TRANSLATION OF WRITTEN TEXT

A Handbook For English Department Undergraduate Students
Faculty of Letters and Humanities
UIN Sunan Ampel Surabaya

By

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FOREWORDS

BY

THE RECTOR OF UIN SUNAN AMPEL

Based on the decree of Ministry of National Education (MoNE) No. 232/U/ 2000 about curriculum in higher education and evaluation, and No. 045/ U/ 2002 about the core curriculum in higher education, and No. 353 2004 about curriculum design in higher education, State Institute of Islamic Studies Sunan Ampel Surabaya publishes students' handbooks as a part of the effort to improve the profesionalism of the lecturers.

To publish high quality handbooks, Islamic State University (UIN) Sunan Ampel Surabaya in cooperation with the Government of Indonesia (GoI) and Islamic Development Bank (IDB) conducted training on textbook development and workshop on textbook writing for the lecturers of UIN Sunan Ampel. The output of the training and workshop is that many books are produced by lecturers of 5 faculties in UIN Sunan Ampel.

Translation of Written Text is one of the published books intended to be used in semester as compulsary course. We expect that after the publication of this book, the teaching and learning process is better, more efective, contextual, joyful and students become more actively involved. Hence, it can increase the quality of the students' competence.

To the Government of Indonesia (GOI) and Islamic Development Bank (IDB) which have given support, the facilitators and the writers who have done to the best of their effort to publish this book, we are very grateful. We hope that this textbook can help the students study Pragmatics more effectively and make UIN Sunan Ampel Surabaya have better academic quality.

Rector of UIN Sunan Ampel Surabaya

Prof. Dr. H. Abd. A'la, M.Ag.

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Prakata

Penulisan buku ini didorong oleh adanya keperluan dari mahasiswa yang sedang mengambil mata kuliah TRANSLATION OF WRITTEN TEXT untuk memiliki buku pegangan untuk mata kuliah (MK) tersebut. Dengan adanya buku pegangan, mahasiswa dapat memfokuskan proses belajarnya pada topik yang telah dipilih dan mendapatkan pengayaan dari sumber-sumber lain yang disarankan oleh dosen. .

Dalam buku ini, berbagai pengertian dan teori dasar dalam penerjemahan serta teknik penerjemahan disajikan untuk membantu mahasiswa menerjemahkan dari bahasa Inggris ke bahasa Indonesia maupun sebaliknya. Selain mendengarkan penjelasan dari dosen dan berdiskusi dengan teman, mahasiswa juga diberi kesempatan berlatih menerjemahkan teks secara langsung sesuai dengan teori yang sedang dikaji.

Akhirnya penulis berharap dengan hadirnya buku ini mahasiswa dapat memiliki ketrampilan untuk menerjemahkan antara bahasa Inggris dan bahasa Indonesia secara efektif untuk mempersiapkan mereka dengan profesi sebagai penerjemah setelah mereka lulus dari program studi bahasa Inggris.

Malang, 8 November 2013

Penulis

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Satuan Acara Perkuliahan

TRANSLATION OF WRITTEN TEXT

A. Identitas

Nama Mata Kuliah : Translation of Written Text

Jurusan : Sastra Inggris

Bobot sks : 2 sks

Waktu : 32 x 50 menit Kelompok MK : Bidang Studi

B. Deskripsi

Mata kuliah ini memberikan bekal kepada mahasiswa untuk menerjemahkan naskah tulis dalam bahasa Indonesia ke dalam bahasa Inggris dan sebaliknya. Dalam mata kuliah ini, mahasiswa diperkenalkan dasar-dasar dan teori penerjemahan serta teknik penerjemahan untuk berbagai macam teks. Mahasiswa juga akan diberi kesempatan yang memadahi untuk melaksanakan praktek berbagai macam penerjemahan.

C. Urgensi

Mata kuliah ini penting untuk diberikan kepada mahasiswa agar mereka mengenal berbagai teori dalam proses penerjemahan dari bahasa Inggris ke bahasa Indonesia atau bahasa Indonesia ke bahasa Inggris. Hal ini penting jika mahasiswa nantinya menjadi penerjemah sebagai alternatif profesi setelah mahasiswa lulus.

D. Standar Kompetensi Mata Kuliah

Memiliki pengetahuan dan ketrampilan dasar untuk mengajarkan bahasa Inggris sebagai bahasa asing.

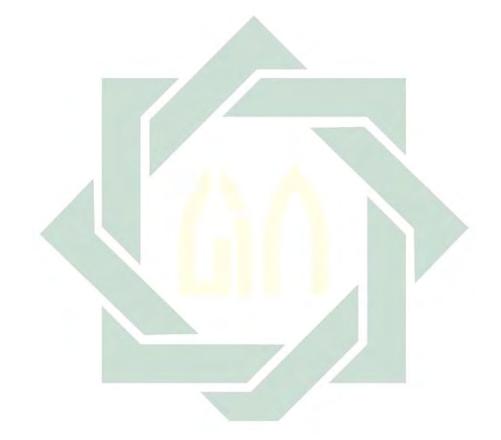
D. KOMPETENSI DASAR DAN INDIKATOR

No	KOMPETENSI	INDIKATOR	MATERI
	DASAR		
1.	Memahami	- Menjelaskan definisi terjemahan	Penerjemahan
	penerjemahan antar	- Menjelaskan keuntungan/kelebihan	Sebagai Sebuah
	bahasa sebagai	dari profesi penerjemah.	Profesi
	sebuah profesi	- Menjelaskan urgensi proses	
		penerjemahan dalam penyebaran ilmu	
		pengetahuan dan kebudayaan	
2.	Memahami proses	- Menyebutkan 4 istilah dasar yang	Proses

	penerjemahan dan menerapkannya dalam proses penerjemahan yang sesungguhnya	terkait dalam proses penerjemahan. - Menjelaskan pengertian abduction, induction, dan deduction dalam proses penerjemahan. - Menjelaskan konsep enactment, selection, dan retention dalam proses penerjemahan	Penerjemahan
3.	Menganalisis	- Memberi contoh terjemahan <i>literal</i> ,	Terjemahan
	perbedaan beberapa macam	bebas, faithful, balanced dan Idiomatic translation.	Sebagai Produk
	penerjemahan	- Menganalisis berbagai kontradiksi	
	penerjemanan	dalam prinsip-prinsip penerjemahan.	
4	Menerjemahkan	- Menjelaskan perbedaan terjemahan	Jenis-Jenis
	berbagai jenis teks	full dan partial.	Penerjemahan
	dengan baik sesuai	- Menyebutkan jenis terjemahan	J
	dengan kategori	menurut Jacobson dan Savory.	
	penerjemahan	- Menerjemahkan teks sesuai dengan	
		ka <mark>teg</mark> ori t <mark>er</mark> jem <mark>aha</mark> n yang cocok.	
5.	Melakukan berbagai	- Menyebutkan berbagai isu	Seputar Masalah
	penyesuaian dalam	grammatical dalam penerjemahan.	Tata Bahasa dan
	penerjemahan sesuai	- Menyebutkan berbagai isu lexical	Kosa Kata dalam
	dengan isu	dalam penerjemahan.	Penerjemahan
	'grammatical' dan 'lexical' dalam	- Mengerjakan latihan dalam	
	penerjemahan teks.	menerjemahkan dengan melakukan penyesuaian secara <i>grammatical</i> dan	
	penerjemanan teks.	lexical.	
6	Mengaplikasikan	- Menyebutkan berbagai <i>sentence</i>	Hubungan dalam
	pengetahuan tentang	marker, discourse marker dan	Kalimat, Antar
	'sentence marker,'	intertextual marker.	Kalimat dan
	'discourse marker'	- Menerjemahkan teks dalam berbagai	Antar Teks
	dan 'intertextual	level dengan baik.	Dalam Proses
	marker' untuk		Penerjemahan
	menerjemahkan teks		
	dalam berbagai level		
	(the sentential level,		
	the discourse level		
	and the intertextual		

	level) dengan baik.		
7	Memahami berbagai isu budaya dalam penerjemahan	Menjelaskan berbagai isu budaya dalam penerjemahan.Menjelaskan perbedaan antara abduction, induction, dan deduction.	Aspek Budaya Dalam Penerjemahan
8.	Tes Tengah Semester		
9.	Melakukan penerjemahan makna literal dengan berbagaipenyesuaian yang diperlukan.	 Menyebutkan berbagai tingkatan makna dan contohnya. Menjelaskan persoalan dalam menerjemahkan makna literal. Menyesuaikan terjemahan teks dengan makna literal. 	Makna Literal Dalam Proses Penerjemahan
10.	Mengaplikasikan pengetahuan tentang makna konotatif/ situasional dalam menerjemahkan teks.	 Menyebutkan berbagai contoh makna situasi. Menerjemahkan teks dalam berbagai konteks situasi dengan benar. 	Makna Konotatif dalam Penerjemahan
11.	Mengaplikasikan pengetahuan tentang makna sosiokultural dalam penerjemahan	 Menjelaskan pengertian makna sosiokultural. Memberikan contoh makna sosiokultural. Menjelaskan pengertian dialek, sosiolek, alih kode, dan register. Menerjemahkan teks yang mengandung dengan memperhatikan makna sosiokultural. 	Aspek Sosial Budaya dalam Penerjemahan
12.	Menerjemahkan teks ilmiah	Menyebutkan contoh teks ilmiah.Menerjemahkan teks ilmiah dengan benar.	Menerjemahkan Teks Ilmiah
13.	Menerjemahkan teks bidang seni dan sastra	- Menerjemahkan teks seni dan sastra dengan baik.	Menerjemahkan Naskah Seni dan Sastra
14.	Mengkaji ulang seluruh materi	Mereview seluruh bab dengan cara: - Siswa dikelompokkan ke dalam 5 kelompok Masing-masing kelompok membuat	

		10 soal dan jawabannya.	
		- Cerdas cermat (Antar kelompok	
		membacakan pertanyaan, kelompok	
		lain menjawab)	
		- Dosen menjawab pertanyaan yang	
		belum tuntas.	
15.	Ujian Akhir		
	Semester		



PAKET 1 PENERJEMAHAN SEBAGAI SEBUAH PROFESI

Pendahuluan

Paket ini secara khusus membahas penerjemahan sebagai sebuah profesi. Karena itu dalam paket ini dibahas topik tentang *Who are translators?*, *Professional pride*, *Income*, *dan Enjoyment*. 'Professional pride' mencakup pembahasan tentang reliabilitas, keterlibatan dalam profesi, dan etika dalam profesi penerjemahan. Dalam pembahasan tentang 'Income', penulis memasukkan bahasan tentang kecepatan kerja, manajemen proyek, dan cara meningkatkan status penerjemahan sebagai sebuah profesi. Selain itu, selain membahasa penerjemahan sebagai sebuah profesi yang memerlukan keseriusan kerja paket ini juga membahas penerjemahan sebagai sebuah kesenangan.

Dalam paket ini, mahasiswa selain mendengarkan penjelasan guru tentang penerjemah juga diminta untuk mendiskusikan tentang berbagai keuntungan dan kendala dalam profesi penerjemah. Diskusi dilaksanakan dalam kelompok dan dilanjutkan dengan diskusi kelas. Dengan diskusi semacam ini, mahasiswa melakukan identifikasi secara terperinci tentang hal-hal positif dalam penerjemahan dan berbagai kendala yang mungkin dihadapi oleh penerjemah. Diskusi ini membantu mahasiswa untuk mempertajam pemahaman mereka tentang profesi yang kemungkinan akan menjadi pilihan mereka di masa depan.

Media pembelajaran yang dipakai dalam paket ini berupa slide dari power point. Dosen perlu mempersiapkan media ini dengan terperinci dan seksama agar kegiatan pembelajaran menyenangkan dan efektif serta menghasilkan capaian yang direncanakan.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

Mahasiswa memahami penerjemahan antar bahasa sebagai sebuah profesi.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menjelaskan definisi terjemahan
- Menjelaskan keuntungan/kelebihan dari profesi penerjemah.
- Menjelaskan urgensi proses penerjemahan dalam penyebaran ilmu pengetahuan dan kebudayaan

Waktu

2 x 50 menit

Materi Pokok:

- Who are translators?
- Professional pride (Reliability, Involvement in the profession, Ethics)
- Income (Speed, Project management, Raising the status of the profession)
- Enjoyment

Kegiatan Perkuliahan

Kegiatan Awal

- Memperkenalkan dosen dan MK

Kegiatan Inti

- Menyampaikan Course Outline
- Apersepsi
- Menjelaskan definisi terjemahan.
- Mendiskusikan keuntungan dan kendala sebagai penerjemah
- Menjelaskan hal-hal seputar penerjemahan (Professional pride, Income dan Enjoyment dalam penerjemahan)

Kegiatan Penutup

- Dosen meminta siswa mendiskusikan hal-hal dalam lembar kegiatan.

Lembar Kegiatan

Discussion

- 1. Should translators be willing to do any kind of text-processing requested, such as editing, summarizing, annotating, desktop publishing? Or should translators be allowed to stick to translating? Explore the borderlines or gray areas between translating and doing something else; discuss the ways in which those gray areas are different for different people.
- 2. When and how is it ethical or professional to improve a badly written source text in translation? Are there limits to the improvements that the translator can ethically make? (Tightening up sentence structure; combining or splitting up sentences; rearranging sentences; rearranging paragraphs...) Is there a limit to the improvements a translator should make without calling the client or agency for approval? A reliable translator is someone who on the one hand doesn't make unauthorized changes—but who on the other hand doesn't pester the client or agency with queries about every minute little detail. Where should the line of "reliability" be drawn?

Bahan dan Alat

- Slide dalam power point dan proyektor

Uraian Materi

TRANSLATION AS A PROFESSION

What does it take to be a translator or interpreter? What kind of person would even want to, let alone be able to, sit at a computer or in court day after day turning words and phrases in one language into words and phrases in another? Isn't this an awfully tedious and unrewarding profession? It can be. For many people it is. Robinson (2005) explains that some people who love translation initially get tired of it, burn out on it, and move on to other endeavors. Others can only do it on the side, a few hours a day or a week or even a month: they are writers or teachers or editors by day, but for an hour every evening, or for an afternoon one or two Saturdays a month, they translate, sometimes for money, sometimes for fun, mostly (one hopes) for both. If a really big job comes along and the timing and money are right, they will spend a whole week translating, eight to ten hours a day; but at the end of that week they feel completely drained and are ready to go back to their regular work.

Other people, possibly even the majority (though to my knowledge there are no statistics on this), translate full time—and don't burn out. How do they do it? What skills do they possess that makes it possible for them to "become" doctors, lawyers, engineers, poets, business executives, even if only briefly and on the computer screen? Are they talented actors who feel comfortable shifting from role to role? How do they know so much about specialized vocabularies? Are they walking dictionaries and encyclopedias? Are they whizzes at *Trivial Pursuit*?

