CHAPTER 2

REVIEW OF RELATED LITERATURE

In this chapter, the researcher describes about translation, process of translation, cultural translation, translation ideology, translation method, domestication and foreignization, and novel.

2.1 Translation

Translation is a general term to transfer thoughts, ideas, and meaning from SL to TL. According to Newmark (1981:7), translation is a craft consisting in the attempt to replace a written message or statement in another language.

In translation, the form of SL (source language) is changed by the form of TL (target language). Language is very important; according to (Newmark, 1988b: 7) Translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same messages and/or statement in another language"). Study translation can avoid a misunderstanding for the SL (source language) to the TL (target language). In translating, the translator is must be understood the ideas, including the message expressed in SL and representing TL. Translating a text or novel is important because without translation the target readers will never know the meaning from another language.

Larson (1991: 17) states that the ideal translation will be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success or the goal of a translation is measured by how closely it measures up to these ideals. The ideal translation should be:

1. Accurate: reproducing as exactly as possible the meaning of the source text.
2. Natural: using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.

3. Communicative: expressing all aspects of the meaning in a way that is really understandable to the intended audience.

2.2   Process of Translation

In a translation study, there is a process to make a good translation. According to Nida and Taber in Harianto (2004), they stated that translating process indicates and undergoes three phases;

1. Analyzing or understanding the meaning, the concept, and the message of the source language.

2. Transferring the result of analysis into the similar message into the target language.

3. Restructuring the transferred message into good target language by equivalent words.

On the other hand, the other expert stated that there are four basic processes of translation according to Newmark (1988:19), those are:

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 has 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 which is 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 languages more or less coincide.

2.3   Cultural Translation

In translating a novel that contains cultural word, there are some techniques and strategies to overcome the problems. Domestication and foreignization in translation ideology were proposed by Venuti (1995) as a cultural guidance to translate novels. Domestication is a translation ideology that makes the text more easily understood by the culture of the target readers. It means that domestication is easy to understand, acceptable, and readable for the target readers by changing the original words or cultural words into the familiar ones. Foreignization is a translation ideology that maintains a foreign language or the native language of the text. It means that foreignization informs to the readers without changing the original words or keeps the culture of SL by involving cultural aspects in SL to TL.

Nida and Taber (1969:199) state that cultural translation is a translation in which the content of the message is changed to conform to the receptor culture in some way, and or in which information is introduced which is not linguistically implicit in the original. As we know that the purpose of translation work is to make the target readers feel comfortable with the translation work, easy to understand the message, readable and the target readers will accept the cultural word into some familiar word. Sometimes, doing a translation work it is

not an easy task. Then, as the translator we have to make the target readers feels enjoy and comfortable when they read our translation work.

Discussing about cultural translation, Newmark (1988:95-102) classifies cultural words into five categories, those are:

1.   Ecology (flora, fauna, winds, etc.)

Ecology can be referred to geographical and ecological features but a country's Geographical and ecological features are considered as cultural terms if they are unique to that country and have a degree of uniqueness.

2.   Material culture (artefacts; food, clothes, houses and towns, transport)

There are many classifications of cultural words in these categories. And for many countries, food term is the most sensitive and important expression of national culture and also a subject to the widest variety of translation procedures. It means that material culture especially food needs to be translated properly because it is an expression of a national culture.

3.   Social culture (work and leisure)

In considering about the social culture, one has to distinguish between denotative and connotation problems of translation. Connotative meaning is different in each country that a word might have positive connotative meaning but not in the other country that might have negative connotative meaning or the reverse.

4.   Organizations, customs, activities, procedures, concepts (political and administrative, religious, artistic)

In socio cultural organizations, the translation process is divided into two categories; formal and informal informative (colloquial) texts. In formal informative text, the name should be transferred, and given the cultural equivalent. On the contrary, if the text is informal informative or colloquial text, it is not necessary for the translators to translate the cultural organization's name.

