

## CHAPTER II

### REVIEW OF RELATED LITERATURE

#### 2.1 Translation

Traditionally translation has been a human activity, though attempts have been made to computerize or otherwise automate the translation of natural language texts (machine translation) or to use computers as an aid to translation (computer assisted translation), like thesaurus.

Translation is the interpretation of the meaning of a text in one language (the source text) and the production, in another language, of an equivalent text (the target text, or translation) that communicates the same message. Anyone can immediately define translation as taking the meaning from one text and integrating it into another language for a new and sometimes different readership. Such a simple definition hides two very complex concepts, i.e. meaning and message, which determine the kind of translation: a target-oriented one (communicative translation), respecting culture and conventions of target language, and a source-oriented one, (semantic translation).

Translation is the interpretation of verbal signs by some other languages.

Brislin in Cholimudin (2006: 18) defines translation as follows

Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the language are in written or oral form, whether the languages have established orthographies or do not have such standardization, or

whether one or both languages are based on signs, as with sign languages of the deaf.

Translation must take into account a number of constraints, including context, the rules of grammar of the two languages, their writing conventions, their idioms and the like. Perhaps the most common misconception about translation is that there exists a simple “word-for-word” relation between any two languages, and that translation is therefore a straightforward and mechanical process. On the contrary, historical differences between languages often dictate differences of expression. Hence, source and target texts may differ significantly in length. In addition, translation is always fraught with uncertainties as well as the potential for inadvertent “spilling over” of idioms and usages from one language into the other, producing linguistic hybrids, for example, “Franglais” (French-English). “Spanglish” (Spanish-English) and “Poglish” (Polish-English)

## **2.2 Translation Principles**

There are some important concepts and principles that we need to consider and understand. This kind of concept is needed by the translator in translating the text into a good one. In case, to produce a good translation the translator should know and understand some principles in achieving a good work. The principles for the translation below are proposed by Duff in Choliludin (2006: 41):

1. The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though sometimes part of the meaning can be transposed. The following questions may be very helpful:
  - a. Is the meaning of the original text clear? If not, where does the uncertainty lie?
  - b. Are any words loaded, that is, are there any underlying implications?
  - c. Is the dictionary meaning of a particular word the most suitable one?
  - d. Does anything in the translation sound unnatural or forced?
2. The ordering of the words and ideas in the translation should match the original as closely as possible. This is particularly important in translating legal documents, guarantees, contracts, etc. However, differences in the language structure often require changes in the form and the order of words. When in doubt, underline in the original text the words on which the main stress falls.
3. Languages often differ greatly in their levels of formality in a given context, for example in the business letter. To resolve these differences, the translator must distinguish between formal and fixed expression, and personal expression in which the writer or speaker sets the tone. It is also necessary to consider:
  - a. Would any expression in the original sound too formal/informal, cold/warm, personal/impersonal if translated literally'?
  - b. What is the intention of the speaker or writer? To persuade, to apologize, to criticize?

4. One of the most frequent criticisms of translation is that it does not sound “natural”. This is because the translator’s thoughts and choice of words are too strongly moulded by the original text. A good way to avoid the influence of the source language is to set the text aside and translate a few sentences aloud from memory. This will suggest natural patterns of thought in the first language, which may not come to mind when the eye is fixed on the source language text.
5. It will be better if the translator does not change the style of the original. Nevertheless, if it is needed, for example because the text is full of repetitions or mistakes in writing, the translator may change it.
6. Idiomatic expressions are words and phrases that are characteristic of a particular language with meanings that are usually different from the meanings of each of the words used alone. Idiomatic expressions including similes, metaphors, proverbs, and sayings, jargon, slang, and colloquialisms and phrasal verbs are often untranslatable. To solve these problems, there are some hints one can use. They are:
  - a. Keep the original word in inverted commas. for example: “yuppie”.
  - b. Keep the original expression, with a literal explanation in the bracket.
  - c. Use a non-idiomatic translation.

