of translation, position (1) would be completely inadequate (although many translators of novels in particular have focused on content at the expense of the formal structuring of the text), position (2) would seem an ideal starting point, whilst positions (3) and (4) might be tenable in certain circumstances. The translator is, after all, first a reader and then a writer and in the process of reading he or she must take a position.

So, for example, Ben Belitt's translation of Neruda's Fulgor y muerte de Joaquín Murieta contains a statement in the Preface about the rights of the reader to expect 'an American sound not present in the inflection of Neruda', and one of the results of the translation is that the political line of the play is completely changed. By stressing the 'action', the 'cowboys and Indians myth' element, the dialectic of the play is destroyed, and hence Belitt's translation could be described as an extreme example of Lotman's third reader position.

The fourth position, in which the reader discovers elements in the text that have evolved since its genesis, is almost unavoidable when the text belongs to a cultural system distanced in time and space. The

twentieth-century reader's dislike of the Patient Griselda motif is an example of just such a shift in perception, whilst the disappearance of the epic poem in western European literatures has inevitably led to a change in reading such works. On the semantic level alone, as the meaning of words alters, so the reader/translator will be unable to avoid finding himself in Lotman's fourth position without detailed etymological research. So when Gloucester, in King Lear, Act III sc.vii, bound, tormented and about to have his eyes gouged out, attacks Regan with the phrase 'Naughty lady', it ought to be clear that there has been considerable shift in the weight of the adjective, now used to admonish children or to describe some slightly comic (often sexual) peccadillo.

Much time and ink has been wasted attempting to differentiate between translations, versions, adaptations and the establishment of a hierarchy of 'correctness' between these categories. Yet the differentiation between them derives from a concept of the reader as the passive receiver of the text in which its Truth is enshrined. In other words, if the text is perceived as an object that should only produce a single invariant reading, any 'deviation' on the part of the reader/translator will be judged as a transgression. Such a judgement might be made regarding scientific documents, for example, where facts are set out and presented in unqualifiedly objective terms for the reader of SL and TL text alike, but with literary texts the position is different. One of the greatest advances in twentieth-century literary study has been the reevaluation of the reader. So Barthes sees the place of the literary work as that of making the reader not so much a consumer as a producer of the text, while Julia Kristeva sees the reader as realizing the expansion of the work's process of semiosis.6 The reader, then, translates or decodes the text according to a different set of systems and the idea of the one 'correct' reading is dissolved. At the same time, Kristeva's notion of intertextuality, that sees all texts linked to all other texts because no text can ever be completely free of those texts that precede and surround it, is also profoundly significant for the student of translation. As Paz suggests (see p. 44) all texts are translations of

translations of translations and the lines cannot be drawn to separate Reader from Translator.

Quite clearly, the idea of the reader as translator and the enormous freedom this vision bestows must be handled responsibly. The reader/ translator who does not acknowledge the dialectical materialist basis of Brecht's plays or who misses the irony in Shakespeare's sonnets or who ignores the way in which the doctrine of the transubstantiation is used as a masking device for the production of Vittorini's anti-Fascist statement in Conversazioni in Sicilia is upsetting the balance of power by treating the original as his own property. And all these elements can be missed if the reading does not take into full account the overall structuring of the work and its relation to the time and place of its production. Maria Corti sums up the role of the reader in terms that could equally be seen as advice to the translator:

> Every era produces its own type of signedness, which is made to manifest in social and literary models. As soon as these models are consumed and reality seems to vanish, new signs become needed to recapture reality, and this allows us to assign an information-value to the dynamic structures of literature. So seen, literature is both the condition and the place of artistic communication between senders and addressees, or public. The messages travel along its paths, in time, slowly or rapidly; some of the messages venture into encounters that undo an entire line of communication; but after great effort a new line will be born. This last fact is the most significant; it requires apprenticeship and dedication on the part of those who would understand it, because the hypersign function of great literary works transforms the grammar of our view of the world.

