

## **CHAPTER 2**

### **REVIEW OF RELATED LITERATURE**

In research needed theories that support the research. In here, the researcher uses some theories in research.

#### **2. 1. Short Story**

“The short story, concise form of prose fiction, has received less attention from literary scholars than the novel. As with the novel, the roots of the short story lie in antiquity and the middle ages.” (Klarer, 1998)

From the definition above, the researcher can conclude short story is fiction prose which is contained elements such as character, plot, setting, theme, and point of view. Then, a situation that is describes briefly which quickly arrived on the goal.

#### **2.2. Definition of Translation**

A general definition of translation is transferring an idea or message from the source language (SL) to target language (TL). On the other side, here is the definition of translation by the experts:

“Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. (Catford, 1969:20)

“Translation is a craft consisting in the attempt to replace a written message and or statement in one language by the same message and/or statement of another language” (Newmark, 1981:7).

From definition above, the researcher can conclude that translation is transferring an idea from the source language (SL) to target language (TL). All of this, to make, replace or paraphrase from the source language (SL) to target language (TL) with the same intent of the source language.

### 2.3. Translation Process

Nida and Taber (1969: 33) describes the process of translation, namely dynamic translation, as follows:

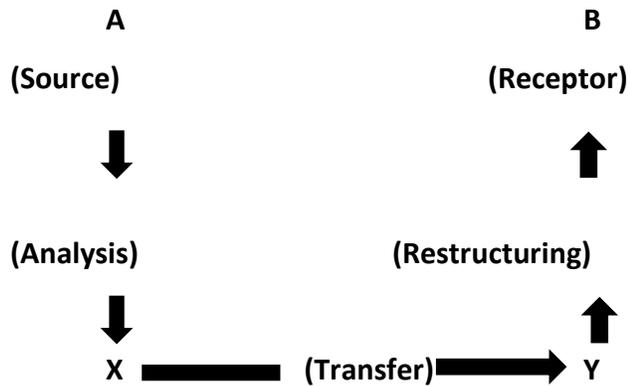


Figure 2.3.1 The translation process according to Nida and Taber

In this process there are three stages, the analysis, transfer and restructuring. In the analysis phase, the translator analyzes the SL text in terms of (a) the grammatical relation that exists and (b) the meaning and the arrangement of words to understand the meaning or content in its entirety. The results of this phase, the SL were understood, transferred in the mind of the translator of the SL into the TL. After that, in a restructuring phase, meaning was written back in the TL in accordance with the rules and norms that exist in the TL.

Larson (1984: 3-4) proposed a model of translation process. These models are generally the same, but it looks much simpler. (see figure 2.3.2)

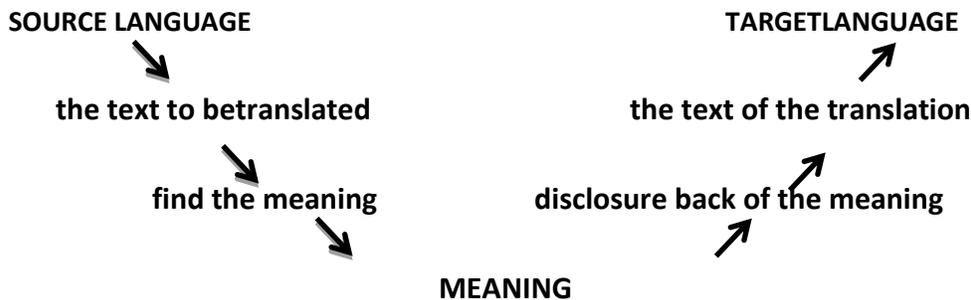


Figure 2.3.2 Translation process by Larson

According to Larson, the translation process consists of studying and analyzing the words, grammatical structure, communication situation in the text SL and SL cultural

context to understand the meaning to be conveyed by the SL text. This is exactly the analysis phase by Nida and Taber. Then, the meaning was understood disclosed back using vocabulary and grammatical structure of the target language that match the SL cultural context. This process is similar to the process of restructuring Nida and Taber. What is different is the stage of transfer. Larson did not reveal separately this stage, but from the description and schemes, this stage definitely there. Larson might assume that the process is automated attendant if translators express the meaning as understood in the TL.

According to Newmark (1988:19), there are four processes of translation:

1. The SL text level, the level of language, where one begins and which one continually (but not continuously) goes back to. This is the level of literary translation of the source language into the target language, the level of translation has to be eliminated, but also acts as a connective of paraphrase and the paper-down of synonyms. Translation is pre-eminently the occupation in which the translator has to be thinking several things at the same times.
2. The referential level, the level of objects and events, real or imaginary, which progressively have to be visualized and built up, and which is an essential part, first of the comprehension, then of the reproduction process. One should not read a sentence without seeing it on the referential level, whether text is technical or literary or institutional, one has to make up mind summarily and continuously.
3. The cohesive level, which is more general and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text. This level encompasses both comprehension and reproduction: it presents an overall picture, to which the language level has to be adjust. This level also links the first and the second level. It follows both the structure and the moods of the text.
4. The level of naturalness, of common language appropriate to the writer or the speaker in a certain situation. Natural depends on the relationship between the

writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written language more or less coincide.

#### 2.4. Idioms

A general definition of Idiom is the group word that the structure not predictable from the meaning of its constituent words separately.