These are the questions we'll be exploring throughout the book; but briefly, yes, translators and (especially) interpreters do all have something of the actor in them, the mimic, the impersonator, and they do develop remarkable recall skills that will enable them to remember a word (often in a foreign language) that they have heard only once. Translators and interpreters are voracious and omnivorous readers, people who are typically in the middle of four books at once, in several languages, fiction and nonfiction, technical and humanistic subjects, anything and everything. They are hungry for real-world experience as well, through travel, living abroad for extended periods, learning foreign languages and cultures, and above all paying attention to how people use language all around them: the plumber, the kids' teachers, the convenience store clerk, the doctor, the bartender, friends and colleagues from this or that region or social class, and so on.

Translation is often called a profession of second choice: many translators were first professionals in other fields, sometimes several other fields in succession, and only turned to translation when they lost or quit those jobs or moved to a country where they were unable to practice them; as translators they often mediate between former colleagues in two or more different language communities. Any gathering of translators is certain to be a diverse group, not only because well over half of the people there will be from different countries, and almost all

will have lived abroad, and all will shift effortlessly in conversation from language to language, but because by necessity translators and interpreters carry a wealth of different "selves" or "personalities" around inside them, ready to be reconstructed on the computer screen whenever a new text arrives, or out into the airwaves whenever a new speaker steps up to the podium. A crowd of translators always seems much bigger than the actual bodies present.

But then there are non-translators who share many of these same characteristics: diplomats, language teachers, world travelers ... What special skills make a well-traveled, well-read language lover a translator? Read the following recollection of Renato Beninatto (in Robinson, 2005:22):

My father worked for the international area of a major Brazilian bank. As a consequence, I lived in 8 countries and 10 cities between the ages of 1 and 19. My parents learned the languages of the places we lived in "on location". My father never wanted us (my 3 brothers and I) to study in American or French schools (which can be found anywhere), but instead forced us to learn and study in the language of the place. My parents encouraged travel and language studies, and since I was 14, I traveled alone throughout Europe. I learned the 3Rs in Spanish, did high school in Italian and Portuguese. In Luxembourg, I studied at the European School in three languages at the same time (French, English and Italian) and spoke Portuguese at home. Italian used to be choice for girlfriends. The outcome: I speak Portuguese, English, Spanish, Italian, and French and translate from one into the other. I have always worked with the set of languages I learned in my youth. I have started learning Russian, but I didn't like my teacher's accent. For the future, I plan to study Chinese (I have a brother who lives in Taiwan and a nephew who speaks it fluently). Renato Beninatto

Not surprisingly, perhaps, the primary characteristics of a good translator are similar to the expectations translation users have for the ideal translation: a good translator is reliable and fast, and will work for the going rate. From an internal point of view, however, the expectations for translation are rather different than they look from the outside. For the translator, reliability is important mainly as a source of professional pride, which also includes elements that are of little or no significance to translation users; speed is important mainly as a source of increased income, which can be enhanced through other channels as well; and it is extremely important, perhaps even most important of all, that the translator enjoy the work, a factor that is of little significance to outsiders. Let's consider these three "internal" requirements in order: professional pride, income, and enjoyment.

Professional pride

From the user's point of view, it is essential to be able to rely on translation—not only on the text, but on the translator as well, and generally on the entire be important to the translator as well; the pragmatic considerations of keeping your job (for in-house people) or continuing to get offered jobs (for freelancers) will mandate a willingness to satisfy an employer's or client's needs. But for the translator or interpreter a higher consideration than money or continued employability is professional pride, professional integrity, and professional self-esteem. We all want to feel that the job we are doing is important, that we do it well, and that the people we do it for appreciate our work. Most people, in fact, would rather take professional pride in a job that pays less than get rich doing things they don't believe in. Despite the high value placed on making a lot of money (and certainly it would be nice!), a high salary gives little pleasure without pride in the work. The areas in and through which translators typically take professional pride are reliability, involvement in the profession, and ethics.

Reliability

Reliability in translation is largely a matter of meeting the user's needs: translating the texts the user needs translated, in the way the user wants them translated, by the user's deadline. The demands placed on the translator by the attempt to be reliable from the user's point of view are sometimes impossible; sometimes disruptive to the translator's private life; sometimes morally repugnant; often physically and mentally exhausting. If the demands are at all possible, however, in many or even most cases the translator's desire to take professional pride in reliability will override these other considerations, and s/he will stay up all night doing a rush job, cancel a pleasant evening outing with a friend, or translate a text reliably that s/he finds morally or politically loathsome. Professional pride in reliability is the main reason we will spend hours hunting down a single term. What is our pay for that time? Virtually nothing. But it feels enormously important to get just the right word.

Involvement in the profession

It is a matter of little or no concern to translation users, but of great importance to translators, what translator associations or unions we belong to, what translator conferences we go to, what courses we take in the field, how we network with other translators in our region and language pair(s). These "involvements" sometimes help translators translate better, which is important for users and thus for the pride we take in reliability. More crucially, however, they help us feel better about being translators; they enhance our professional self-esteem, which will often sustain us emotionally through boring and repetitive and low-paid jobs.

Reading about translation, talking about translation with other translators, discussing problems and solutions related to linguistic transfer, user demands, nonpayment, and the like, taking classes on translation, attending translator conferences—all this gives us the strong sense that we are are not isolated underpaid flunkies but professionals surrounded by other

professionals who share our concerns. Involvement in the translation profession may even give us the intellectual tools and professional courage to stand up to unreasonable demands, to educate clients and employers rather than submit meekly and seethe inwardly. Involvement in the profession helps us realize that translation users need us as much as we need them: they have the money we need; we have the skills they need. And we will sell those skills to them, not abjectly, submissively, wholly on their terms, but from a position of professional confidence and strength.

Ethics

The professional ethics of translation have traditionally been defined very narrowly: it is unethical for the translator to distort the meaning of the source text. As we have seen, this conception of translator ethics is far too narrow even from the user's point of view: there are many cases when the translator is explicitly asked to "distort" the meaning of the source text in specific ways, as when adapting a text for television, a children's book, or an advertising campaign. From the translator's internal point of view, the ethics of translation are more complicated still. What is the translator to do, for example, when asked to translate a text that s/he finds offensive? Or, to put that differently, how does the translator proceed when professional ethics (loyalty to the person paying for the translation) clash with personal ethics (one's own political and moral beliefs)? What does the feminist translator do when asked to translate a blatantly sexist text? What does the liberal translator do when asked to translate an advertising campaign for an environmentally irresponsible chemical company?

As long as thinking about translation has been entirely dominated by an external (non-translator) point of view, these have been non-questions—questions that have not been asked, indeed that have been unaskable. The translator translates whatever texts s/he is asked to translate, and does so in a way that satisfies the translation user's needs. The translator *has* no personal point of view that has any relevance at all to the act of translation.

From an internal point of view, however, these questions must be asked. Translators are human beings, with opinions, attitudes, beliefs, and feelings. Translators who are regularly required to translate texts that they find abhorrent may be able to suppress their revulsion for a few weeks, or months, possibly even years; but they will not be able to continue suppressing those negative feelings forever. Translators, like all professionals, want to take pride in what they do; if a serious clash between their personal ethics and an externally defined professional ethics makes it difficult or impossible to feel that pride, they will eventually be forced to make dramatic decisions about where and under what conditions they want to work.

And so increasingly translators are beginning to explore new avenues by which to reconcile their ethics as human beings with their work as translators. The Québécoise feminist translator Susanne Lotbinière-Harwood, for example, tells us that she no longer translates-works by men: the pressure is too great to adopt a male voice, and she refuses to be coopted. In her

literary translations of works by women she works very hard to help them create a woman-centered language in the target culture as well. In *The Subversive Scribe* Suzanne Jill Le vine (1992) tells us that in her translations of flagrantly sexist Latin American male authors, she works—often with the approval and even collaboration of the authors themselves—to subvert their sexism.

This broader "internal" definition of translator ethics is highly controversial. For many translators it is unthinkable to do anything that might harm the interests of the person or group that is paying for the translation (the translation "commissioner" or "initiator"). For other translators, the thought of being rendered utterly powerless to make ethical decisions based on personal commitments or belief structures is equally abhorrent; it feels to some like the Nürnberg "ethics" of the SS, the claim that "we were just obeying orders." When the translator's private ethics clash substantially with the interests of the commissioner, to what extent can the translator afford to live by those ethics and still go on earning a living? And on the other hand, to what extent can the translator afford to compromise with those ethics and still go on taking professional pride in his or her work?

A British translator living in Brazil who is very active in local and international environmentalist groups is called by an agency with an ongoing job, translating into English everything published in Brazil on smoking. Every week a packet of photocopies arrives, almost all of it based on scientific research in Brazil and elsewhere on the harmful effects of smoking. As a fervent nonsmoker and opponent of the tobacco industry, she is pleased to be translating these texts.

The texts are also relatively easy, many of them are slight variations on a single press release, and the money is good. Gradually, however, ethical doubts begin to gnaw at her. Who in the English speaking world is so interested in what Brazilians write about smoking, and so rich, as to pay her all this money to have it all in English? And surely this person or group isn't just interested in Brazil; surely she is one of hundreds of translators around the world, one in each country, hired by a local agency to translate everything written on smoking in their countries as well. Who could the ultimate user be but one of the large tobacco companies in the United States or England? She starts paying closer attention, and by reading between the lines is finally able to determine that the commission comes from the biggest tobacco company in the world, one responsible for the destruction of thousands of acres of the Amazon rain forest for the drying of tobacco leaves, a neocolonialist enterprise that has disrupted not only the ecosystem of the rain forest but the economy of the Amazonian Indians. Gradually her ethical doubts turn into distaste for her work: she

Income

Professionals do their work because they enjoy it, because they take pride in it—and also, of course, to earn a living. Professional translators translate for money. And most professional translators (like most professionals of any field) feel that they don't make enough money, and

would like to make more. There are at least three ways to do this, two of them short-term strategies, the third long-term: translate faster (especially but not exclusively if you are a freelancer); create your own agency and farm translation jobs out to other freelancers (take a cut for project management); and (the long-term strategy) work to educate clients and the general public about the importance of translation, so that money managers will be more willing to pay premium fees for translation. Consider the following example to understand this better.

One week, then, a sixty-page booklet comes to her, written by a Brazilian antitobacco activist group. It is well researched and wonderfully written; it is a joy to translate. It ends on a plea for support, detailing several ways in which the tobacco industry has undermined its work. Suddenly she realizes what she has to do: she has to give her translation of this booklet, paid for by the tobacco industry, to this group that is fighting this rather lucrative source of her income. Not only would that help them disseminate their research to the English-speaking world; sales of the booklet would provide them with a much-needed source of funding.

So she calls the group, and sets up a meeting; worried about the legality of her action, she also asks their lawyer to determine what if any legal risks she and they might be taking, and be present at the meeting. When at the meeting she is reassured that it is perfectly legal for her to give them the translation, she hands over the diskette and leaves. No legal action is ever taken against her, but she never gets another packet in the mail from the agency; that source of income dries up entirely, and instantly.

It seems likely that the tobacco company has a spy in the antitobacco group, because she is cut off immediately, the same week, perhaps even the same day—not, for instance, months later when the booklet is published in English.

Speed

Speed and income are not directly related for all translators. They are for freelancers. The situation is somewhat more complex than this, but basically the faster a freelancer translates, the more money s/he makes. (Obviously, this requires a large volume of incoming jobs; if, having done a job quickly, you have no other work to do, translating faster will not increase your income.) For in-house translators the links between speed and money are considerably less obvious. Most in-house translators are expected to translate fast, so that employability, and thus income, is complexly related to translation speed.

Translation speed is enforced in a variety of unofficial ways, mostly though phone calls and visits from engineers, editors, bosses, and other irate people who want their job done instantly and can't understand why you haven't done it yet. Some in-house translators, however, do translations for other companies in a larger concern, and submit records of billable hours to their company's bookkeeping department; in these cases monthly targets may be set (200 billable hours per month, invoices worth three times your monthly income, etc.) and translators who

exceed those targets may be given bonuses. Some translation agencies also set such targets for their in-house people. A translator's translating speed is controlled by a number of factors:

- 1. Typing speed
- 2. The level of text difficulty
- 3. Personal preferences or style
- 4. Job stress, general mental state.
- (1) and (2) should be obvious: the faster one types, the faster one will (potentially) be able to translate; the harder the text, the slower it will be to translate. (4) is also relatively straightforward: if you work under great pressure, with minimum reward or praise, your general state of mind may begin to erode your motivation, which may in turn slow you down. (3) is perhaps less obvious. Who would "prefer" to translate slowly? Don't all translators want to translate as rapidly as possible? After all, isn't that what our clients want?

The first thing to remember is that not everyone translates for clients. There is no financial motivation for rapid translation when one translates for fun. The second is that not all clients need a translation next week. The acquisitions editor at a university press who has commissioned a literary or scholarly translation may want it done quickly, for example, but "quickly" may mean in six months rather than a year, or one year rather than two. And the third thing to remember is that not everyone is willing or able to force personal preferences into conformity with market demands. Some people just do prefer to translate slowly, taking their time, savoring each word and phrase, working on a single paragraph for an hour, perfecting each sentence before moving on to the next. Such people will probably never make a living as freelancers; but not all translators are freelancers, and not all translators need to make a living at it. People with day jobs, high-earning spouses, or family money can afford to translate just as slowly as they please. Many literary translators are academics who teach and do research for a salary and translate in their free time, often for little or no money, out of sheer love for the original text; in such situations rapid-fire translation may even feel vaguely sacrilegious.

There can be no doubt, however, that in most areas of professional translation, speed is a major virtue. I once heard a freelancer tell a gathering of student translators, "If you're fast, go freelance; if you're slow, get an in-house job." But translation divisions in large corporations are not havens for slow translators either. The instruction would be more realistic like this: "If you're fast, get an in-house job; if you're really fast, so your fingers are a blur on the keyboard, go freelance. If you're slow, get a day job and translate in the evenings." Above all, work to increase your speed. How? The simplest step is to improve your typing skills. If you're not using all ten fingers, teach yourself to, or take a typing class at a community college or other adult education institute. If you're using all ten fingers but looking at the keyboard rather than the screen while you type, train yourself to type without looking at the keys. Take time out from translating to practice typing faster.

The other factors governing translating speed are harder to change. The speed with which you process difficult vocabulary and syntactic structures depends partly on practice and

experience. The more you translate, the more well-trodden synaptic pathways are laid in your brain from the source to the target language, so that the translating of certain source-language structures begins to work like a macro on the computer: zip, the target-language equivalent practically leaps through your fingers to the screen. Partly also it depends on subliminal reconstruction skills that we will be exploring in the rest of the book. The hardest thing to change is a personal preference for slow translation. Translating faster than feels comfortable increases stress, decreases enjoyment (for which see below), and speeds up translator burnout. It is therefore more beneficial to let translating speeds increase slowly, and as naturally as possible, growing out of practice and experience rather than a determination to translate as fast as possible right now.