The translator, then, first reads/translates in the SL and then, through a further process of decoding, translates the text into the TL language. In this he is not doing less than the reader of the SL text alone,

he is actually doing more, for the SL text is being approached through more than one set of systems. It is therefore quite foolish to argue that the task of the translator is to translate but not to interpret, as if the two were separate exercises. The interlingual translation is bound to reflect the translator's own creative interpretation of the SL text. Moreover, the degree to which the translator reproduces the form, metre, rhythm, tone, register, etc. of the SL text, will be as much determined by the TL system as by the SL system and will also depend on the function of the translation. If, as in the case of the Loeb Classics Library, the translation is intended as a line by line crib on the facing page to the SL text, then this factor will be a major criterion. If, on the other hand, the SL text is being reproduced for readers with no knowledge either of the language or the socioliterary conventions of the SL system, then the translation will be constructed in terms other than those employed in the bilingual version. Criteria governing modes of translation have varied considerably throughout the ages and there is certainly no single proscriptive model for translators to follow.

## 2. Translating Prose

Although there is a large body of work debating the issues that surround the translation of poetry, far less time has been spent studying the specific problems of translating literary prose. One explanation for this could be the higher status that poetry holds, but it is more probably due to the widespread erroneous notion that a novel is somehow a simpler structure than a poem and is consequently easier to translate. Moreover, whilst we have a number of detailed statements by poet-translators regarding their methodology, we have fewer statements from prose translators. Yet there is a lot to be learned from determining the criteria for undertaking a translation, as has been demonstrated above.

For a number of years I have used an exercise designed to discover how the translation of a novel is approached. Students are asked to translate the opening paragraph(s) of any novel and the translations are

then examined in group discussion. What has emerged from this exercise, time and again, is that students will frequently start to translate a text that they have not previously read or that they have read only once some time earlier. In short, they simply open the SL text and begin at the beginning, without considering how that opening section relates to the structure of the work as a whole. Yet it would be quite unacceptable to approach the translation of a poem in this way. This is significant because it shows that a different concept of the imaginary distinction between form and content prevails when the text to be considered is a novel.

It seems to be easier for the (careless) prose translator to consider content as separable from form. As an example of what can happen when the translator stresses content at the expense of the total structure, let us take the following extract; the opening of The Magic Mountain:

> An unassuming young man was travelling in midsummer, from his native city of Hamburg to Davos-Platz in the Canton of Grisons, on a three weeks' visit. From Hamburg to Davos is a long journey—too long, indeed, for so brief a stay. It crosses all sorts of country; goes up hill and down dale, descends from the plateaus of Southern Germany to the shores of Lake Constance, over its bounding waves and on across marshes once thought to be bottomless.

(tr. H.T.Lowe-Porter)*

* I am grateful to my colleague, Tony Phelan, for bringing this example to my attention.

This fast-moving, energetic passage, consisting of three sentences with four verbs of action and movement pulls the reader straight into the narrative. The no-nonsense details of the journey and the time of the young man's proposed stay combine with the authorial value judgment on the brevity of the visit. In short, what we have here is a strong descriptive opening, with a powerful authorial presence, and the world picture painted

here has close affinities with what the reader perceives as his own rational world.

The problem with this translation comes when it is set against the original German text, and the extent of the distance between the SL and the TL versions is compared. Mann's novel opens as follows:

> *Ein einfacher junger Mensch reiste im Hochsommer von Hamburg, seiner Vaterstadt, nach Davos-Platz im Graubündischen. Er fuhr auf Besuch für drei Wochen. Von Hamburg bis dorthinauf, das ist aber eine weite Reise; zu weit eigentlich im Verhältnis zu einem so kurzen Aufenthalt. Es geht durch mehrerer Herren Länder, bergauf and bergab, von der süddeutschen Hochebene hinunter zum Gestade des Schwäbischen Meeres und zu Schiff über seine springende Wellen hin, dahin über Schlünde, die früher für unergründlich galten.*

In this opening passage, the reader is given a series of clues that key him in to some of the codes operating through the novel. It is, of course, not restricted within the boundaries imposed by the realist world and depicts the ideological struggle between such dramatic opposites as health and sickness, life and death, democracy and reaction, and is set in a sanatorium where the characters are 'on holiday', removed from the struggle for existence. The journey depicted in the first few sentences is therefore functioning on more than one level: there is the young man's actual journey; the symbolic journey across a nation; the journey as a metaphor for the quest on which the reader is about to embark. Moreover, in Mann's description of the journey there are deliberate devices (e.g. the use of the classical term Gestade for shore) recalling eighteenth-century modes, for another major line through the novel is an attempt to bring together two stylistic modes, the lyrical and the prosaic. The English translator's compression of Mann's sentence structures reduces the number of levels on which the reader can approach the text, for clearly the translator's prime concern has been to create a sense of rapid movement. So the second sentence has been integrated with the first to form a single

unit and the fourth sentence has been shortened by deliberate omissions (e.g. zu Schiff—by boat).