Based on those 6 translation principles. it is hoped that the translators could employ these principles in their translation as a technique in translating a work.

### 2.3 Translation Process

The translation process is submitted to the translator's sensitivity and experience. Translation acts are viewed as a part of the whole process of communication. Thereby, the fulcrum of the translation process cannot be the text, but the experience on which texts are based. In translating, the following points are essential: (1) the source text is only part of a larger use of human communication; (2) the translator has to come closer to the human truth of the experience on which the texts are based; (3) texts are answers to questions formulated in the language of some other person, in some other society, at some other time. The translator should aim at grasping the human question in the writer's mind, to follow his logic and understand the sense his text makes; (4) the text is only a part of an ongoing relationship; in the context of the original there was something before and will be something after the text the translator has in his/her hands; (5) human experiences are basically the same; if the translators reflect on these experiences, keeping the translation in mind.

According to Larson in Choliludin (2006: 30) states that

When translating a text, the translator's goal is an idiomatic translation, which makes every effort to communicate their meaning of the source language text into the natural forms of the receptor language.

Furthermore, he states that translations are concerned with a study of the lexicon, grammatical structure, communication situation, and cultural context of the source language text, which is analyzed in order to determine its meaning. This discovered meaning is then re-expressed or re-constructed using the lexicon and

grammatical structure, which are appropriate in the receptor language and its cultural context. Larson in Cholimudin (2006: 30-31) simply presents the diagram of the translation process as follows:

### OVERVIEW OF THE TRANSLATION TASK

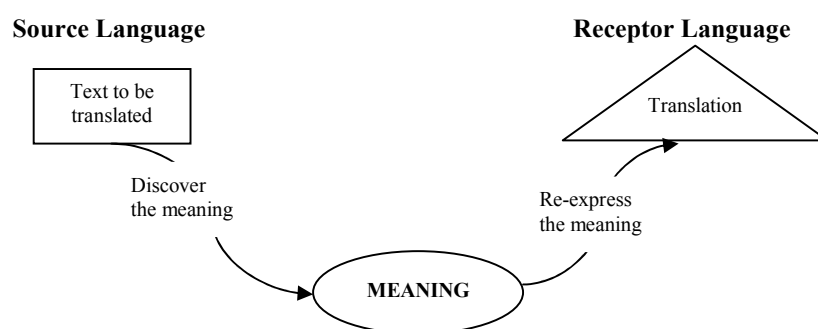


Figure 2.1 The Diagram of Translation Process

The different forms between square and triangle show the forms of the text to be translated and the translation results. They describe that in translation text, the form of the source language may be changed into appropriate forms of the receptor language in order to achieve the idiomatic translation. The focus of the translation process is the source text or, better, the creative process, which generates it. This latter element distinguishes translation from monolingual communication: a translated text is influenced by a source text, translation is thus constrained communication. The common element is that meaning is a function having as arguments the writers/the speakers, the readers/the hearers, a time, a place, and a more extensive set of circumstances. In this view, meaning is used differently by future users or past users from various cultures and social classes, so that a message is

always in need of interpretation. The difference is not simply the use of two or more languages, but the social and cultural world in which the target text readers/hearers live. Thus, translating means connecting two worlds. Catford in Cholimudin (2006: 7) says that *Translation is an operation performed on languages: a process of substituting a text in one language for a text on another, translation must make use of a theory of language, general linguistic theory.*

## 2.4 Translation Types

Catford in Cholimudin (2006: 25-26) made categories of translation into three terms based on:

### 1. Extent (Full and Partial Translation)

In a full translation, the entire text is submitted to the translation process, that is, every part of the source language text is replaced by text material. By Catford text in Cholimudin (2006: 25) means any stretch of language, spoken or written, which is under discussion and according to circumstance a text, may be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause, etc. In a partial translation, some parts of the text are left untranslated. They are simply transferred to the target language text. In a library translation, it is uncommon for some source language lexical items to be treated in this way.