In addition, with translating speed as with other things, variety is the spice of life. Even the fastest translators cannot comfortably translate at top speed all day, all week, all month, year-round. In this sense it is fortunate, in fact, that research, networking, and editing slow the translator down; for most translators a "broken" or varied rhythm is preferable to the high stress of marathon top-speed translating. You translate at top speed for an hour or two, and the phone rings; it is an agency offering you a job. You go back to your translation while they fax it to you, then stop again to look the new job over and call back to say yes or no. Another hour or two of high-speed translating and a first draft of the morning job is done; but there are eight or ten words that you didn't find in your dictionaries, so you get on the phone or the fax or e-mail, trying to find someone who knows. Phone calls get immediate answers; faxes and e-mail messages take time. While you're waiting, you pick up the new translation job, start glancing through it, and before you know it (some sort of automatism clicks in) you're translating it, top speed. An hour later the fax machine rings; it's a fax from a friend overseas who has found some of your words. You stop translating to look through the fax.

You're unsure about one of the words, so you get back on e-mail and send out a message over a listserver, asking other subscribers whether this seems right to them; back in your home computer, you jump over to the morning translation and make the other changes. You notice you're hungry, so you walk to the kitchen and make a quick lunch, which you eat while looking over the fax one more time. Then back to the afternoon translation, top speed. If the fax machine hasn't rung in an hour or two, you find a good stopping place and check your email; nothing for you, but there's a debate going on about a group of words you know something about, so you type out a message and send it. Then you edit the morning translation for a while, a boring job that has to be done some time; and back to the afternoon translation.

And all this keeps you from burning out on your own translating speed. Interruptions may cut into your earnings; but they may also prolong your professional life (and your sanity).

Project management

Another effective way to increase your income is to create your own agency: farm out some of your work to other freelancers and take a cut of the fee for project management, including interfacing with the client, editing, desktop publishing, etc. Most agency-owners do not, in fact, immediately begin earning more money than they did as freelancers; building up a substantial clientele takes time, often years. A successful agency-owner may earn three or four times what a freelancer earns; but that sort of success only comes after many years of just getting by, struggling to make payroll (and sometimes earning *less* than you did before), and dealing with all the added headaches of complicated bookkeeping, difficult clients, unreliable freelancers, insurance, etc. There is, of course, much more to be said on the subject of creating your own agency; but perhaps a textbook on "becoming a translator" is not the place to say it.

Raising the status of the profession

This long-range goal is equally difficult to deal with in a textbook of this sort, but it should not be forgotten in discussions of enhancing the translator's income. Some business consultants become illionaires by providing corporate services that are not substantially different from the services provided by translators. Other business consultants are paid virtually nothing. The difference lies in the general perception of the relative value of the services offered. The higher the value placed on the service, the more money a company will be willing to budget for it. Many small companies (and even some large ones) value translation so little that they are not willing to pay anything for it, and do it themselves; others grudgingly admit that they need outside help, but are unwilling to pay the going rate, so they hire anyone they can find who is willing to do the work for almost nothing. One of the desired outcomes of the work done by translator associations and unions, translator training programs, and translation scholars to raise the general awareness of translation and its importance to society is, in fact, to raise translator income.

Enjoyment

One would think that burnout rates would be high among translators. The job is not only underpaid and undervalued by society; it involves long hours spent alone with uninspiring texts working under the stress of short deadlines. One would think, in fact, that most translators would burn out on the job after about three weeks. And maybe some do. That most don't, that one meets freelance translators who are still content in their jobs after thirty years, says something about the operation of the greatest motivator of all: they enjoy their work. They must—for what else would sustain them? Not the fame and fortune; not the immortal brilliance of the texts they translate. It must be that somehow they find a sustaining pleasure in the work itself.

In what, precisely? And why? Is it a matter of personal style: some people just happen to love translating, others don't? Or are there ways to teach oneself to find enhanced enjoyment in translation? Not all translators enjoy every aspect of the work; fortunately, the field is diverse

enough to allow individuals to minimize their displeasure. Some translators dislike dealing with clients, and so tend to gravitate toward work with agencies, which are staffed by other translators who understand the difficulties translators face. Some translators go stir-crazy all alone at home, and long for adult company; they tend to get in-house jobs, in translation divisions of large corporations or translation agencies or elsewhere, so that they are surrounded by other people, who help relieve the tedium with social interaction. Some translators get tired of translating all day; they take breaks to write poetry, or attend a class at the local college, or go for a swim, or find other sources of income to pursue every third hour of the day, or every other day of the week.

Some translators get tired of the repetitiveness of their jobs, translating the same kind of text day in, day out; they develop other areas of specialization, actively seek out different kinds of texts, and perhaps try their hand at translating poetry or drama. Still, no matter how one diversifies one's professional life, translating (like most jobs) involves a good deal of repetitive drudgery that will simply never go away. And the bottom line to that is: if you can't learn to enjoy even the drudgery, you won't last long in the profession. There is both drudgery and pleasure to be found in reliability, in painstaking research into the right word, in brain-wracking attempts to recall a word that you know you've heard, in working on a translation until it feels There is both drudgery and pleasure to be found in speed, in translating as fast as just right. you can go, so that the keyboard hums. There is both drudgery and pleasure to be found in taking it slowly, staring dreamily at (and through) the source text, letting your mind roam, rolling target language words and phrases around on your tongue. There are ways of making a mindnumbingly boring text come alive in your imagination, of turning technical documentation into epic poems, weather reports into songs. In fact in some sense it is not too much to say that the translator's most important skill is the ability to learn to enjoy everything about the job.

This is not the translator's most important skill from the user's point of view, certainly; the user wants a reliable text rapidly and cheaply, and if a translator provides it while hating every minute of the work, so be it. If as a result of hating the work the translator burns out, so be that too. There are plenty of translators in the world; if one burns out and quits the profession, ten others will be clamoring for the privilege to take his or her place.

But it is the most important skill for the translators themselves. Yes, the ability to produce reliable texts is essential; yes, speed is important. But a fast and reliable translator who hates the work, or who is bored with it, feels it is a waste of time, will not last long in the profession—and what good are speed and reliability to the ex-translator? "Boy, I used to be *fast*." Pleasure in the work will motivate a mediocre translator to enhance her or his reliability and speed; boredom or distaste in the work will make even a highly competent translator sloppy and unreliable.

And in some sense this textbook is an attempt to teach translators to enjoy their work more—to drill not specific translation or vocabulary skills but what we might call "pre-translation" skills, attitudinal skills that (should) precede and undergird every "verbal" or

"linguistic" approach to a text: intrinsic motivation, openness, receptivity, a desire to constantly be growing and changing and learning new things, a commitment to the profession, and a delight in words, images, intellectual challenges, and people. In fact the fundamental assumptions underlying the book's approach to translation might be summed up in the following list of axioms:

- 1. Translation is more about people than about words.
- 2. Translation is more about the jobs people do and the way they see their world than it is about registers or sign systems.
- 3. Translation is more about the creative imagination than it is about rule-governed text analysis.
- 4. The translator is more like an actor or a musician (a performer) than like a tape recorder.
- 5. The translator, even of highly technical texts, is more like a poet or a novelist than like a machine translation system.

The structure of flow.

The autotelic [self-rewarding] experience is described in very similar terms regardless of its context... Artists, athletes, composers, dancers, scientists, and people from all walks of life, when they describe how it feels when they are doing something that is worth doing for its own sake, use terms that are interchangeable in the minutest details. This unanimity suggests that order in consciousness produces a very specific experiential state, so desirable that one wishes to replicate it as often as possible. To this state we have given the name of "flow," using a term that many respondents used in their interviews to explain what the optimal experience felt like.

Challenges and skills.

The universal precondition for flow is that a person should perceive that there is something for him or her to do, and that he or she is capable of doing it. In other words, optimal experience requires a balance between the challenges perceived in a given situation and the skills a person brings to it. The "challenge" includes any opportunity for action that humans are able to respond to: the vastness of the sea, the possibility of rhyming words, concluding a business deal, or winning the friendship of another person are all classic challenges that set many flow experiences in motion. But any possibility for action to which a skill corresponds can produce an autotelic experience. It is this feature that makes flow such a dynamic force in evolution.

I do not mean to say that translation is not about words, or phrases, or registers, or sign systems. Clearly those things are important in translation. It is to say rather that it is more productive for the translator to think of such abstractions in larger human contexts, as a part of what people do and say. Nor is it to say that human translation is utterly unlike the operation of a tape recorder or machine translation system. Those analogies can be usefully drawn. It is merely to say that machine analogies may be counterproductive for the translator in her or his work, which to be enjoyable must be not mechanical but richly human. Machine analogies fuel formal,

systematic thought; they do not succor the translator, alone in a room with a computer and a text, as do more vibrant and imaginative analogies from the world of artistic performance or other humanistic endeavors.

Is this, then, a book of panaceas, a book of pretty lies for translators to use in the rather pathetic pretense that their work is really more interesting than it seems? No. It is a book about how translators actually view their work; how translating actually feels to successful professionals in the field. Besides, it is not that thinking about translation in more human terms, more artistic and imaginative terms, simply makes the work *seem* more interesting. Such is the power of the human imagination that it actually makes it *become* more interesting. Imagine yourself bored and you quickly become bored.

Imagine yourself a machine with no feelings, a computer processing inert words, and you quickly begin to feel dead, inert, and lifeless. Imagine yourself in a movie or a play (or an actual use situation) with other users of the machine whose technical documentation you're translating, all of you using the machine, walking around it, picking it up, pushing buttons and flipping levers, and you begin to feel more alive.

PAKET 2 PROSES PENERJEMAHAN

Pendahuluan

Paket ini membahas tentang terjemahan sebagai sebuah proses. Dalam pembahasan ini ditekankan adanya keterkaitan antara pengalaman dan kebiasaan menerjemahkan dengan kemampuan penerjemah dalam proses menerjemahkan. Dalam bab ini juga dikenalkan istilah-istilah dasar dalam proses penerjemahan. Istilah *abduction*, *induction*, dan *deduction* juga dibahas untuk memahami proses penerjemahan dengan lebih mendalam. Istilah *enactment*, *selection*, dan *retention* juga dipakai untuk menjelaskan proses penerjemahan dari sisi yang lain.

Selain menjelaskan materi kepada mahasiswa, dosen juga meminta mahasiswa untuk mendiskusikan konsep *abduction, induction,* dan *deduction* serta *enactment, selection,* dan *retention* agar mahasiswa lebih memahami proses penerjemahan. Di akhir kegiatan mahasiswa diminta untuk menerjemahkan sebuah teks agar siswa merasakan secara langsung proses penerjemahan yang teorinya telah mereka bahas. Dengan merasakan secara langsung proses tersebut, mahasiswa lebih memahami teori yang dipelajari.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

Mahasiswa memahami proses penerjemahan dan menerapkannya dalam proses penerjemahan yang sesungguhnya.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan 4 istilah dasar yang terkait dalam proses penerjemahan.
- Menjelaskan pengertian abduction, induction, dan deduction dalam proses penerjemahan.
- Menjelaskan konsep enactment, selection, dan retention dalam proses penerjemahan.

Waktu

2 x 50 menit

Materi Pokok:

- Translation as A Process
- The Shuttle: Experience and Habit
- Abduction, Induction, and Deduction
- Enactment, Selection, and Retention
- The process of translation

Kegiatan Perkuliahan

Kegiatan Awal

- Dosen melakukan kegiatan apersepsi.

Kegiatan Inti

- Dosen meminta mahasiswa untuk menjelaskan proses penerjemahan secara umum.
- Dosen menjelaskan empat istilah dasar dalam proses penerjemahan.
- Dosen meminta mahasiswa mendiskusikan istilah *abduction*, *induction*, dan *deduction* dengan teman terdekat.
- Dosen menggarisbawahi pengertian abduction, induction, dan deduction.
- Dosen meminta mahasiswa untuk mendiskusikan secara berkelompok tentang konsep *enactment, selection,* dan *retention* dalam proses penerjemahan.

Kegiatan Penutup

- Dosen menggarisbawahi proses enerjemahan.

Kegiatan Tindak Lanjut

- Mahasiswa praktek melakukan penerjemahan.

Lembar Kegiatan

ANSWER THE FOLLOWING QUESTIONS

- 1 What habits do you rely on in day-to-day living? In what ways do they help you get through the day? When do they become a liability, a straitjacket to be dropped or escaped? Estimate how many minutes a day you are actively conscious of what is happening around you, what you are doing. Scientists of human behavior say it is not a large number: habit runs most of our lives. What about you?
- 2 What fresh discoveries have you made in your life that have since become "second nature," part of your habitual repertoire? Remember the process by which a new and challenging idea or procedure became old and easy and familiar—for example, the process of changing a habit, replacing a bad habit with a good one. Relive the process in your imagination; jot down the main stages or moments in the change.
- 3 What are some typical problem areas in your language combination(s)? What are the words or phrases that ought to set off alarm bells when you stumble upon them in a text?

Bahan dan Alat

- Whiteboard and board marker.

Uraian Materi

TRANSLATION AS A PROCESS

There are people who believe that skill in translation cannot be learned and, especially, cannot be taught. Behind this attitude is the assumption that some people are born with a gift of being good translators or interpreters, whereas others simply do not have this knack; in other words, skill in translation is an inborn talent: either you've got it or you haven't. Up to a point, we would accept this view. No doubt it is true, for instance, that some people take to mathematics or physics, whereas others have little aptitude for such subjects, being more inclined towards the 'humanities'. There is no reason why things should be otherwise for translation; some are 'naturally' good at it, others find it difficult; some enjoy translating and others do not. The twin assumptions are that it will help its users acquire proficiency in translation, and that we are addressing ourselves to people who do enjoy translating, even if they are not brilliant at it.

Indeed, this assumed element of enjoyment is a vital ingredient in acquiring proficiency as a translator. This, again, is quite normal—elements of enjoyment and job satisfaction play a vital role in any skilled activity that might be pursued as a career, from music to computer technology. Note, however, that when we talk of proficiency in translation we are no longer thinking merely of the basis of natural talent an individual may have, but of the skill and facility that require learning, technique, practice and experience. Ideally, translators should combine their natural talent with acquired skill. The answer to anyone who is skeptical about the formal teaching of translation is twofold: students with a gift for translation invariably find it useful in building their native talent into a fully-developed proficiency; students without a gift for translation invariably acquire some degree of proficiency. Since this is a course on translation method, it cannot avoid introducing a number of technical terms and methodological notions bordering on the 'theoretical'.