5.   Gesture and habits

Gestures and habits are symbolic actions that have function and meaning. They are symbol of action that may have different meaning and function on each country. For example spit as blessing, nod to dissent or shake to assent, kiss their finger tips to great or to praise, which occur in some cultures and not in others. Another example is giving a 'thumb-up' which means 'OK' or 'need a ride' in western culture but in Javanese it may also means giving direction or letting someone going inside or somewhere else.

2.4   Translation Ideology

Translation cannot be separated from ideology. Ideology in translation is a principal or belief about "right-wrong" or "good-bad" in translation, about what is the best translation to the target reader or what kind of translation that is fit and people are liked most. This concept of ideology is delivered by Venuti (1995). He further discussed in his books about the more macro things, about the preference of dominant in a society in determining whether a translation work is right or wrong. If that preference is dominant, retrieved by most of the society, then it can be called as an 'ideology'. Ideology of which the translation is right, acceptable, and good for the targetreader society is that if a translation work meets some conditions. In this case, Venuti (1995:20-21) observes that there are two ideologies oriented to two different polar: domestification and foreignization.

Domestification is an ideology of translation which is target text oriented, meaning that a good and right translation work is that if the target reader feels like they're reading an original text, not a translated text. In the target text, the cultural words in source language are replaced by the cultural words in target text, making the cultural elements in source language disappear or if not, faded.

In foreignization, the cultural words that are presented in the target text can be considered as 'cultural index'. Through a 'cultural index', the atmosphere and culture in the source text is hardly tried to be presented in the target text though the language text is already changed into a target language text.

2.5   Translation Method

According to Hoed (2006-59) the translation methods can be categorized based on "for whom" and "for what purpose" the translation work is made. Also, they can be categorized for translating cultural elements, especially in facing some problems. Therefore, these methods can be used in analyzing the translation of cultural words. The methods can be explained as follows:

1.   Exotic Method

This method is the closest one with the source text culture. It is a method with a purpose on giving 'exotic' impression on the target text by keeping the culture of the source text into the target text and bringing the strangeness into the target text.

Example: *"May be some bacon and eggs?" Mrs. Henry Rice said   coaxingly (Moore, 1965:31).*

"Mau bacon dan telur?" Kata Nyonya Henry Rice lemah lembut.

2.   Cultural Borrowing Method

Cultural borrowing method is a method used to translate specific term to be adopted in the target language, which sometimes done through phonologic translation, a translation technique which creates new words taken from the source language to be adjusted with the sound (phonological) of the target language.

Example: The word *Gestalt* in psychology term which is not translated in the target text. And in computing words, we have accepted the word *e-mail*, ng-input, *di-save, di-onkan, di-offkan,* and *chatting-an* as part of common spoken language in Bahasa Indonesia.

3.   Calque Method

Calque method is a method used to translate the idiomatic expressions from the source language text into the target language text, even though the result will sound strange in the target language.

Example: *To be or not to be. That is the question.*

                Ada atau tidak. Itu pertanyaannya.

4.   Communicative Method

Communicative method is a method which used often in translation. In this method, the message or the idea is the important thing to be delivered. The result itself will be acceptable and comprehensible for the target reader.

Example: *It s raining cats and dogs.*

                Hujan lebat sekali.

5.   Idiomatic Method

Idiomatic method is a method which transferred the idioms in the source language text into the idioms of the target language text.

Example: *It s raining cats and dogs.*

                Hujan bagaikan dicurahkan dari langit.

6.   Adaptation Method

Adaptation method is method used to substitute the cultural elements in the source language text with the cultural elements in the target language text.

Example: In Lafontaine's fable (a French author of the 17th Century), the theme, plot and the moral value are kept, but the character Fox (*rubah*) is substituted with *kancil* in the target language.