### 2. Levels (Total and Restricted Translation)

A total translation means replacement of source language grammar and lexis by equivalent target language grammar and lexis with consequential

replacement of source language phonology/graphology by non equivalent target language phonology/graphology, while a restricted translation means replacement of source language textual material by equivalent target language textual material at only one level, that is translation performed only at the phonology or at the graph logical level, or at only one of the two levels of grammar and lexis.

### 3. Ranks (Rank Bound and Unbounded Translation)

Rank bound translation is translation in which the selection of target language equivalents is deliberately confined to one rank or a few ranks in the hierarchy of grammatical units, usually at word or morpheme rank, that is, setting up word-for-word or morpheme-to-morpheme equivalence. In contrast with this, normal translation in which the equivalence shifts freely up and down the rank scale is called unbounded translation. Sometimes it tends to be at the higher ranks, sometimes between larger units than the sentences.

Besides, the terms above, there are four other terms which are familiar enough, and they are not very different each other:

#### 1. Word for word translation

Commonly, word for word translation is something which is spoken: for example, the most important is bound to the word rank (but it is possible included the equivalence on the rank word). This translation type is similar with rank bound translation. The equivalence choice is on the word rank. This translation type only can be used if both of languages (source language and target language)



have the same structure because it does not change the sentence structure. For example:

SL : *I love music.*

TL : *Aku cinta musik.*

## 2. Free translation

“Free translation is not always bound to the word rank or the sentence, but it tends to the higher rank - it is often bigger than the sentence rank”. This translation type is almost similar with unbounded translation - the equivalence choice is not limited on one rank, it is on the high rank, and it can occur to the rank transfer freely. For example:

SL : *Wish on a star rich for the sky.*

TL : *Raihlah cita-cita hingga bintang di langit.*

## 3. Literal translation

Literal translation placed between both of types above. word for word translation and free translation. This translation is possible beginning from word for word translation, but there are some alternations. which are appropriated with the target language grammar (for example. by inserting additional words, structure alternations in every rank, etc) until to be a group of word for word translation or clause for clause. By the other words, in this translation the equivalence which is seek is on the word rank, but the sentence structure composition is appropriated with the principle of the target language.

For example:

SL : *Life is beautiful without drugs.*

TL : *Hidup itu indah tanpa narkoba.*

#### 4. Dynamic translation

Dynamic translation is a translation, which refers to the natural expressing in the target language. “The equivalence seeking in dynamic translation is related to the receptor’s language culture context”. This translation type really carries as the creation of the naturalness in the target language. For example:

SL : *All the decks were covered with people.*

TL : *Orang-orang memenuhi seluruh dek.*

Casagrade in Choliludin (2006: 26-29) categorized four translation types based on its goals. Those types are:

##### 1. Pragmatic translation

It refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the source language form and it is not concerned with other aspects of the original language version. The clearest example of the pragmatic translation is the translation of the information about repairing a machine. For example:

For printing photographs, illustrations, use of high Resolution Paper, Glossy Photo Paper or High Photo Film is recommended. These media provide better colour reproduction and brighter colours than plain paper.

## 2. Aesthetic-poetic translation

This refers to translation in which the translator takes into account the affect, and feelings of an original agnate version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel (Casagrade in Choliludin: 2006: 26-29). For example:

Today  
 As I humble myself  
 forgetting my arrogance  
 defeating my head  
 As I'm occupied motionless  
 at the front of the window of your heart  
 waiting for your forgiveness to open for me

Hari ini  
 kurendahkan diriku  
 kulupakan kesombonganku  
 kutundukkan kepalaku  
 lalu kududuk terpaku  
 di depan jendela hatimu  
 menanti pintu maafmu  
 terbuka untukku

## 3. Ethnographic translation

The purpose of ethnographic translation is to explicate the cultural context of the source and target language versions. Translators have to be sensitive to the way words are used and must how the words fit into cultures. An example is the use of the word “yes” versus “yea” in America.