Our aims are primarily methodological and practical rather than theoretical, but we believe that methods and practices are at their best when underpinned by thoughtful consideration of a rationale behind them. This book is, therefore, only 'theoretical' to the extent that it encourages a thoughtful consideration of the rationale behind solutions to practical problems encountered in the process of translation or in evaluating translations as texts serving particular purposes.

Throughout the course, our aim is to accustom students to making two interrelated sets of decisions. The first set are what we shall call **strategic decisions**. These are general decisions which, ideally, the translator should make before actually starting the translation, in response to

such questions as 'what are the salient linguistic characteristics of this text?'; 'what are its principal effects?'; 'what genre does it belong to and what audience is it aimed at?'; 'what are the functions and intended audience of my translation?'; 'what are the implications of these factors?'; and 'which, among all such factors, are the ones that most need to be respected in translating this particular text?'. The other set of decisions may be called **decisions of detail**. These are arrived at in the light of the strategic decisions, but they concern the specific problems of grammar, lexis, and so on, encountered in translating particular expressions in their particular context.

We have found that students tend to start by thinking about decisions of detail which they try to make piecemeal without realizing the crucial prior role of strategic decisions. The result tends to be a translation that is 'bitty' and uneven. This is why, in the practical, students will usually be asked first to consider the strategic problems confronting the translator of a given text, and subsequently to discuss and explain the decisions of detail they have made in translating it. Naturally, they will sometimes find during translating that problems of detail arise which lead them to refine the original strategy, the refined strategy in turn entailing changes to some of the decisions of detail already taken. This is a fact of life in translation, and should be recognized as such, but it is no reason for not elaborating an initial strategy: on the contrary, without the strategy many potential problems go unseen until the reader of the translation trips up over the inconsistencies and the obscurities of detail.

TRANSLATION AS A PROCESS

The aim of this chapter is to look at translation as a process—that is, to examine carefully what it is that a translator actually does. Before we do this, however, we should note a few basic terms that will be used throughout the course. Defining these now will clarify and simplify further discussion:

- **1. Text** Any given stretch of speech or writing produced in a given language and assumed to make a coherent, self-contained whole. A minimal text may consist of no more than a single word—for example, 'Prima!'—preceded and followed by a period of silence. A maximal text may run into volumes—for example, Thomas Mann's *Joseph und seine Brüder*.
- **2. Source language (SL)** The language in which the text requiring translation is couched.
- **3.** Target language (TL) The language into which the original text is to be translated.
- **4. Source text (ST)** The text requiring translation.
- **5. Target text (TT)** The text which is a translation of the ST.

With these terms in mind, the translation process can, in crude terms, be broken down into two types of activity: understanding a ST and formulating a TT. While they are different in kind, these two types of process do not occur successively, but simultaneously; in fact, one may not even realize that one has imperfectly understood the ST until one comes up against a problem in formulating or evaluating a TT. In such a case, one may need to go back to square one, so as to reinterpret and reconstrue the ST in the light of one's new understanding of it (just as a

translation strategy may need to be modified in the light of specific, unforeseen problems of detail). In this way, ST interpretation and TT formulation go hand in hand.

Nevertheless, for the purposes of discussion, it is useful to think of them as different, mutually separable, processes. The component processes of translation are not qualitatively different from certain ordinary and familiar processes that all speakers perform in the normal course of their daily lives. In this sense, translation is not an 'extraordinary' process. For a start, comprehension and interpretation of texts are commonplace processes that we all perform whenever we listen to or read a piece of linguistically imparted information.

The act of understanding even the simplest message potentially involves all the beliefs, suppositions, inferences and expectations that are the stuff of personal, social and cultural life. Understanding everyday messages is therefore not all that different from what a translator must do when first confronting a ST— and it is certainly no less complicated. It is, however, true that messages may be understood with varying degrees of precision. For instance, suppose that a mother asked her son to get the blue biro from the top left hand drawer of the bureau, and he responded by giving her a black biro that happened to be handy. She would be justified in thinking that he had not understood her message fully, as he had evidently not paid attention to a number of details in it. Yet he could not be accused of a total lack of comprehension, because he did register and respond to the one salient fact that he had been asked for a biro.

In everyday communication, evidence that a message has been understood may come from appropriate practical response. Another measure of how precisely a message has been understood is appropriate *linguistic* response. Appropriate linguistic response includes such simple things as returning a greeting correctly, giving a satisfactory answer to a question, or filling in a form. While none of these are translation like processes, they do show that the element of comprehension and interpretation within the translation process involves what can be a perfectly ordinary, everyday activity requiring no special skill or power of intellect, only an average native command of the language used.

There is, however, another kind of ordinary, everyday linguistic response that is rather similar to translation proper. Here is a commonplace example:

BOY: Ask your Dad if I can take you to the disco tonight.

GIRL: O.K. (Exit to find her father) (to father) Dad, there's a disco on at the Y.M.C.A. tonight. Can I go?

DAD: Just a minute. Who's taking you?

GIRL: Guess who.

DAD: Oh, I see. And what time does it start?

GIRL: Eight o'clock—and it finishes at midnight.

DAD: Right. If you make sure you get your homework done by seven and get what's-hisname to bring you home the moment the thing finishes, you can go. But I want you back here by 12.15 at the latest, and no messing around going round to friends on the way, or whatever it is you lot get up to in the middle of the night. And you come right in and go to bed when you get home, is that clear? No hanging around at the door saying goodnight for hours on end.

GIRL: O.K., Dad. Thanks. (Goes back to find Boy)

BOY: Well? What did your Dad say?

GIRL: He says we can go as long as we come straight back at quarter past midnight—and as long as we behave ourselves.

In this commonplace verbal exchange, the girl gives ample evidence of having understood very precisely what her father has said. She does so, not by appropriate practical response, or by making the appropriate reply, but by a process of *interpreting* her father's words (including managing to read skilfully between the lines), and then *reporting the gist* of her father's intended message *in her own words*.

This twofold process is strongly reminiscent of translation proper. Extracting information (by way of comprehension and interpretation) from a given text, and then re-expressing the details of that information in another text using a different form of words is what translators do. We can even distinguish in the example between a ST (the words used by Dad) and a TT (the girl's reply to 'what did your Dad say?'). The only real difference between this example and translation proper is that both ST and TT are in English. We shall follow Jakobson in referring to the reporting or rephrasing of a text in the same language as **intralingual translation** (Jakobson, 1971, pp. 260–6). In the same article Jakobson also talks of **inter-semiotic translation** (ibid.). This is another commonplace, everyday process, as can be shown in a banal example:

A: What does your watch say?

B:It says 'five past three'.

Of course, the watch does not actually *say* anything: the words 'five past three' are just a verbal rendering of a message conveyed by the position of the hands. Verbalizing this non-linguistic message is simply a way of *translating*, not from one language to another, but from a non-linguistic communication system to a linguistic one. The common denominator between the two is that they are both 'semiotic systems' (that is, systems for communication), and Jakobson is right to call the process inter-semiotic translation: something we do all the time without even thinking about it. This is another reason, then, for arguing that everybody is a translator of a sort.

Another common process of interpretation that bears a similarity to translation proper is an intralinguistic process whereby one expands on a particular text and its contents. A good example would be an explanatory commentary on the Lord's Prayer, which might expand and expound the message contained in the single phrase 'Our Father.' This type of expository interpretation can, as here, easily develop into a full-scale textual exegesis that tries to analyze and explain the implications of a text (perhaps with the addition of cross-references, allusions,

footnotes, and so on). This process may not tally with everyone's view of translation, but it does share some common features with translation proper, especially with certain kinds of academic translation: there is a ST which is subjected to comprehension and interpretation, and a TT which is the result of a creative (extended and expository) reformulation of the ST. The first and third examples above represent two extremes on a continuum of translation-like processes. At one end, the TT expresses only a condensed version of the ST message; we shall call this **gist translation**. At the other end, the TT is far more wordy than the ST, explaining it and elaborating on it; we shall call this **exegetic translation**. Both gist translation and exegetic translation are, of course, matters of degree.

Half-way between these two extremes there is, in principle at least, a process that adds nothing to, and omits nothing from, the message content of the ST, while couching it in terms that are radically different from those of the ST. In *form of expression* ST and IT are quite different, but in *message content* they are as close to one another as possible. We shall call this ideal process **rephrasing**. Thus, we can say that 'Stop!' is a rephrasing of 'red traffic light', and 'yours truly consumed a small quantity of alcohol approximately 60 minutes ago' is a rephrasing of 'I had a little drink about an hour ago'.

The attainability of ideally precise rephrasing is a controversial question that will continue to occupy us in what follows. From the examples just cited, it is clear that precision is a relative matter. 'Stop!' is perhaps a successful inter-semiotic rephrasing of 'red traffic light' (but it omits the associations of danger and the law), while 'yours truly consumed a small quantity of alcohol' is a distinctly less exact (intralingual) rephrasing of 'I had a little drink'. These examples illustrate what is surely a fundamental maxim of translation, namely that rephrasing never allows a *precise reproduction* of the total message content of the ST, because of the very fact that the two forms of expression are different, and difference of form always entails a difference in communicative impact.

So far, then, we have suggested that there are three basic types of translation-like process, defined according to the degree in which the IT abstracts from, adds to, or tries to reproduce faithfully, the details contained in the ST message. It should be added that there are two important respects in which these three types of process are on an equal footing with one another, as well as with translation proper. First, they all require intelligence, mental effort and linguistic skill; there can be no substitute for a close knowledge of the subject matter and context of the ST, and a careful examination and analysis of its contents. Second, in all three cases, mastery of the TL is a prerequisite. It is salutary to remember that the majority of English mother-tongue applicants for translation posts in the European Commission fail *because of the poor quality of their English* (McCluskey, 1987, p. 17).

In a translation course, TL competence needs as close attention as SL competence. There is, after all, not much point in people who do not have the skill to rephrase texts in their native language trying their hand at translation proper into their mother-tongue. Consequently, synopsis-writing, reported speech, intralingual rephrasing and exegesis are excellent exercises

for a translator, because they develop one's technique in finding, and choosing between, alternative means of expressing a given message content. That is why the first practical exercise in this course is a piece of intralingual translation in English.

Robinson's (2005:74) thesis states that translation for the professional translator is a constant learning cycle that moves through the stages of *instinct* (unfocused readiness), *experience* (engagement with the real world), and *habit* (a "promptitude of action"), and, within experience, through the stages of *abduction* (guesswork), *induction* (pattern-building), and *deduction* (rules, laws, theories); the translator is at once a *professional* for whom complex mental processes have become second nature (and thus subliminal), and a *learner* who must constantly face and solve new problems in conscious analytical ways.

The Shuttle: Experience and Habit

We remember information and we remember how to perform actions. We remember facts and we remember feelings (and how we feel about certain facts). We remember things better in the context in which we learned them, and relevance or real-world applicability vastly improves our recall. We have through which we are exposed to them, how we process them, and how we respond to them. Some of these patterns and preferences work well with full conscious and analytical awareness of what we are doing; most of them operate most effectively subliminally, beneath our consciousness.

In brief, the model imagines the translator shuttling between two very different mental states and processes: (1) a subliminal "flow" state in which it seems as if the translator isn't even thinking, as if the translator's fingers or interpreter's mouth is doing the work, so that the translator can daydream while the body translates; and (2) a highly conscious analytical state in which the translator mentally reviews lists of synonyms, looks words up in dictionaries, encyclopedias, and other reference works, checks grammar books, analyzes sentence structures, semantic fields, cultural pragmatics, and so on.

The subliminal state is the one that allows translators to earn a living at the work: in the experienced professional it is very fast, and enhanced speed means enhanced income. It works best when there are no problems in the source text, or when the problems are familiar enough to be solved without conscious analysis. The analytical state is the one that gives the translator a reputation for probity and acumen: it is very slow, and may in some cases diminish a freelancer's income, but without this ability the translator would never be able to finish difficult jobs and would make many mistakes even in easy jobs, so that sooner or later his or her income would dry up anyway.

The shuttle metaphor is taken from weaving, of course: the shuttle is a block of wood thrown back and forth on the loom, carrying the weft or cross-thread between the separated threads of the warp. This metaphor may make the translation process seem mechanical, like throwing a block of wood back and forth —and clearly, it is not. It may also make it seem as if the two states were totally different, perfect opposites, like the left and right side of a loom. The

two states are different, but not perfectly or totally so. In fact, they are made up of very much the same experiential and analytical materials: experiences of languages, cultures, people, translations; textual, psychological, social, and cultural analyses. The difference between them is largely in the way that experiential/analytical material is stored and retrieved for use: in the subliminal state, it has been transformed into habit, "second nature," procedural memory; in the analytical state, it is brought back out of habit into representational memory and painstakingly conscious analysis.

Experience, especially fresh, novel, even shocking experience, also tough-minded analytical experience, the experience of taking something familiar apart and seeing how it was put together, is in most ways the opposite of habit—even though in another form, processed, repeated, and sublimated, it is the very stuff of habit, the material that habit is made from. Fresh experiences that startle us out of our habitual routines are the goad to learning; without such shocks to the system we would stagnate, become dull and stupefied. Fresh experiences make us feel alive; they roughen the smooth surfaces of our existence, so that we really *feel* things instead of gliding through or past them like ghosts.

Translators need habit in order to speed up the translation process and make it more enjoyable; but they also need new experiences to enrich it and complicate it, slow it down, and, again, to make it more enjoyable. For there is enjoyment to be had in translating on autopilot and there is enjoyment to be had in being stopped dead by some enormously difficult problem. There is pleasure in speed and pleasure in slowness; there is pleasure in what is easy and familiar and pleasure in what is new and difficult and challenging. There is pleasure, above all, in variety, in a shuttling back and forth between the new and the old, the familiar and the strange, the conscious and the unconscious, the intuitive and the analytical, the subliminal and the startling.

This back-and-forth movement between habit and fresh experience is one of the most important keys to successful, effective, and enjoyable translation—or to any activity requiring both calm expertise and the ability to grow and learn and deal with unforeseen events. Without habit, life proceeds at a snail's pace; everything takes forever; all the ordinary events in life seem mired in drudgery. Without fresh experience, life sinks into ritualized repetitive sameness, the daily grind, the old rat-race. Life is boring without habit, because habit "handles" all the tedious little routines of day-to-day living while the conscious mind is doing something more interesting; and life is boring without fresh experience, because experience brings novelty and forces us to learn.

Abduction, Induction, Deduction

The translator's experience is, of course, infinitely more complicated than simply what s/he experiences in the act of translating. To expand our sense of everything involved in the translator's experience, it will be useful to borrow another triad from Peirce, that of abduction, induction, and deduction. You will recognize the latter two as names for types of logical reasoning, induction beginning with specifics and moving toward generalities, deduction

beginning with general principles and deducing individual details from them. "Abduction" is Peirce's coinage, born out of his sense that induction and deduction are not enough. They are limited not only by the either/or dualism in which they were conceived, always a bad thing for Peirce; but also by the fact that on their own neither induction nor deduction is capable of generating new ideas. Both, therefore, remain sterile. Both must be fed raw material for them to have anything to operate on—individual facts for induction, general principles for deduction—and a dualistic logic that recognizes only these two ways of proceeding can never explain where that material comes from.