The stylized terms describing places have been replaced by straightforward, geographical names and the stately language of Mann's text has been replaced with a series of clichés in a conversational account of an overly long journey. There are also other variations. The introduction of the protagonist in Mann's first sentence in such deliberately decharacterized terms is yet another key to the reader, but by translating einfacher (ordinary) as unassuming, the English translator introduces a powerful element of characterization and alters the reader's perspective. And it is difficult not to conclude that the English translator has inadequately grasped the significance of the novel when there is even a case of mistranslation, Schlünde (abysses) rendered as marshes.

An example of a different kind of deviation through translation can be found by considering the following passages:

> *Il primo di giugno dell'anno scorso Fontamara rimase per la prima volta senza illuminazione elettrica. Il due di giugno, il tre di giugno, il quattro di giugno. Fontamara continuò a rimanere senza illuminazione elettrica. Così nei giorni seguenti e nei mesi seguenti, finché Fontamara si riabituò al regime del chiaro di luna. Per arrivare dal chiaro di luna alla luce elettrica, Fontamara aveva messo un centinaio di anni, attraverso l'olio di oliva e il petrolio. Per tornare dalla luce elettrica al chiaro di luna bastò una sera.*
>
> *(Fontanara, I.Silone)*

*On the first of June last year Fontamara went without electric light for the first time. Fontamara remained without electric light on the second, the third and the fourth of June. So it continued for days and months. In the end Fontamara got used to moonlight again. A century had elapsed between the moon-light era and the electric era, a century which included*

*the age of oil and that of petrol, but one evening was sufficient to plunge us back from electric light to the light of the moon.*

*(Fontamara, G.David and E.Mossbacher)*

The opening passage of Fontamara introduces the reader immediately to the tone of the work, a tone that will remain through the device of the series of fictitious narrators whose accounts Silone is supposedly recording. And it is the tone, always downbeat and gently ironic even when the most moving and painful experiences are being described, that gives this novel its special quality. In the opening paragraph the narrator describes the transitoriness of progress, the way in which the long, slow development of technology that led to the arrival of electric light in a small mountain village can be overturned in a single night, and the faintly mocking, almost resigned tone is immediately established.

The Italian text consists of five sentences. The first two open with time phrases—il primo di giugno locates the start of the narrative on a definite date; il primo di giugno opens the sentence that expands on that initial blunt statement and moves the reader on in time. The third sentence again opens with a time phrase, now qualified by the conversational first word così, and moves still further into time future, through weeks and months. The final two sentences both open with a verbal phrase of movement: per arrivare and per tornare, that sum up the point being made in the opening paragraph about the slow movement of technological advancement compared to the speed with which that technology can be abandoned. The language of this paragraph is therefore misleadingly simple, and the almost conversational tone camouflages a heavily rhetorical passage, carefully structured to build to a point of climax and utilizing a series of patterns of repetition (e.g. the various time phrases; phrases such as illuminazione elettrica, luce elettrica, chiaro di luna, etc.).

The English translation has not made any attempt to retain the pattern of five sentences, beginning with either a time phrase or a verb of movement. Instead the second sentence inverts the time phrases, and puts them at the end—which could be defended in terms of English stylistic modes— and the remaining three sentences are formed by splitting one SL sentence into two and then by joining two other SL sentences together.