#### 4. Linguistic translation

This is concerned with equivalent meanings of the constituent morphemes of the source language and grammatical form, an example is language in a computer program and machine translation.

Based on the explanations above, the activity in translating the source text into the target text in order to produce the grammatical and natural translation result and appropriate involves the complex system which many different factors directly or not influential to the translation result.

The linguists wrote many books and articles about the translation phenomena and they did the approach from the different point of view:

1. Nida and Taber in Choliludin (2006: 3) say that *Translating consists in reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style.*

2. Wills in Cboliludin (2006: 3) says

Translation is a procedure which leads from a written source language text to an optimally, equivalent target language text and requires the syntactic, semantic, stylistic, and text pragmatic comprehension by the translator of the original text.

3. Larson in Choliludin (2006: 4) says that

Translation consists of translating 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. Only the, form changes.

4. Malinowski in Cholimudin (2006: 4) quoted by Tou (1999:31) in Cholimudin (2006: 4) states that *Translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).*

5. Baker in Cholimudin (2006: 4) says that

The equivalence is adopted in this book for the sake of convenience because most translators are used to it rather than because it has any theoretical status. It is used here with the provision that although equivalence can always be obtained to some extent, it is influenced by a variety of linguistic and cultural factors and it is therefore always relative.

6. Steiner in Cholimudin (2006: 5) says that

Translation can be seen as (co) generation of texts under specific constraints that is relative stability of some situational factors and, therefore, register, and, classically, change of language and (context of) culture.

## **2.5 Translation Purposes**

The activity to translate the source text into the target text in order to produce the grammatical and natural translation involves the complex system that many different factors directly or not influence to the translation result.

Situational factor includes field, tenor, and mode (register variable purpose). While cultural factor includes the genre (social purpose). Field is an abstract term for “what is going on” that is relevant to the speaker’s choice of linguistic items. Tenor is an abstract term for the role relationship between people taking part in the discourse. Mode refers to what part the language is playing (speech, essay, lecture, instruction)

what it is that the participants are expecting the language to do for them in that situation. While genre related to: teach how to (do or make (procedure)), to persuade other people (exposition), to tell what happened (recount-material process), to entertain and educate using action stories (narrative).

## **2.6 A Dynamic and Functional Approach to Translation Techniques**

In our opinion, most studies of translation techniques do not seem to fit in with the dynamic nature of translation equivalence. If we are to preserve the dynamic dimension of translation, a clear distinction should be made between the definition of a technique and its evaluation in context. A technique is the result of a choice made by a translator, its validity will depend on various questions related to the context, the purpose of the translation, audience expectations, etc.

If a technique is evaluated out of context as justified, unjustified or erroneous, this denies the functional and dynamic nature of translation. A technique can only be judged meaningfully when it is evaluated within a particular context. Therefore, we do not consider it makes sense to evaluate a technique by using different terminology, two opposing pairs (one correct and the other incorrect), e.g., Delisle's explicitation/implicitation and addition/omission.

Translation techniques are not good or bad in themselves, they are used functionally and dynamically in terms of

2.6.1.1 The genre of the text (letter of complaint, contract, tourist brochure, etc.)

2.6.1.2 The type of translation (technical, literary, etc.)

2.6.1.3 The mode of translation (written translation, sight translation, consecutive interpreting, etc.)

2.6.1.4 The purpose of the translation and the characteristics of the translation audience.

2.6.1.5 The method chosen (interpretative-communicative, etc.)

## **2.7 Definition of Translation Techniques**

In the light of the above, Lucia Molina and Amparo Hurtado Albir, in their paper, define translation techniques as procedures to analyze and classify how translation equivalence works. They have five basic characteristics:

1. They affect the result of the translation
2. They are classified by comparison with the original
3. They affect micro-units of text
4. They are by nature discursive and contextual
5. They are functional

Obviously, translation techniques are not the only categories available to analyze a translated text. Coherence, cohesion, thematic progression and contextual dimensions also intervene in the analysis.