Hence Peirce posits a third logical process which he calls abduction: the act of making an intuitive leap from unexplained data to a hypothesis. With little or nothing to go on, without even a very clear sense of the data about which s/he is hypothesizing, the thinker entertains a hypothesis that intuitively or instinctively (a First) *seems* right; it then remains to test that hypothesis inductively (a Second) and finally to generalize from it deductively (a Third). Using these three approaches to processing experience, then, we can begin to expand the middle section of the translator's move from untrained instinct through experience to habit.

The translator's experience begins "abductively" at two places: in (1) a first approach to the foreign language, leaping from incomprehensible sounds (in speech) or marks on the page (in writing) to meaning, or at least to a wild guess at what the words mean; and (2) a first approach to the source text, leaping from an expression that makes sense but seems to resist translation (seems untranslatable) to a target-language equivalent. The abductive experience is one of not knowing how to proceed, being confused, feeling intimidated by the magnitude of the task—but somehow making the leap, making the blind stab at understanding or reformulating an utterance.

As s/he proceeds with the translation, or indeed with successive translation jobs, the translator tests the "abductive" solution "inductively" in a variety of contexts: the language-learner and the novice translator face a wealth of details that must be dealt with one at a time, and the more such details they face as they proceed, the easier it gets. Abduction is hard, because it's the first time; induction is easier because, though it still involves sifting through massive quantities of seemingly unrelated items, patterns begin to emerge through all the specifics.

Deduction begins when the translator has discovered enough "patterns" or "regularities" in the material to feel confident about making generalizations: syntactic structure X in the source language (almost) always becomes syntactic structure Y in the target language; people's names shouldn't be translated; ring the alarm bells whenever the word "even" comes along. Deduction is the source of translation methods, principles, and rules—the leading edge of translation theory. The three types of experience, abductive guesses, inductive pattern-building, and deductive laws, bring the translator-as-learner ever closer to the formation of "habit," the creation of an effective procedural memory that will enable the translator to process textual, psychosocial, and cultural material rapidly.

Enactment, Selection, and Retention

Another formulation of much this same process is Karl Weick's in *The Social Psychology* of *Organizing*. Weick begins with Darwin's model of natural selection, which moves through stages of variation, selection, retention: a variation or mutation in an individual organism is "selected" to be passed on to the next generation, and thus genetically encoded or "retained" for the species as a whole. In social life, he says, this process might better be described in the three stages of enactment, selection, and retention.

Sometimes, in fact, two conflicting rules seem to apply simultaneously to a single situation, which only complicates the "selection" process. One rule will solve one segment of the problem; in attempting to force the remainder of the problem into compliance with that rule, another rule comes into play and undermines the authority of the first. Therefore, Weick says, in most cases "cycles" are more useful in selecting the optimum course of action.

There are many different cycles, but all of them deal in trial and error—or what Peirce calls induction. The value of Weick's formulation is that he draws our attention to the cyclical nature of induction: you cycle out away from the problem in search of a solution, picking up possible courses of action as you go, then cycle back in to the problem to try out what you have learned. You try something and it doesn't work, which seems to bring you right back to where you started, except that now you know *one* solution that won't work; you try something and it does work, so you build it into the loop, to try gain in future cycles.

The Process of Translation

What this process model of translation suggests in Peirce's terms, then, is that novice translators begin by approaching a text with an instinctive sense that they know how to do this, that they will be good at it, that it might be fun; with their first actual experience of a text they realize that they don't know how to proceed, but take an abductive guess anyway; and soon are translating away, learning inductively as they go, by trial and error, making mistakes and learning from those mistakes; they gradually deduce patterns and regularities that help them to translate faster and more effectively; and eventually these patterns and regularities become habit or second nature, are incorporated into a subliminal activity of which they are only occasionally aware. In Weick's terms, the enactselect-retain cycle might be reformulated as *translate*, *edit*, *sublimate*:

- 1 *Translate:* act; jump into the text feet first; translate intuitively.
- 2 *Edit:* think about what you've done; test your intuitive responses against everything you know; but edit intuitively too, allowing an intuitive first translation to challenge (even successfully) a well- reasoned principle that you believe in deeply; let yourself feel the tension between intuitive certainty and cognitive doubt, and don't automatically choose one over the other; use the act-response-adjustment cycle rather than rigid rules.

3 *Sublimate:* internalize what you've learned through this give-and-take process for later use; make it second nature; make it part of your intuitive repertoire; but sublimate it flexibly, as a directionality that can be redirected in conflictual circumstances; never, however, let subliminal patterns bind your flexibility; always be ready if needed "to doubt, argue, contradict, disbelieve, counter, challenge, question, vacillate, and even act hypocritically."

The model traces a movement from bafflement before a specific problem through a tentative solution to the gradual expansion of such solutions into a habitual pattern of response. The model assumes that the translator is at once:

- (a) a *professional*, for whom many highly advanced problem-solving processes and techniques have become second nature, occurring rapidly enough to enhance especially the freelancer's income and subliminally enough that s/ he isn't necessarily able to articulate those processes and techniques to others, or even, perhaps, to herself or himself; and
- (b) a *learner*, who not only confronts and must solve new problems on a daily basis but actually thrives on such problems, since novelties ensure variety, growth, interest, and enjoyment.

As Peirce conceives the movement from instinct through experience to habit, habit is the *end:* instinct and experience are combined to create habit, and there it stops. Weick's corrective model suggests that in fact Peirce's model must be bent around into a cycle, specifically an actresponse-adjustment cycle, in which each adjustment becomes a new act, and each habit comes to seem like "instinct."

This can be imagined as the wheel of a car, the line across at the top marking the direction of the car's movement, forward to the right, backward to the left. As long as the wheel is moving in a clockwise direction, the car moves forward, the translation process proceeds smoothly, and the translator/driver is only occasionally aware of the turning of the wheel(s). The line across the top is labeled "habit" *and* "intuition" because, once the experiential processes of abduction, induction, and deduction have been sublimated, they operate sub- or semiconsciously: the smooth movement of the top line from left to right may be taken to indicate the smooth clockwise spinning of the triadic circle beneath it.

This movement might be charted as follows: The translator approaches new texts, new jobs, new situations with an intuitive or *instinctive* readiness, a sense of her or his own knack for languages and translation that is increasingly, with experience, steeped in the automatisms of habit. Instinct and habit for Peirce were both, you will remember, a readiness to act; the only difference between them is that habit is directed by experience. *Experience* begins with general knowledge of the world, experience of how various people talk and act, experience of professions, experience of the vast complexity of languages, experience of social networks, and experience of the differences among cultures, norms, values, and assumptions.

This knowledge or experience will often need to be actively sought, constructed, consolidated, especially but not exclusively at the beginning of the translator's career; with the passing of years the translator's subliminal repertoire of world experience will expand and operate without her or his conscious knowledge. On the cutting edge of contact with an actual

text or job or situation, the translator has an intuition or image of her or his ability to solve whatever problems come up, to leap *abductively* over obstacles to new solutions. Gradually the "problems" or "difficulties" will begin to recur, and to fall into patterns. This is *induction*. As the translator begins to notice and articulate, or read about, or take classes on, these patterns and regularities, *deduction* begins, and with it the theorizing of translation.

At the simplest level, deduction involves a repertoire of blanket solutions to a certain class of problems—one of the most primitive and yet, for many translators, desirable forms of translation theory. Each translator's deductive principles are typically built up through numerous trips around the circle (abductions and inductions gradually building to deductions, deductions becoming progressively habitualized); each translator will eventually develop a more or less coherent theory of translation, even if s/he isn't quite able to articulate it. (It will probably be mostly subliminal; in fact, whatever inconsistencies in the theory are likely to be conflicts between the subliminal parts, which were developed through practical experience, and the articulate parts, which were most likely learned as precepts). Because this sort of effective theory arises out of one's own practice, another person's deductive solutions to specific problems, as offered in a theory course or book, for example, will typically be harder to remember, integrate, and implement in practice. At higher levels this deductive work will produce regularities concerning whole registers, text-types, and cultures; thus various linguistic forms of text analysis, social processes, and systematic analyses of culture. This is the "perfected" model of the translation process, the process as we would all like it to operate all the time. Unfortunately, it doesn't.

PAKET 3 TERJEMAHAN SEBAGAI PRODUK

Pendahuluan

Paket ini menampilkan pembahasan tentang penerjemahan sebagai sebuah produk. Dalam pembahasan ini, terjemahan interlineal, terjemahan literal dan terjemahan bebas (terjemahan komunikatif) dibahas terlebih dahulu untuk mengetahui perbedaan antara ketiganya. Contohcontoh juga diberikan untuk memperjelas perbedaannya. Selanjutnya terjemahan *faithful* (lebih menyerupai bahasa aslinya), terjemahan berimbang dan terjemahan idiomatik (terjemahan komunikatif) juga dibahas. Hal berikutnya yang dibahas dalam paket ini adalah perlunya penerapan prinsip ekuivalensi dalam menerjemahkan agar terjemahan dapat menghasilkan kualitas yang baik. *Translation loss* dibahas pada kegiatan terakhir.

Seperti pada bab sebelumnya, pada bagian ini, mahasiswa tidak hanya mendengarkan penjelasan dari dosen. Mahasiswa juga diminta untuk mendiskusikan perbedaan antara terjemahan interlineal, terjemahan literal dan terjemahan bebas (terjemahan komunikatif) dengan melihat contoh yang diberikan. Mereka juga mendiskusikan dalam kelompok tentang perbedaan antara terjemahan *faithful* (lebih menyerupai bahasa aslinya), terjemahan berimbang dan terjemahan idiomatik (terjemahan komunikatif) sebelum dosen menjelaskannya.

Dalam bab ini, dosen menyiapkan beberapa teks agar mahasiswa dapat berlatih untuk menerjemahkan teks secara interlineal, literal, bebas (komunikatif), *faithful* (lebih menyerupai bahasa aslinya), berimbang dan menerjemahkan teks idiomatik secara komunikatif.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

- Mahasiswa menganalisisi perbedaan beberapa jenis penerjemahan.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menjelaskan pengertian *interlineal translation*, *literal translation*, dan *free translation* (communicative translation)
- Menjelaskan pengertian faithful TT, balanced TT (semantic/communicative), idiomatic TT.
- Menjelaskan prinsip ekuivalensi
- Menjelaskan pengertian *translation loss*

Waktu

2 x 50 menit

Materi Pokok:

- Interlineal Translation, Literal Translation, Free Translation (Communicative Translation)

- Faithful TT, Balanced TT (semantic/communicative), Idiomatic TT
- Prinsip Ekuivalensi
- Translation loss

Kegiatan Perkuliahan

Kegiatan Awal

- Meminta mahasiswa menganalisis perbedaan *interlineal translation*, *literal translation*, dan *free translation* (*communicative translation*) dengan melihat contoh yang diberikan dosen.

Kegiatan Inti

- Menjelaskan dan memberi contoh *interlineal translation*, *literal translation*, dan *free translation* (*communicative translation*).
- Menjelaskan dan memberi contoh *faithful TT, balanced TT (semantic/communicative)*, *idiomatic TT*.
- Mengajak mahasiswa untuk memahami prinsip ekuivalensi.
- Menjelaskan pengertian dan fakta translation loss

Kegiatan Penutup

- Menugasi siswa untuk mengerjakan soal latihan.

Kegiatan Tindak Lanjut

- Melakukan *peer correction* atas terjemahan mahasiswa.

Le

Assignment 1

- (i) Discuss the strategic problems confronting the translator of the following text, and outline your own strategy for translating it.
- (ii) Translate the text into English.
- (iii) Explain the significant decisions of detail you made in producing your TT, paying special attention to the question of translation loss.

Assignment 2

You will be asked to produce a 300-word newspaper article in English based on a 380-word Indonesian ST given to you in class by your tutor. The tutor will tell you how long you have for the exercise. This assignment combines an element of gist translation with an introduction to one of the main demands made of professional translators: working under pressure and at speed.

Bahan dan Alat

Power point dan whiteboard.

Uraian Materi

TRANSLATION AS A PRODUCT

In the previous chapter translation is viewed as a process. In this chapter, we shall view it as a product. Here, too, it is useful to start by examining two diametric opposites, in this case two opposed types of translation, one showing extreme SL bias, the other extreme TL bias. At the extreme of SL bias is **interlineal translation**, where the TT attempts to respect the details of SL grammar by having grammatical units corresponding point for point to every grammatical unit of the ST.

Interlineal translation is rare and exists only to fulfil specialized purposes in, say, language teaching, descriptive linguistics, or in certain kinds of ethnographic transcript. Since it is of little practical use to us, we shall not, in fact, give it much consideration, other than to note its position as the furthest degree of SL bias. Interlineal translation is actually an extreme form of the much more common **literal translation**, where the literal meaning of words is taken as if from the dictionary (that is, out of context), but TL grammar is respected. For our purposes, we shall take literal translation as the practical extreme of SL bias.

At the extreme of TL bias is completely **free translation**, where there is only a global correspondence between the textual units of the ST and those of the TT. The following example contrasts a literal and a free translation of a stock conversation in Chinese between two people who have just been introduced:

Literal TT	Free TT
A Sir, are you well?	A How do you do?
B Are you well?	B Pleased to meet you.
A Sir comes from where?	A Do you come here often?
B I come from England.	B No, this is my first visit.
A How many persons in your family?	A Nice weather for the time of year.
B Wife and five children. And you?	B Yes, it's been quite warm lately.

The type of extreme freedom seen in the second version is known as **communicative translation**, which is characterized as follows: where, in a given situation (like introducing oneself to a stranger), the ST uses a SL expression standard for that situation, the TT uses a TL expression standard for an analogous target culture situation. This degree of freedom is no more to be recommended as general practice than interlineal translation. (Translators have to use their own judgement about when communicative translation is appropriate.)

Communicative translation is, however, mandatory for many culturally conventional formulae that do not allow literal translation. Public notices, proverbs and conversational clichés illustrate this particularly clearly. Between the two extremes of literal and free translation, one may imagine an infinite number of degrees, including some sort of a compromise or ideal half-way point between the two. Whether this ideal is actually attainable is the question that lies behind our discussion of 'equivalence' and 'translation loss' below. For the moment, we simply suggest that translations can be usefully judged on a parameter between the two polarities of extreme SL bias and extreme TL bias. Five points on this parameter are schematized in the following diagram adapted from Newmark (1982, p. 39):

Between the literal and free extremes, the Chinese conversation given above might be rendered at the three intermediate points as follows:

Faithful TT	Balanced TT	Idiomatic TT
	(semantic/communicative)	
A: Are you well?	A: How do you do?	A: How d'you do?
B: Are you well?	B: How do you do?	B: How d'you do?
A: Where do you come from?	A: Where are you from?	A: Where are you from, then?
B: I come from England.	B: England.	B: I'm English.
A: How big a family do you	A: Have you any family?	A: Any family?
have?		
B: A wife and five children.	B: Yes, a wife and five	B: Wife and five kids. How
And yourself?	children.	about you?
	Have you?	