2.6   Domestication and Foreignization

2.6.1 Domestication

Domestication refers to the target-culture-oriented translation in which unusual expressions to the target culture are exploited and turned into some familiar ones so as to make the translated text intelligible and easy for the target readers. A domestication translation reads as if the original text was written in the local language. Nida advocates domestication, "the translator must be a person who can draw aside the curtains of the linguistic and cultural differences so that people may see clearly the 20 relevance of the original message" (Nida& de Waard 1986:14). Accurate translation is one that can generate equivalent effect; the target reader's understanding of the translated version should be

substantially the same as the source text readers' understanding of the original. Example: Based on the explanation above, the example of domestication is the word *Depdikbud* in SL and it was translated into *Department of Education and Culture* in TL. The translator tends to render because she or he wants to make the text easy for the target readers and change to the familiar ones.

Table 2.1 Advantages and Disadvantages of Domestication

Advantages	Disadvantages
The target text readers can easily understand the target text.	The aspects in the Source Language are often faded.
The target text sounds natural and communicative.	The target text readers cannot interpret the text because the interpretation has been done by the translator.
Cultural assimilation may happen.	The target text readers do not get knowledge of the source language.

2.6.2 Foreignization

Foreignization is a source-culture-oriented translation which strives to preserve the foreign flavor as much as possible in order to transfer the source language and culture into the target one. The German philosopher and theologian Friedrich Schleiermacher formulated the distinction between the two strategies most emphatically. In his 1813 lecture on the different methods of translation Schleiermacher argued that "there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him." (Schleiermacher 1963.) Thus every translator has to choose between a domesticating method and a foreignizing method. Example: the phrase *Dul Muluk* in the novel The Rainbow Troops is foreignization. The phrase *Dul Muluk* in the SL is maintained in the TL. The translator preserves the foreign flavor as much as possible in order to transfer the source language and culture

into the target one. Moreover, the target reader can understand the culture of the SL.

Table 2.2 Advantages and Disadvantages of Foreignization

Advantages	Disadvantages
The target text readers can understand the culture of the Source Language.	The target text readers may feel unfamiliar with some terms of the Source Language.
The target text gives the taste of the Source Language culture to the target text readers.	The target text sometimes sounds complex and unnatural.
Intercultural learning may happen.	Some negative aspects in the Source Language may easily influence the target text readers.

2.7 Novel

Novel, Britannica Classics: The Novel (Credit: Encyclopædia Britannica, Inc.) an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, Gothic, romantic, realist, historical—to name only some of the more important ones.

The novel is a genre of fiction, and fiction may be defined as the art or craft of contriving, through the written word, representations of human life that instruct or divert or both. The various forms that fiction may take are best seen less as a number of separate categories than as a continuum or, more accurately, a cline, with some such brief form as the anecdote at one end of the scale and the longest conceivable novel at the other. When any piece of fiction is long enough to constitute a whole book, as opposed to a mere part of a book, then it may be said to have achieved novelhood. But this state admits of its own

quantitative categories, so that a relatively brief novel may be termed a novella (or, if the insubstantiality of the content matches its brevity, a novelette), and a very long novel may overflow the banks of a single volume and become a roman-fleuve, or river novel. Length is very much one of the dimensions of the genre.

The term novel is a truncation of the Italian word novella (from the plural of Latin novellus, a late variant of novus, meaning "new"), so that what is now, in most languages, a diminutive denotes historically the parent form. The novella was a kind of enlarged anecdote like those to be found in the 14th-century Italian classic Boccaccio's Decameron, each of which exemplifies the etymology well enough. The stories are little new things, novelties, freshly minted diversions, toys; they are not reworking of known fables or myths, and they are lacking in weight and moral earnestness. It is to be noted that, despite the high example of novelists of the most profound seriousness, such as Tolstoy, Henry James, and Virginia Woolf, the term novel still, in some quarters, carries overtones of lightness and frivolity. And it is possible to descry a tendency to triviality in the form itself. The ode or symphony seems to possess an inner mechanism that protects it from aesthetic or moral corruption, but the novel can descend to shameful commercial depths of sentimentality or pornography. It is the purpose of this section to consider the novel not solely in terms of great art but also as an all-purpose medium catering for all the strata of literacy.