Then, according to the expert, the definition of idiom is:

"Sequence of words whose meaning cannot be predicted from the meaning of words themselves." Palmer (1981:36)

Another expert tells:

"An expression which has a special meaning and this meaning cannot be understood completely by looking at the individual words in the idiom." Feare, (1980:27)

From the definition above, the researcher can conclude that idiom is the results of certain expressions with meanings that are not always predictable than words shape or can be also called the figurative meaning.

The potential ambiguity of idioms of decoding, what Makkai calls their 'disinformation potential', arises from this capacity. Accordingly, expressions with unique elements like *kith* in *kith* and *kin* (Makkai's example) incapable of appearing in other discursal environments and hence non ambiguous, are disqualified as real idioms. Such requirements establish disinformation potential as another key criterion of idiomaticity for Makkai. Consequently, disinformation needs to be distinguished from misinformation, a feature of homonyms, Makkai's example of such a homonymous expression being *she bears children*, 'carries', 'gives birth to'.

According to Makkai, the disinformation potential of idioms of decoding allows for the possibility that the hearer 'will decode the idiom in logical yet semantically erroneous way'(ibid:122).

Makkai classifies idioms of decoding as *lexemic* and *sememic* giving greater attention to the structure of the lexemic variety. Six types of lexemic idioms are identified:

1. Phrasal verbs is idiomatic that covers with particle/prepositions (*bring up, get away with*, etc).
2. Tournures is the idiom that is no grammatical structure and has a different ways of meaning in use (*fly off the handle, rain cats and dogs*, etc).
3. Irreversible binomials are idiom the unique combination of word that makes idiosyncratic meaning of the word (*salt and pepper, bag and baggage*, etc).
4. Phrasal compounds are classifiable into the parts of speech which categorize the content words of the vocabulary (*blackmail, high-handed*, etc).
5. Incorporating verbs it consists of adverb and noun (*eavesdro, man handle*, etc).
6. Pseudo-idioms is idiom with a form of expression constituencies that unique (*spick and span, kith and kin*, etc).

## **2.5. Translation Method**

To begin with, let us cite what Tytler (1907:9), an authority both in theory and in practice, has to say:

1. That the translation should give a complete transcript of the ideas of the original work.
2. That the style and manner of writing should be of the same character with that of the original.
3. That the translation should have all the ease of original composition.

This is the well-known Tytler's Three Principles.

Then, according to Brislin (1976: 3-4), there are four categories of translation method, namely:

1. Pragmatic Translation

It refers to the translation of a message with an interest in accuracy of the information was meant to be conveyed in the source language form and it is not

concerned with other aspect of the original language version. For example, photograph, illustrations, use of high Resolution Paper, Glossy Photo Paper or High Glossy Photo Film is recommended. These media provide better color reproduction and brighter colors than plain paper.

## 2. Aesthetic-poetic Translation

This refers to translation in which the translator takes into account the affect, emotion, and feelings of an original author, as well as any information in the message. The examples of this method are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.

## 3. Ethnographic Translation

The purpose of ethnographic translation is to explicate the cultural context of the source and TL versions.

## 4. Linguistic Translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form.

This theory above is less comprehensive and specific, if it is compared with Peter Newmark's translation methods.

Newmark, (1988:45) divides translation into eight methods in the process of translating, four of the eight methods oriented to the SL, and four others oriented to the TL. The eight methods are put in the form of a flattened V diagram (Fig. 2.4).

**SL emphasis**

**TL emphasis**

**Word-for-word translation**

**Adaptation Translation**

**Literal translation**

**Free translation**

**Faithful translation**

**Idiomatic translation**

**Semantic translation**

**Communicative translation**

Figure 2.5 Diagram (Newmark, 1988:45)

### 1. Word for word translation

This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word for word translation is either to understand the mechanics of the source language or [to] construe a difficult text as a pre translation process.

Example: (SL) Saya bisa menari  
(TL) I can dance

### 2. Literal Translation

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words again translated singly, out of context. As a pre translation process, this indicates the problems to be solved.

Example: (SL) Jangan bawa pensilku.  
(TL) Do not bring my pencil.

### 3. Faithful translation

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It 'transfers' cultural words and preserve the degree of grammatical and lexical 'abnormality' (deviation from

SL norms) in the translation. It attempts to be completely faithful to the intentions and the text realization of the SL writer.

Example: (SL) Raden Ajeng Kartini adalah orang Jawa.

(TL) Raden Ajeng Kartini was a Javanese.

#### 4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.

Example: (SL) Dia adalah orang yang sangat suka membaca.

(TL) He is a book-worm

#### 5. Adaptation

This is the 'freest' form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued period plays.

Example: (SL) The rising sun is found not to be the rising sun. It is the world which goes round.

(TL) Matahari terbit ternyata bukan matahari terbit. Dunialah yang sebenarnya mengorbit.

## 6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so – called 'intralingual translation', often prolix and pretentious, and not translation at all.

Example: (SL) Sambil menyelam minum air.  
(TL) Killing two birds with one stone.

## 7. Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original-(Authorities as diverse as Saleskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation).

Example: (SL) Ini sangat mudah.  
(TL) It"s a piece of cake.

## 8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

Example: (SL) Awas ada anjing!  
(TL) Beware of dog!

From 8 kinds of translation methods, the researcher only take four kinds of translation methods of Newmark's to review this short story the Hound of Death.