EQUIVALENCE

In characterizing communicative translation, we used the term 'equivalent target culture situation'. Before going any further, we should make it clear what we mean —or rather, what we do not mean—by the terms 'equivalent' and 'equivalence'. The literature on translation studies has generated a great deal of discussion of what is generally known as *the principle of equivalent effect*. In so far as 'equivalence' is taken as a synonym of 'sameness' (which is often the case), the concept runs into serious philosophical objections, which we will not go into here. The claim that ST and TT effects and features are 'equivalent' in the sense of 'the same' is in any case unhelpful and misleading for the purposes of translation methodology, for two main reasons.

First, the requirement that the TT should affect its recipients in the same way as the ST does (or did) its original audience raises the difficult problem of how any one particular recipient responds to a text, and of the extent to which texts have constant interpretations even for the

same person on two different occasions. Before one could objectively assess textual effects, one would need to have recourse to a fairly detailed and exact theory of psychological effect, a theory capable, among other things, of giving an account of the aesthetic sensations that are often paramount in response to texts. Second, the principle of equivalent effect presumes that the theory can cope not only with the ST and SL audience but also with the impact of a TT on its intended TL audience. Since on both counts one is faced with unrealistic expectations, the temptation for translators is covertly to substitute their own subjective interpretation for the effects of the ST on recipients in general, and also for the anticipated impact of the TT on its intended audience.

It seems obvious, then, that if good translation is defined in terms of 'equivalence', this is not an *objective* equivalence, because the translator remains ultimately the only arbiter of the imagined effects of both the ST and the TT. Under these circumstances, even a relatively objective assessment of 'equivalent effect' is hard to envisage.

More fundamentally still, unlike intralingual translation, translation proper has the task of bridging the cultural gap between monolingual speakers of different languages. The backgrounds, shared knowledge, cultural assumptions and learnt responses of monolingual TL speakers are inevitably culture-bound. Given this fact, SL speakers' responses to the ST are never likely to be replicated exactly by effects on members of a different culture. The notion of cross-cultural 'sameness' of psychological effect is a hopeless ideal.

Even a small cultural distance between the ST audience and the TT audience is bound to produce *fundamental* dissimilarity between the effects of the ST and those of the TT—such effects can at best be vaguely similar in a global and limited sense; they can never be 'the same'. To take a simple example. A translator who decides that the effect of a given ST is to make its audience laugh can replicate that effect by producing a TT that makes its audience laugh. However, claiming 'sameness' of effect in this instance would only be at the expense of a gross reduction of the effects of a text to a single effect. In fact, of course, few texts can be attributed such a monolithic singleness of purpose, and as soon as a ST is acknowledged to have multiple effects, it is unlikely that the TT will be able to replicate them all. (In any case, humour itself is a highly culture-bound phenomenon, which means that even the genuine cross-cultural equivalence of laughter is questionable.)

Another point one must query about the principle of objective equivalent effect concerns the requirement that the TT should replicate the effects of the ST on its *original* audience. This might conceivably be possible for a contemporary ST, but for a work of any appreciable age it may not be feasible, or even desirable. It may not be possible for the translator to determine how audiences responded to the ST when it was first produced. But even if one assumes that such effects can be determined through historical research, one is still faced with a dilemma: should the effects of the TT be matched to those of the ST on its *original* audience, or on a modern audience? The extract from Binding's *Unsterblichkeit* is a good example of these problems. Even if it were translated into the English of the 1920s, could one ever know if the TT produced the

same effects on an English-speaking readership in the 1990s as the ST did on its post-World War I German readers? The choice between modernizing a TT or making it archaic is fraught with difficulties whatever one decides: on the one hand, the TT may be rendered trivial without the effects it produced on its original audience; on the other, the original cultural impact of the ST may even be incomprehensible, or unpalatable, to a modern TL audience. For example, in the case of a play by Schiller, most people in his Weimar audience would have appreciated the rhetoric for its own sake, aswell as the ideas and feelings expressed; but today, few playgoers in Germany—and still fewer in Britain—have enough knowledge of rhetoric to be able to appreciate it as Schiller's original audiences must have done.

In short, we find the principle of equivalent effect, in so far as it implies 'sameness', too vague to be useful in a methodology of translation. At best, a good TT produces a carefully fabricated approximation to some of the manifest properties of the ST. This means that a sound attitude to translation methodology should avoid an absolutist attempt at *maximizing sameness* in things that are crucially different (ST and TT), in favour of a relativist attempt at *minimizing dissimilarities* between things that are clearly understood to be different. Once the latter approach is accepted, there is no objection to using the term 'equivalent' as a shorthand for 'not dissimilar in certain relevant respects'. It is in this everyday sense of the word that we use it in this book.

TRANSLATION LOSS

Our position is best explained in terms of an analogy with engineering. All engineering is based on the premise that the transfer of energy in any mechanical device is necessarily subject to a certain degree of 'energy loss'. A machine that permits energy loss is not a theoretical anomaly in engineering: engineers are not puzzled as to why they have not achieved perpetual motion, and their attention is directed, instead, at trying to design machines with increased efficiency, by reducing energy loss. By analogy, believing in translation equivalence in the sense of 'sameness' encourages translators to believe in the elusive concept of a perfect translation, representing an ideal mean between SL bias and TL bias. But it is far more realistic to start by admitting that the transfer of meaning from ST to TT is necessarily subject to a certain degree of **translation loss;** that is, a TT will always lack certain culturally relevant features that are present in the ST.

The analogy with energy loss is, of course, imperfect. While energy loss is a loss *of* energy, translation loss is not a loss *of* translation, but of exact ST-TT correspondence *in* (the process of) translation. Similarly, the very factors that make it impossible to achieve 'sameness' in translation also make it impossible to measure translation loss absolutely and objectively. Nevertheless, once one accepts the concept of inevitable translation loss, a TT that is not a replica of its ST is no longer seen as a theoretical anomaly, and the translator can concentrate on the realistic aim of reducing translation loss, rather than on the unrealistic one of seeking *the* ultimate translation of the ST.

It is important to note that translation loss embraces *any* failure to replicate a ST exactly, whether this involves *losing* features in the TT or *adding* them. Our concept of translation loss is, therefore, not opposed to a concept of translation *gain*; where the TT gains features not present in the ST, this is a form of translation loss. For example, in rendering 'Schleichweg' as 'secret short cut', an obvious translation loss is that the TT lacks the concision of the ST, and its vivid suggestion of furtiveness (even though there is a 'gain' in explicitness); while rendering 'secret short cut' by 'Schleichweg' entails an equally obvious translation loss, in that the TT does not have the explicitness of the ST (even though there is a 'gain' in concision and vividness).

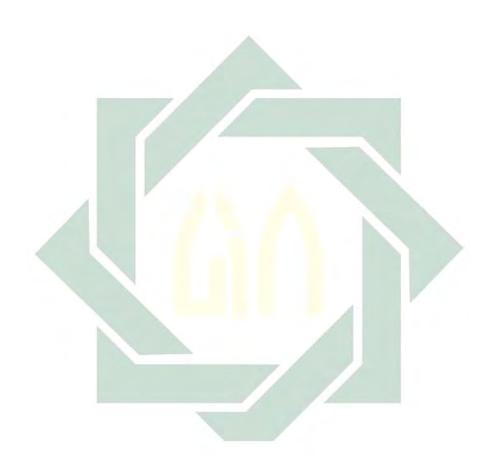
Similarly, translating 'Reichstagsabgeordnete' as 'elected members of the German Imperial Parliament' is an instance of translation loss, even though the TT is not only literally exact, but has 'gained' six words *and* makes explicit reference to election and to Germany. A third example exhibits still more sorts of translation loss—the translation of 'Abgasopfer' by 'victims of exhaust fumes'.

The German is more concise, but its grammar is a potential source of ambiguity for the unwary; for instance, are exhaust fumes being (metaphorically) offered up by way of sacrifice, or is someone/something (equally metaphorically) falling victim to their harmful effects? In the German case only the context can fully resolve the ambiguity between these two competing metaphors. The grammar of the English expression eliminates all such ambiguity, but it is more cumbersome than the German. As these three examples show, translation loss, in the way we have defined it, is inevitable, even where the TT gains in, say, economy, vividness or avoidance of ambiguity. The challenge to the translator is, therefore, not to eliminate translation loss altogether, but to reduce it by deciding which of the relevant features in the ST it is most important to respect, and which can most legitimately be sacrificed in doing so.

For all translators, but particularly for students, there are two great advantages in the notion that translation loss is inevitable, and that a so-called gain is actually a loss. First, they are relieved of the inhibiting, demoralizing supposition that, if only they were clever enough or lucky enough to find it, the perfect TT is just round the corner; and, second, they are less tempted to try crudely to *outweigh* 'losses' in their TT with a greater volume of 'gains'.

Our approach assumes, then, that the translator's ambition is not an absolutist ambition to maximize sameness, but a relativist one to minimize difference: to look, not for what one is to put into the TT, but for what one might save from the ST, and therefore, to forget the mirage of gain and to concentrate instead on the real benefits of compensation. (We shall discuss compensation in the next chapter.) Once this approach is adopted, the culturally relevant features in the ST will tend to present themselves to the translator in a certain hierarchical order. The most immediately obvious features which may prove impossible to preserve in a TT are 'cultural' in a very general sense, arising from the simple fact of transferring messages from one culture to another—references or allusions to the source culture's history, geography, literature, folklore, and so on.

The second step will be to analyse the objectively ostensible formal properties of the ST—syntax, lexis, and so on. Subsequent ST features which will inevitably be lacking, or changed, in any TT will have to do with nuances of literal or connotative meaning; yet others will stem from such aspects of language variety as dialect, sociolect and register.



PAKET 4 JENIS-JENIS PENERJEMAHAN

Pendahuluan

Bab ini membahas jenis-jenis penerjemahan. Secara umum, penerjemahan dibagi menjadi tiga macam, yaitu penerjemahan dengan menggunakan mesin, penerjemahan oleh tenaga manusia dan yang ketiga penerjemahan yang dibantu dengan komputer. Masing-masing jenis penerjemahan ini kemudian dijelaskan secara lebih detil termasuk kelebihan dan kekurangannya.

Pembahasan ini memberikan ide kepada mahasiswa berbagai jenis penerjemahan. Penjelasan dilakukan oleh guru dengan menggunakan slide power point. Dengan mengetahui berbagai macam jenis penerjemahan, mahasiswa dapat melakukan penerjemahan yang paling efektif dan berkualitas bagus.

Pada bab ini, mahasiswa dapat diminta untuk mempraktekkan melakukan penerjemahan dengan menggunakan mesin, komputer dan secara langsung. Ini untuk mempertajam pemahaman mereka tentang berbagai jenis penerjemahan.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

Mahasiswa mampu menerjemahkan berbagai teks dengan baik sesuai dengan jenis penerjemahan.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan berbagai jenis penerjemahan.
- Menjelaskan keuntungan penerjemahan dengan menggunakan mesin, tenaga manusia dan dengan menggunakan komputer.
- Menerjemahkan dengan menggunakan mesin.
- Menerjemahkan secara langsung dengan baik dan benar.
- Menerjemahkan dengan bantuan komputer.

Waktu

4 x 50 menit

Materi Pokok:

- Mechanical / Machine Translation (Mt)
- Human Translation
- Computer-Assisted Translation

Kegiatan Perkuliahan

Kegiatan Awal

- Melakukan apersepsi.

Kegiatan Inti

- Menjelaskan 3 jenis penerjemahan secara umum.
- Menjelaskan cara kerja penerjemahan dengan menggunakan mesin.
- Meminta mahasiswa mendiskusikan kelebihan dan kekurangan penerjemahan dengan mesin.
- Menjelaskan berbagai jenis penerjemahan oleh manusia.
- Mempraktekkan penerjemahan Audiovidual (AVT)
- Guru menjelaskan tentang penerjemahan dengan bantuan komputer.

Kegiatan Penutup

- Guru mempraktekkan penerjemahan dengan menggunakan komputer.

Kegiatan Tindak Lanjut

- Guru menugaskan mahasiswa untuk menerjemahkan dengan menggunakan komputer

Lembar Kegiatan

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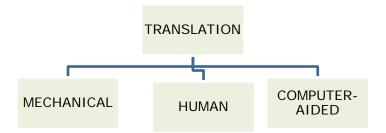
Bahan dan Alat

- Power poin, mesin penerjemah, komputer.

Uraian Materi

TYPES OF TRANSLATION

Some aspects should be paid attention in the translation process. Some of the aspects are historical aspects, types of translation, methods of translation, form of translation, and medium of translation. The historical aspects of the oral *vs.* written vs. mechanical translation need to be discussed. The historical role of TR puts impact on the development and growth of human culture (trade, preachers, military exchanges, diplomatic affairs, transfer of artefacts), civilisation and individual languages. Other aspects which is types (literary vs. non-literary), methods of oral translation (simultaneous vs. consecutive), form (oral, always non-literary vs. written, medium in which translation is performed (mechanical & computer-aided vs. human) should be considered.



MECHANICAL / MACHINE TRANSLATION (MT)

Machine translation (MT) is a procedure whereby a computer program analyses a source text and produces a target text without further human intervention. However, machine translation typically *does* involve human intervention, in the form of pre-editing and postediting. It is always written and non-literary and was well-known during 50's & 60's cold war between US and Russia. The assumption underlining this types of translation is:

- computer programmed to decode (SL) & encode (TL) !!!?
- equivalence between SL and TL (one-to-one correspondence)
- 1980-ies: initial success and promises (large investments projects)
- human TLR more efficient

In regard to texts (e.g., weather reports) with limited ranges of vocabulary and simple sentence structure, machine translation can deliver results that do not require much human intervention to be useful. Also, the use of a controlled language, combined with a machine-translation tool, will typically generate largely comprehensible translations (*AirSpeak*). Relying on machine translation exclusively ignores the fact that communication in human language is context-embedded and that it takes a person to comprehend the context of the original text with a reasonable degree of probability, such translations must be reviewed and edited by a human. Even purely human-generated translations are prone to error.