This device works well in the first instance, creating the two short, conversational statements beginning 'So it continued' and 'In the end'. But by joining the two SL sentences into a single, long TL sentence, the sense of movement of the original is lost in the clumsy structure. The infinitives *arrivare* and *tornare* have become *elapsed* and *to plunge back*, the phrase *attraverso l'olio di oliva e il petrolio* has been expanded (but not made clearer) into *a century which included the age of oil and that of petrol*. The use of *era* strikes a jarring note, the inversion of the final part of the sentence means that all the impact of the last words of the SL text is lost, and the introduction of the personal pronoun *us* makes the shift in register between the first four sentences and the final one all the more incongruous. Yet there has clearly been an attempt to set up patterns of repetition in the English text (e.g. the repetition of *era*, *century*) even though phrases such as *chiaro di luna and luce elettrica* are not translated consistently. In short, it is difficult to see what the criteria behind the English translation were, for there are so many inconsistencies. What does seem apparent, however, is that the English translators have not given adequate consideration to the function of the stylistic devices used by Silone.

Wolfgang Iser, developing Roman Ingarden's discussion of the 'intentional sentence correlatives' that make up the world presented in the literary text,19 points out that the intentional correlatives disclose subtle connections which individually are less concrete than the statements, claims and observations, even though these only take on their real meaningfulness through the interaction of their correlatives.

Iser goes on to state that the sentence does not consist solely of a statement 'but aims at something beyond what it actually says', since sentences within a literary text 'are always an indication of something that is to come, the structure of which is foreshadowed by their specific content'. If the translator, then, handles sentences for their specific content alone, the outcome will involve a loss of dimension. In the case of the English translation of the texts above, the sentences appear to have been translated at face value, rather than as component units in a complex overall structure. Using Popovi 's terminology, the English versions show several types of negative shift involving:

(1) mistranslation of information

(2) 'subinterpretation' of the original text;

(3) superficial interpretation of connections between intentional correlatives.

Having begun by stating that I intended to avoid value judgements of individual translations, it might now seem that I have deviated from my original plan. Moreover, it might seem unfair to lay so much emphasis on cases of negative shift that emerge from the first few sentences of a vast work. But the point that needs to be made is that although analysis of narrative has had enormous influence since Shlovsky's early theory of prose, there are obviously many readers who still adhere to the principle that a novel consists primarily of paraphrasable material content that can be translated straightforwardly.

And whereas there seems to be a common consensus that a prose paraphrase of a poem is judged to be inadequate, there is no such consensus regarding the prose text. Again and again translators of novels take pains to create readable TL texts, avoiding the stilted effect that can follow from adhering too closely to SL syntactical structures, but fail to consider the way in which individual sentences form part of the total structure. And in pointing out this failure, which is first and foremost a

deficiency in reading, I believe that I am not so much passing judgement on the work of individuals as pointing towards a whole area of translation that needs to be looked at more closely.

## B. Translating a novel

Hilaire Belloc laid down six general rules for the translator of prose texts:

1) The translator should not 'plod on', word by word or sentence by sentence, but should 'always "block out" his work'. By 'block out', Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself 'before each what the whole sense is he has to render'.

2) The translator should render idiom by idiom 'and idioms of their nature demand translation into another form from that of the original. Belloc cites the case of the Greek exclamation 'By the Dog!', which, if rendered literally, becomes merely comic in English, and suggests that the phrase 'By God!' is a much closer translation. Likewise, he points out that the French historic present must be translated into the English narrative tense, which is past, and the French system of defining a proposition by putting it into the form of a rhetorical question cannot be transposed into English where the same system does not apply.

3) The translator must render 'intention by intention', bearing in mind that 'the intention of a phrase in one language may be less emphatic than the form of the phrase, or it may be more emphatic'. By 'intention', Belloc seems to be talking about the weight a given expression may have in a particular context in the SL that would be disproportionate if translated literally into the TL. He quotes several examples where the weighting of the phrase in the SL is clearly much stronger or much weaker than the literal TL translation, and points out that in the translation of 'intention', it is often necessary to add words not in the original 'to conform to the idiom of one's own tongue'.

4) Belloc warns against les faux amis, those words or structures that may appear to correspond in both SL and TL but actually do not, e.g. demander—to ask translated wrongly as to demand.

5) The translator is advised to 'transmute boldly' and Belloc suggests that the essence of translating is 'the resurrection of an alien thing in a native body'.

6) The translator should never embellish.