## **2.8 Translation Techniques**

The first step in translating is to discover the meaning accomplished through meaning analysis. Analyzing the text will give the readers comprehensive ideas to produce a translation work. Every text, spoken or written, unfolds in some context to

use. Together with the context surrounding, a text creates meaning. There are six important techniques in translating the text (Baker 1992:67):

1. Sentence identification
2. Sentence analysis, make a sure that the translator knew the subject, predicate, object. and circumstance from the sentence.
3. Make a sure that the target language message is considered. by marking the main part of the sentence; subject, predicate, object, or the complement.
4. Rearranged if the sentence is slot-in complex sentence.
5. Translate the sentence by following Duff's principle, especially the principle number four.
6. Try to translate the text into the idiomatic level like Larson's suggestion.

Considering that they are problems like the non-Equivalence at word level, idioms and dialects in translating the source text. The translator needs solution. To make the translation work well accepted by the readers the professional translator might apply some techniques in translating the SL. Most of the techniques written in this research will be taken from the book entitled '*in other words a course book on translation*' written by Mona Baker.

### **2.8.1 Techniques dealing with problems of non-equivalence at word level.**

#### **1. Translation by a more general word (super ordinate).**

This is one of the component technique for dealing with many types of non-equivalence, particularly in the area of propositional meaning. Dealing with many types of non-equivalence, among the other techniques. This techniques is the



commonly used (Baker. 1992:26), for an example: the word 'shampooing' can be translated into Indonesian as *mencuci*. because the general word of the word 'shampooing' is *washing*. A translator also can translate 'daffodil', which actually a name of a bulbous flower with a yellow trumped-shaped corona into *bunga* as the more general word in Indonesia. This techniques is commonly used which the target language lack of specific terms.

## **2. Translation using a loan word or loan word plus explanation.**

Simatupang (1999:51) says that since a long time ago, translators have used the loan words or borrowing words. Developing culture usually borrow some words from the developed country. Such as: theatre, film, piano, and bank, jet etc. all of those words were originally borrowings from English. Nowadays, people often use some loan words in their daily live. So if the reader of translation work can understand the loan words, it is actually can be used on its own. In other to avoid lengthy explanations, the translator can simply uses the loan words. Baker (1992:36) says that in same cases they are used, because they sound more modern, smart and high class. It is not because they do not have equivalents. Otherwise, the translators can also explanation when there is a problem in non-equivalence dealing with cultural. Specific concept, a translator can use the word as a loan word. Translators does not need to translate foreign dishes like 'pizza' 'spaghetti', 'hamburger', etc. the translator can supply write them as loan words because in our culture we do not have terms like that.

### 3. Translation by cultural substitution.

As discussed before that different culture has own vocabularies. The vocabularies from one culture may not be understandable in other culture. A word from the SL may seem strange in the target language. In this techniques, the translator replaces a culture-specific item or expression with a target language item, which does not have the same proportional leaning. However, it must likely have similar result on the target reader (Baker 1992; 31). For example: a translator can translate ‘jaguar’, which means a large flesh-eating spotted cat of control and S. America as *harimau* that meaning is similar. There the translator substitutes the term ‘jaguar’ which seem strange in Indonesian into ‘harimau’ which they are accustomed to the meaning of *harimau* here I likely to have similar impact to the target reader. Dealing with the problems in culture-specific concepts this can be used.

However, it is dangerous is cultural substations become too localized. Too localized have means that when the people cannot appreciate the real culture of the source language. For example: a translator translates ‘salad’, which means mixed vegetables for eating raw as *lalapan*. Here translator substitutions the term “salad” which sound strange in Indonesia into *lalapan*, which is familiar in Indonesia. At this point, the translator makes mistake that actually in this case ‘salad’ and *lalapan* are different in meaning. ‘Salad’ is a cold dish of various mixtures of raw or cooked vegetables that usually seasoned with oil, mayonnaise, whereas *lalapan* is a mixed raw vegetables and spicy sauce.