To date, machine translation — a major goal of natural-language processing — has met with limited success. Machine translation has been brought to a large public by tools available on the Internet, such as AltaVista's Babel Fish, Babylon, and StarDict, Systran, Trados. These tools produce a "gisting translation" — a rough translation that "gives the gist" of the source text. With proper terminology work, with preparation of the source text for machine translation (pre-editing), and with re-working of the machine translation by a professional human translator (post-editing), commercial machine-translation tools can produce useful results, especially if the machine-translation system is integrated with a translation-memory or globalization-management system.

MT is a sub-field of computational linguistics that investigates the use of computer software to translate text or speech from one natural language to another. At its basic level, MT performs simple substitution of words in one natural language for words in another. Using corpus techniques, more complex translations may be attempted, allowing for better

handling of differences in linguistic typology, phrase recognition, and translation of idioms, as well as the isolation of anomalies. Current machine translation software often allows for customisation *by domain* (filters: field, subject matter)

Current machine translation software often allows for customisation by profession (such as weather reports) to improve output by limiting the scope of allowable substitutions. It is particularly effective in domains where formal or formulaic language is used i.e. machine translation of **government and legal documents** more readily produces usable output than **conversation** or less standardised text.

Human Assisted Machine Translation (HAMT)

Improved output quality can also be achieved by human intervention, e.g. some systems are able to translate more accurately if the user has unambiguously identified which words in the text are <u>names</u>. With the assistance of these techniques, MT has proven useful as a tool to assist human translators, and in some cases can even produce output that can be used "as is". However, current systems are <u>unable</u> to produce output of the same quality as a human translator, particularly where the text to be translated uses casual language

Failure of MT

Machine translation failed in the following points:

- Computers are not human beings and the nature of translation and human language is not an algorithmic process:, esp related to polysemy (on the lexical level), connotations, pragmatics etc., and the fact that they are unable to account for changes in word order (syntax).
- In 90's in spite of taggers and parsers & semantic programs/ MT (translators) (whole blocks of language now algorithmically available for TR
- Unable to translate literary texts (esp. poetry)

Advantages of MT today

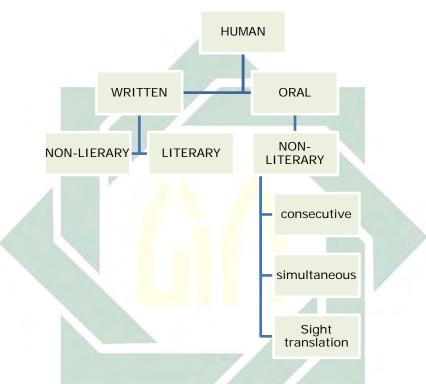
Some advantages of MT are as follows:

- It serves as pre-translation procedure (computer-aided TR)
- It functions as raw material for human refinement
- It can recognize voice automated transcripts of human speech
- It can be used to translate restricted texts: institutional, legal, specific technical (operational / maintenance) instructions; scientific abstracts, etc.
- It can function as TR tools (dictionaries, glossaries, lexical & textual databases, wordnet, www) corpus linguistics etc.: COBUILD, BNC, Brown, LOB, etc.

Significance of MT

Athough practically still unusable (except in restricted languages), MT is important for the theory of translation, for example, investigation of basic relationships in the process of translation, algorithmic rigour of MT (clear linguistic descriptions), investigation of cognitive processes and the process of human translation (brain), helping humans (speed) in the translation activity rather than in translation itself.

HUMAN TRANSLATION



It is very common and ever-present human activity. What is interesting in human translation (HT) is the nature of the process of translation, what happens in the translator's brain (*Think-aloud protocols, Translog*), assessment of the product of translation, and criticism to HT.

Audiovisual Translation (AVT)

It is an exciting new field in translation and it is a growing professional demand.. In this type of translation, the activities are

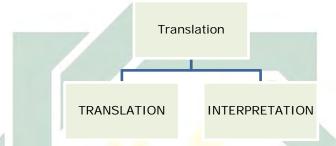
- dubbing and voice-over
- *surtitling* and *subtitling*

Audiovisual translation (AVT) - subtitling and dubbing is one of the commonest forms of translation encountered in everyday life in contemporary societies. Of the 8,108 hours of programming broadcast by the Finnish broadcasting company YLE in 1996, 48% consisted

of foreign-language programmes (Kontula, Larma and Petäinen 1997:52-53). The visibility of AVT is probably one reason why AVT also lends itself to easy and occasionally sharp criticism among viewers "subtitles offer the pretext for a linguistic game of 'spot the error'" for those viewers who have a command of both (Shochat and Stam 1985:46)

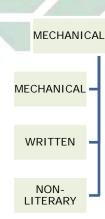
Internet sites devoted to listing subtitling gaffes, e,g, *Turun Sanomat* 5.7.1998. It is interesting that in a sense AVT has been a channel for venting ideas on linguistic purism for quite a long while. E.g.: an angry viewer had written to the editor complaining about the quality of a subtitling in a film (Paunonen 1996:549). He demanded that distributors should take action to improve the quality of translations, or else censorship should intervene.

Translation can also be differentiated from interpretation:

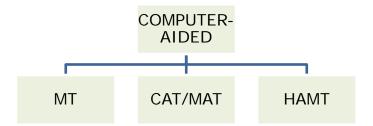


Interpretation

The intellectual activity of facilitating oral and sign-language communication, either simultaneously or consecutively, between two, or among three or more, speakers who neither speak nor sign the same source language. Functionally, *interpreting* and *interpretation* are the descriptive words for the activity. The interpreter's function is conveying every semantic element (tone and register) and every intention and feeling of the message that the source-language speaker is directing to the target-language listeners.



COMPUTER-ASSISTED TRANSLATION



Computer-assisted translation (CAT), also called computer-aided translation or machine-aided human translation (MAHT), is a form of translation wherein a human translator creates a target text with the assistance of a computer program. The **machine** supports a human **translator**. Computer-assisted translation can include standard dictionary and grammar software. The term, however, normally refers to a range of specialized programs available to the translator, including translation-memory, terminology-management, concordance, and alignment programs.

translation / interpretation

general specialized

General Translation/interpretation

The translation or interpretation of non-specific language that does not require any specialized vocabulary or knowledge. However, the best translators and interpreters read extensively in order to be up-to-date with current events and trends so that they are able to do their work to the best of their ability, having knowledge of what they might be asked to convert. Good translators and interpreters make an effort to read about whatever topic they are currently working on

Specialized Translation or interpretation

It refers to domains which require at the very least that the person be extremely well read in the domain. Training in the field (such as a college degree in the subject, or a specialized course in that type of translation or interpretation). Common types of specialized translation are financial translation and interpretation, legal translation and interpretation, literary translation, medical translation and interpretation, scientific translation and interpretation, and technical translation and interpretation.

Translating for legal equivalence

For legal and official purposes, evidentiary documents and other official documentation are usually required in the official language(s) of that jurisdiction. In some countries, it is a requirement for translations of such documents that a translator swear an oath to attest that it is the legal equivalent of the source text. Often, only translators of a special class are authorized to swear such oaths. In some cases, the translation is only accepted as a legal equivalent if it is accompanied by the original or a sworn or certified copy of it.

The procedure for translating to legal equivalence differs from country to country

- O South Africa the translator must be authorized by the High Court, and (s)he must use an original (or a sworn copy of an original) in his physical presence as his source text; the translator may only swear by his own translation; there is no requirement for an additional witness (such as a notary) to attest to the authenticity of the translation.
- o Croatia: registered by the court; formal qualifications and exam
- o In the case of Mexico, some local instances, such as the High Superior Court of Justice, establish that a written and oral examination should be taken for a translator to be recognized as an expert or "sworn" / "certified" translator (this kind of translator does not swear before the court to be authorized

Types of CA

	TERM LEVEL	SEGMENT LEVEL
BEFORE TRANSLATION	Term candidate extraction Terminology research	New text segmentation, previous source- target text alignment, and indexing
DURING TRANSLATION	Automatic terminology lookup	Translation memory lookup Machine translation
AFTER TRANSLATION	 Terminology consistency check and non- allowed terminology check 	Missing segment detection and format and grammar checks

1. Infrastructure.

The infrastructure for a translation environment is not necessarily translation-specific, but the importance of infrastructure becomes even more important in multilingual situations. Elements of the infrastructure need to be as integrated as possible, both among themselves and with the actual translation process. The elements of the infrastructure are: document creation/management system, terminology database, telecommunications (intranet/Internet, e-mail, ftp, web browsing, etc.)

2. Term-level before translation:

Term candidate extraction and terminology research. Term candidate extraction and terminology research are used to determine what words might be candidates for inclusion in a term base. After a source language term is identified, by candidate extraction or some other process, terminology research is needed to find an appropriate term in the target language to designate the concept. Terminology research can draw on many resources, including the internet and multilingual text databases, as an example, the term candidate extraction goes beyond what a spell checker can do by identifying candidates for new multi-word terms. If we assume that the sentences in the bitext on the next page were part of a large text, and that *thermal layer* were not already in the termbase an extraction tool should propose it as a candidate term, even if both *thermal* and *layer* were already in the termbase as individual words.

3. Term-level during translation

Automatic terminology lookup could be thought of as the term level equivalent of machine translation. For example, in the bitext on the next page the words *thermocline* and *thermal layer* might be considered terms that should always be translated consistently. Automatic terminology lookup would display the preferred target language term (*gradiente térmico* and *capa térmica* in these cases) without the translator having to look the terms up manually. As each segment of source receives the focus, preferred target language terms are displayed and the human translator can quickly incorporate them into the target text without risk of misspelling. Automatic terminology lookup supports terminological consistency for all text types.

4. Term-level after translation

Terminology consistency check and non-allowed terminology check. Terminology consistency checkers verify consistent use of terminology after a translation has been completed; i.e., they make sure that each term is translated consistently, wherever it occurs. For example, if the preferred term for *thermocline* is *gradiente térmico* and a human translator, for whatever reason, returns *termoclino*, a terminology consistency checker would detect this inconsistent use and flag the term for human attention. Non-allowed terminology checkers flag terms which are not allowed (as in the case of deprecated terms) and bring them to the attention of a human.

5. Segment-level before translation

New text segmentation, previous source-target text alignment, and indexing. The preparation of an *aligned*, *indexed* source-target bitext is vital for the correct functioning of

translation memory tools if previously translated text is to be *leveraged* (re-used). Indexed bitexts are also useful for terminology research.

6. Segment-level during translation

Translation memory look-up and machine translation. Automatic translation memory (tm) lookup applies primarily to revisions of previously translated texts and requires an indexed bi-text to function. TM lookup compares new versions of texts with the tm database and automatically recalls those segments which have not changed significantly, allowing them to be leveraged. For example, if the third sentence above were *completely rewritten* but the surrounding sentences were unchanged, tm lookup could process the text and automatically place retrieved translations of the unchanged sentences in the output file and return the changed sentence to the translator who could supply a translation.

For minor revisions of previously translated documents, tm lookup can provide enormous productivity increases. Machine translation takes a source text and *algorithmically processes* it to return a translation in the target language. Machine translation *parses* a sentence of source text, identifying words and relationships, selects target language terms, arranges those words in target language word order and inflects them. MT typically is used for controlled language texts from a *narrow domain* and requires some post-editing where publication quality output is required. MT systems often allow users to modify their dictionaries.

7. Segment-level after translation

Missing segment detection and format and grammar checks. They check for missing segments, correct grammar, and correct retention of formatting. For example, if the following translation of the English passage in the bitext were received from a translator, a missing segment detection tool would let the user know that something was missing (the second sentence):

8. Translation workflow and billing management.

While work-flow management is not directly part of translation, but it is extremely important for tracking the progress of translation projects. Workflow management tools keep track of the location of outsourced translations and their due dates, text modifications, translation priorities, revision dates. The larger the text and the more texts in process, the more important these features become since the logistics of dealing with all the variables which may influence a project are compounded with size. Billing management also becomes increasingly important as the size of projects increases. Ideally both parts of this function should be integrated with one another.

Literary Translation

In multilingual countries such as Canada, translation of literary works (novels, short stories, plays, poems, etc.) is often considered a literary pursuit in its own right. Figures such as Sheila Fischman, Robert Dickson and Linda Gaboriau are notable in Canadian literature *specifically* as translators, and the Governor General's Awards present prizes for the year's best English-to-French and French-to-English literary translations. Writers such as Tadeusz Boy-Żeleński, Vladimir Nabokov, Jorge Luis Borges and Vasily Zhukovsky, Miličević, Kaštelan have also made a name for themselves as literary translators.

Poetry is considered by many the most difficult genre to translate, given the difficulty in rendering both the form and the content in the target language. In his influential 1959 paper "On Linguistic Aspects of Translation," the Russian-born linguist and semiotician Roman Jakobson went so far as to declare that "poetry by definition [was] untranslatable." In 1974 the American poet James Merrill wrote a poem, "Lost in Translation," which in part explores this. The question was also considered in Douglas Hofstadter's 1997 book, *Le Ton beau de Marot*.

Translation of sung texts — sometimes called "singing translation" — is closely linked to translation of poetry because most vocal music, at least in the Western tradition, is set to verse, especially verse in regular patterns with rhyme. (Since the late 19th century, musical setting of prose and free verse has also been practiced in some art music, though popular music tends to remain conservative in its retention of stanzaic forms with or without refrains.) A rudimentary example of translating poetry for singing is church hymns, such as the German chorales translated into English by Catherine Winkworth. Translation of *sung texts* is generally much more restrictive than translation of poetry, because in the former there is little or no freedom to choose between a versified translation and a translation that dispenses with verse structure.

One might modify or omit rhyme in a singing translation, but the assignment of syllables to specific notes in the original musical setting places great challenges on the translator. There is the option in prose, less so in verse, of adding or deleting a syllable here and there by subdividing or combining notes, respectively, but even with prose the process is nevertheless almost like strict verse translation because of the need to stick as closely as possible to the original prosody.

Other considerations in writing a singing translation include repetition of words and phrases, the placement of rests and/or punctuation, the quality of vowels sung on high notes, and rhythmic features of the vocal line that may be more natural to the original language than to the target language. While the singing of *translated* texts has been common for centuries, it is less necessary when a written translation is provided in some form to the listener, for instance, as an insert in a concert program or as projected titles in a performance hall or visual medium.

PAKET 5 SEPUTAR MASALAH TATA BAHASA DAN KOSA KATA DALAM PENERJEMAHAN

Pendahuluan

Paket ini membahas tata cara penerjemahan dengan memfokuskan perhatian pada aspek tata bahasa dan kosa kata. Dalam dua bahasa yang memiliki susunan tata bahasa dan kosa kata yang berbeda, maka proses penerjemahannya akan mengakibatkan adanya *translation loss* dalam hal tata bahasa maupun kosa katanya. Paket ini memberi bekal kepada mahasiswa agar translation loss tersebut bisa diminimalisir ataupun dihindari sebisa mungkin.