Belloc's six rules cover both points of technique and points of principle. His order of priorities is a little curious, but nevertheless he does stress the need for the translator to consider the prose text as a structured whole whilst bearing in mind the stylistic and syntactical exigencies of the TL. He accepts that there is a moral responsibility to the original, but feels that the translator has the right to significantly alter the text in the translation process in order to provide the TL reader with a text that conforms to TL stylistic and idiomatic norms.

Belloc's first point, in which he discusses the need for the translator to 'block out' his work, raises what is perhaps the central problem for the prose translator: the difficulty of determining translation units. It must be clear at the outset that the text, understood to be in a dialectical relationship with other texts (see intertextuality p. 82) and located within a specific historical context, is the prime unit. But whereas the poet translator can more easily break the prime text down into translatable units, e.g. lines, verses, stanzas, the prose translator has a more complex task. Certainly, many novels are broken down into chapters or sections, but as Barthes has shown with his methodology of five reading codes (see S/Z, discussed by T.Hawkes, Structuralism and Semiotics, London, 1977) the structuring of a prose text is by no means as linear as the chapter divisions might indicate. Yet if the translator takes each sentence or paragraph as a minimum unit and translates it without relating it to the overall work, he runs the risk of ending up with a TL text like those quoted

above, where the paraphrasable content of the passages has been translated at the cost of everything else.

The way round this dilemma must once again be sought through considering the function both of the text and of the devices within the text itself. If the translators of Silone had considered the function of the tone they would have understood why the careful rhetorical patterning of the opening paragraph needed closer examination. Likewise, if the translator of Mann had considered the function of the description of both the young man and the journey, she would have understood the reasons for Mann's choice of language. Every prime text is made up of a series of interlocking systems, each of which has a determinable function in relation to the whole, and it is the task of the translator to apprehend these functions.

Let us consider as an example the problem of translating proper names in Russian prose texts, a problem that has bedeviled generations of translators. Cathy Porter's translation of Alexandra Kollontai's Love of Worker Bees contains the following note:

> Russians have a first ('Christian') name, a patronymic and a surname. The customary mode of address is first name plus patronymic, thus, Vasilisa Dementevna, Maria Semenovna. There are more intimate abbreviations of first names which have subtly affectionate, patronizing or friendly overtones. So for instance Vasilisa becomes Vasya, Vasyuk, and Vladimir becomes Volodya, Volodka, Volodechka, Volya.

So the translator explains, quite properly, the Russian naming system, but this note is of little help during the actual reading process, for Cathy Porter retains the variations of name in the TL version and the English reader is at times confronted with the bewildering profusion of names on a single page all referring to the same character. In short, the SL system has been transported into the TL system, where it can only cause confusion and obstruct the process of reading.

Moreover, as Boris Uspensky has shown in his valuable book A Poetics of Composition, the use of names in Russian can denote shifts in point of view. So in discussing The Brothers Karamazov Uspensky shows how the naming system can indicate multiple points of view, as a character is perceived both by other characters in the novel and from within the narrative. In the translation process, therefore, it is essential for the translator to consider the function of the naming system, rather than the system itself. It is of little use for the English reader to be given multiple variants of a name if he is not made aware of the function of those variants, and since the English naming system is completely different the translator must take this into account and follow Belloc's dictum to render 'idiom by idiom'.

The case of Russian proper names is only one example of the problem of trying to render a SL system into a TL that does not have a comparable system. Other examples might be found in the use by an author of dialect forms, or of regional linguistic devices particular to a specific region or class in the SL. As Robert Adams puts it, rather flippantly:

> Paris cannot be London or New York, it must be Paris; our hero must be Pierre, not Peter; he must drink an aperitif, not a cocktail; smoke Gauloises, not Kents; and walk down the rue du Bac, not Back Street. On the other hand, when he is introduced to a lady, he'll sound silly if he says, 'I am enchanted, Madame'.

Any notion of sameness between SL and TL must be discounted. What the translator must do, therefore, is to first determine the function of the SL system and then to find a TL system that will adequately render that function. Levy posed the central questions that face the translator of literary prose texts when he asked:

a. What degree of utility is ascribed to various stylistic devices and to their preservation in different types of literature…

b. What is the relative importance of linguistic standards and of style in different types of literature…?

c. What must have been the assumed quantitative composition of the audiences to whom translators of different times and of different types of texts addressed their translations?

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