In addition, in translating initiation of sounds the techniques of culture substitution also can be used. For instance, ‘woof-woof’ which related to sound of dog, translated into guk-guk in Indonesian. In order to make a natural translation, this techniques can be applied.

#### **4. Translation by omission.**

Omission or in the order word is deletion. Seems to be the fastest techniques that translator simply omit the word. It gives an expression that the translator surrender to translate the word. Although translation by omission may sound as an extreme techniques, in some contexts it is acceptable to omit a word or expression. Translators can simply omit the different words or expression. it the meaning suggested by a particular item or expression is not very important enough to the development of the text. The purpose is to give a good reason for distracting the reader with Lengthy explanations (Baker, 1992:40), while Landers (2001:95) adds that, the translator delicates any point of the original text beyond the translator’s ability to render.

#### **2.8.2 Techniques dealing with idioms.**

##### **1. Translation by using an idiom of similar meaning and form.**

This techniques is to translate an idiom by using idiom in the target language, which roughly have the same meaning as the source language idiom (Baker 1992:72). It is a kind of matching idiom from the target language with idiom from the source language. Not all idioms have the same form the meaning with the source language. So we have to remember that this techniques can only be used for certain idioms. For

example here the writer writes some English idioms that have similar form with idioms in Indonesian:

**Table 1. English Idioms in similar meaning.**

Idioms in English	Idioms in Indonesia that have similar meaning and Similar form
But of bounds	Kelewat batas
In tune with	Sependapat dengan
Night and day	Siang dan malam

**Source (Baker 1992:72)**

## **2. Translation by using an idiom of similar meaning but dissimilar form.**

We know that it is impossible to translate all idioms in the source language into the same form as idioms in the target language. Baker (1992:74) says that it is possible for the translator to find an idiom in the target language, which has a meaning that similar to the source idioms have the same form, and meaning. The writer concretizes that the similarity in meaning is the priority for the translator in translation. In other words, meaning is the priority and form is the following.

For examples, here the writer writes down some idioms, which have similarity in meaning between idioms in English and Indonesia:

**Table2. Idioms English in similarity meaning**

Idioms in English	Idioms in Indonesia that have similar meaning but dissimilar form
The apple of one's eye	Anak emas
A cat and dog life	Bagaikan minyak dan air
Chicken-hearted	Bernyali tempe
On thin ice	Di ujung tanduk

**Source (Baker 1992:74)**

We can see that by using this techniques the result of the translation sound natural in Indonesia.

### 3. Translation by paraphrasing

We usually paraphrase a passage or a text when we express, the meaning in other words. We can say that paraphrasing is rewording a passage or a text. When a match cannot be found in the target language or when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language, the translator can use the techniques of paraphrase (1992; 24). Similarly, Buss (1981) point out that it is not necessary to translate an idiomatic expression in one language as an idiomatic expression in another. Here the writer gives some examples in paraphrasing some idioms, into Indonesian.

Table3. Translating by paraphrasing

Idioms in English	Paraphrase in Indonesia
'Fireworks' - excitement of any kind, an impressive performance most often of an negative nature, an explosive, noise dispute or 'Nip it in the bud'-present something undesirable while it is just getting started and still a small, manageable problem	Keramaian  Waspada

Looking for the examples, by paraphrasing the translator readers the idioms in his/her own words. It sounds natural rather than giving the reader the long explanation of the idioms.

#### **4. Translation by omission.**

If there is no close match in the target language and its meaning cannot be easily paraphrased, an idiom may sometimes be omitted together in the target text (1992:77). In order to make the result text, this techniques is whom the translator unable to translate the meaning of the idioms. For stylistic reason. his techniques can also be used.