Dalam paket ini, selain menjelaskan kepada mahasiswa tentang tata bahasa dan kosa kata, *translation loss* dalam kedua hal tersebut, dosen juga memberikan latihan penerjemahan yang melibatkan unsur tata bahasa dan kosa kata. Dengan latihan ini, pemahaman mahasiswa tentang aspek yang sedang dibahas menjadi semakin jelas.

Penjelasan dosen dalam paket inidiberikan dengan menggunakan power point dan juga papan tulis. Agar penjelasan dapat dipahami oleh siswa dengan mudah, dosen perlu menyiapkan contoh-contoh penerjemahan dari bahasa Inggris ke bahasa Indonesia ataupun sebaliknya yang menekankan unsur tata bahasa dan kosa katanya.

Rencana Pelaksanaan Perkuliahan Kompetensi Dasar

- Mahasiswa melakukan berbagai penyesuaian dalam penerjemahan sesuai dengan isu 'grammatical' dan 'lexical' dalam penerjemahan teks.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan berbagai isu *grammatical* dalam penerjemahan.
- Menyebutkan berbagai isu *lexical* dalam penerjemahan.
- Mengerjakan latihan dalam menerjemahkan dengan melakukan penyesuaian secara *grammatical* dan *lexical*.

Waktu

2 x 50 menit

Materi Pokok:

- Grammatical Issues in Translating Texts
- Lexical Issues in Translating Texts

Kegiatan Perkuliahan

Kegiatan Awal

- Apersepsi

Kegiatan Inti

- Membagi siswa dalam 4 kelompok.
- Menugaskan siswa untuk melakukan *jigsaw reading: grammatical & lexical issues* (Hervey et.al), *grammatical equivalence* (Rahmadie et.al), *lexical equivalence* (Rahmadie et.al), dan *grammatical adjustment* (Rahmadie et.al).

Kegiatan Penutup

- Memberikan kesimpulan

Kegiatan Tindak Lanjut

- Memberikan latihan kepada mahasiswa.

Lembar Kegiatan

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Bahan dan Alat

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Uraian Materi

GRAMMATICAL AND LEXICAL ISSUES IN TRANSLATION

The level of textual variables considered in this chapter is the **grammatical level**. It is useful to divide the contents of this level into two areas: first, grammatical arrangement of meaningful linguistic units into larger units (complex words and syntactic constructions); second, the actual meaningful linguistic units that figure in constructions (in particular, words).

A great deal of the explicit literal meaning of a text is carried by the configuration of words and phrases. Therefore part of interpreting any text consists in construing the literal meaning conveyed by its grammatical structure. Furthermore, a TT has normally to be constructed by putting words into meaningful grammatical configurations according to the conventions and structures of the TL, and using the lexical means available in the TL. Consequently, translators can never ignore the level of grammatical variables in either the ST or the TT. Let us look at the question of grammatical arrangement first.

GRAMMATICAL ARRANGEMENT

Under this heading we subsume two main types of grammatical structure: first, the patterns by which complex and compound words are formed—that is, affixation/inflection, compounding and word-derivation; second, the successive patterns whereby words are linked to

form phrases, and phrases can be linked to form yet more complex phrases. It is important to remember that these structural patterns differ from language to language.

In fact, much of what one might be tempted to call the 'ethos' of a typical German, French, or classical Chinese text is simply a reflection of preponderant grammatical structures specific to these languages. Thus, to take an obvious example, the potential for complex word-formations such as 'Autobahnbrücke' or 'Ungeziefervertilgungsanstalt' is typical of German, and is often absent in other languages. This implies that, for example, a translator into English cannot in principle replicate 'Autobahnbrücke' as a compound word, but must resort to syntactic means, probably using the complex phrase 'motorway bridge', or perhaps 'bridge over the motorway'. A similar solution would apply to 'Ungeziefervertilgungsanstalt', probably best rendered by the phrase 'pest control office'. While there is a notable tendency for English (under American influence) to move closer to German in the formation of compound words, such as 'failsafe', 'foolproof', 'roadblock', or 'childcare', a large proportion of German compound words can only be rendered syntactically.

The extent to which grammatical differences between languages can cause major translation loss is dramatically illustrated from 'exotic' languages, for instance from a comparison of English with Chinese. In a normal predicative phrase in Chinese, there are three particularly troublesome grammatical features. First, neither subject nor object need be explicitly singular or plural. Second, there is no definite or indefinite article for either subject or object. Third, there may be no indication of a tense or mood for the predicate. Since all these features are obligatorily present in predicative phrases in English, the Chinese phrase 'rén mai shu' (interlineally rendered as 'man buy book') has no exact literal counterpart in English, but has to be rendered, according to what is most plausible in the context, as one of the following combinations:

men	buy(s)	books
a man	is/are buying	a book
the man	will buy	the book
the men	will be buying	the books
some men	bought	some books
Man	were/was buying	
	have/has bought	

Because English syntax is so different from Chinese, the phrase 'rén shu' can only be translated if one explicitly specifies in the TT certain details not expressed in the ST—that is, at the cost of considerable, but inevitable, translation loss. Wherever the grammatical structures of the ST cannot be matched by analogous structures in the TT, the translator is faced with the prospect of major translation losses. The problems that may be caused by this are not necessarily

serious, but they are complex and many, which means that we can only touch on them briefly here.

The need for expansion in a TT is one of the commonest of these problems. For example, the simple everyday term 'kolkhoz' in Russian may have to be rendered in English by the expansion 'state-owned cooperative farm'. This is an obvious case of translation loss, a neat and compact piece of ST corresponding to a relatively complex and long-winded TT. What may be less obvious is that the converse case of rendering a complex ST word by a simple word in the TT, or a complex ST phrase by a single word, is just as much a translation loss, because the grammatical proportions of the ST are not adhered to in the TT. For example, translating Indonesian 'haji' by 'trip', 'sholat' by 'prayer' or English 'curd cheese' by German 'Quark', both entail translation loss. These examples show how, as a rule, *semantic* considerations override considerations of *grammatical* translation loss, priority being given almost automatically to the *mot juste* and to constructing grammatically well-formed TL sentences.

Nevertheless, translators should be aware of grammatical differences between SL and TL, and aware of them as potential sources of translation loss, for there are exceptions to the 'rule' mentioned above, namely STs with salient textual properties manifestly resulting from the manipulation of grammatical structure. Take, for example, this opening sentence from a business letter in English:

We acknowledge receipt of your letter of 6 April. This is a more likely formula than 'We have received the letter you sent on 6 April' or 'Thank you for the letter you sent on 6 April'. In putting the sentence into German, the translator should not aim at the simplest, most everyday grammatical structure capable of rendering the literal message of the ST, but should take into consideration the respective effects of 'formality' required in English and German business letters: Wir bestätigen hiermit den Eingang Ihres Schreibens vom 6. April. This is more likely in formal German business letters than, say, 'Wir bestätigen hiermit, daß wir Ihren Brief vom 6. April erhalten haben', let alone 'Ihr Brief vom 6. April ist angekommen'.

As this example shows, a great deal depends on nuances within the particular TL genre. Grammatical structure may assume particular importance in literary translation. A prestigious author's hallmark may partly consist in characteristic grammatical structuring. For example, Voltaire's narrative style is noted for the streamlining of his syntax, Thomas Mann's for its extreme syntactic complexity.

Thomas Mann's intricate elaboration of syntactic structure typically contains numerous co-ordinated phrases, as well as layers of phrases embedded in phrases. To reduce it to a series of small, easily digestible English sentences would be possible, but inappropriate; the resulting TT would fail to convey the feel of Thomas Mann's style to TL readers. The following version is just such a failure:

Sometimes he would sit on a park bench as the sun set behind Venice. There he would watch Tadzio disporting himself at playing ball on the rolled gravel. Tadzio was clad in white

and wore a brightly coloured sash. Yet it was not Tadzio he saw, but Hyacinthus, who had to die because two gods loved him.

There is another reason why translators must keep a close eye on grammatical structure—contrasts and recurrences in syntactic patterning can be used as devices creating special textual effects. A simple example is seen in the well-known children's rhyme about magpies:

One for sorrow,
Two for joy,
Three for a girl,
Four for a boy,
Five for silver,
Six for gold,
Seven for a secret that's never been told.

To translate this rhyme into another language, one would have to give careful consideration to the grammatical patterning as schematized above, because the loss of its effects would deprive the text of much of its point—in effect, the structural scheme would be the basis for formulating a TT. Much less blatantly playful texts, such as rhetorical speeches, may make similar use of devices based on syntactic patterns of contrast and recurrence. In such cases, it would be a serious stylistic error not to recognize the textual importance of these grammatical devices, and a potentially serious translation loss not to try to reconstruct them in the TT. There are also literary texts that amount to a kind of virtuoso performance in syntactic density and complexity; this is a major consideration in translating the Andersch text

WORDS

For reasons of educational bias (for instance, the paramount use that students make of dictionaries and lexically arranged encyclopaedias), people are far more directly aware of individual words than of other units and structures of language. In particular, mentioning 'meaning' or the semantic properties of languages (and therefore also of texts) tends to evoke first and foremost the level of individual words. Yet meanings are certainly not exclusively concentrated in words individually listed in isolation in dictionaries.

Any text shows that the combination of words (and their use in contexts) creates meanings that they do notpossess in isolation, and even meanings that are not wholly predictable from the literal senses of the words combined. As our multi-level approach to textual variables indicates, lexical translation losses (such as want of an exact translation for a particular word) are just one kind of translation loss among many. There is no *apriori* reason, as long as the overall sense of the ST is successfully conveyed by the TT, why they should be given a heavier weighting than other kinds of translation loss. In fact, communicative translation is often more

important than word-for-word correspondences. For instance, 'man kann nie wissen' can be plausibly translated in most modern contexts as 'you never can tell', not as 'one can never know'; even then, the choice of 'you' rather than 'one', 'a body', or even 'a girl' would be entirely a matter of context.

Lexical translation losses, then, are no more avoidable than other kinds of translation loss. Exact synonymy between SL and TL words is the exception rather than the rule, and problems arising from this should be neither maximized nor minimized, but treated on a par with other translation losses that affect the overall meaning of the TT. Comparing the lexical meanings of words across languages underlines the fact that lexical translation losses are as likely to result from 'particularization' (where the TT word has a narrower meaning than the ST word) as from 'generalization' (where the TT has a wider meaning than the ST word). So, for example, translating, in a given context, German 'geistig' as 'spiritual', rather than as 'mental' or 'intellectual', is an inevitable particularization, because one has to choose one of these three TL words, but each has a narrower range of reference than German 'geistig'. Conversely, translating 'er hat 'nen Revolver!' as 'he's got a gun!' is a case of generalization, because 'gun' can also mean 'Pistole', 'Gewehr' and 'Kanone'—that is, it has a wider range of reference than 'Revolver'.

The translation problems arising from particularization and generalization are very common. Another reason why, in ordinary language, no TL word is ever likely to replicate precisely the 'meaning' of a given SL word is that, in each language, words form idiosyncratic associations with sets of other words. Such associations may hold by virtue of the forms of words, as in the homonymic association between 'crane' (bird) and 'crane' (machine); or by virtue of the literal meanings of the words, as with the associations of relative value in the series 'gold', 'silver' and 'bronze'; or by virtue of culture-bound prejudices and assumptions, as in the association of 'law and order' (or 'brutality') with 'police'. The exact associative overtones of words in the overall context of a ST are often difficult enough to pinpoint, but it is even more difficult, if not impossible, to find TL words that will, over and above conveying an appropriate literal meaning, also produce exactly the right associative overtones in the context of the TT.

This is another source of lexical translation loss, and another potential dilemma between choosing literal meaning at the expense of associative overtones, or vice versa. Series of words can be distributed in contrastive and recurrent patterns that signal or reinforce the thematic development of the text. In the rhyme about magpies on pp. 56–7, there are a number of examples of the patterned use of lexical sets over an entire text.

All words with the same consonantal root are perceived in Hebrew as belonging to a single associative set. (This is mainly because of the system of writing, in which vocalic fillers may be omitted.) There is therefore a strongly bonded associative lexical set based on the 'X-Z-R' root, members of which may form a word system distributed over a text in a way that reinforces the theme and message of the text.

PAKET 6

HUBUNGAN DALAM KALIMAT, ANTAR KALIMAT DAN ANTAR TEKS DALAM PROSES PENERJEMAHAN

Pendahuluan

Paket ini membahas tiga level dalam variabel teks dalam proses penerjemahan. Ketiga level tersebut adalah *the sentential level, the discourse level* dan *the intertextual level*. Ini merupakan hal yang lebih tinggi tingkatannya setelah mempertimbangkan *grammatical level*. Kalimat merupakan bagian kebahasaan yang terkecil yang lengkap dan cukup untuk keperluan komunikasi. Level berikutnya adalah *the discourse level* yang merupakan satu tingkatan di atas *the sentential level*. Level wacana memperhatikan piranti kohesi dan koherensi. Tingkatan terakhir adalah *the intertextual level* yaitu hubungan antara satu teks dengan teks lain.

Pada paket ini mahasiswa selain memahami teori tentang variable teks yang terdiri dari tiga tingkatan, merekajuga akan berlatih menerjemahkan dengan melibatkan ketiga tingkatan di atas. Dengan berlatih, ketrampilan mahasiswa dalam menerjemahkan akan semakin terasah.

Untuk membuat aktifitas pembelajaran lebih menarik, kegiatan pembelajaran dimulai dengan *board race*. Kemudian dosen menjelaskan tentang ketiga tingkatan tersebut dan menjelaskan tentang *Social Formula*. Terakhir, mahasiswa mengerjakan latihan yang diberikan oleh dosen.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

Mahasiswa mengaplikasikan pengetahuan tentang 'sentence marker,' 'discourse marker' dan 'intertextual marker' untuk menerjemahkan teks dalam berbagai level (the sentential level, the discourse level and the intertextual level) dengan baik.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan berbagai sentence marker, discourse marker dan intertextual marker.
- Menerjemahkan teks dalam berbagai level dengan baik.

Waktu

2 x 50 menit

Materi Pokok:

- Sentential Issues in Translation
- Inter-Sentential Issues in Translation
- Intertextual Issues in Translation

Kegiatan Perkuliahan

Kegiatan Awal

- Membagi siswa dalam 3 kelompok dan meminta mereka untuk melakukan *boardrace* (*sentence marker*, *discourse marker* dan *intertextual marker*).

Kegiatan Inti

- Memberikan penjelasan tentang *Sentential, Inter-sentential and Intertextual Issues* dan memberi contoh cara menerjemahkannya.
- Menjelaskan materi tentang 'Social Formula.'
- Meminta siswa untuk mengerjakan latihan berkaitan dengan penerjemahan teks terkait.

Kegiatan Penutup

- Dosen meminta siswa untuk menyimpulkan apa yang telah mereka pelajari pada sesi tersebut.

Kegiatan Tindak Lanjut

- Guru menugaskan mahasiswa untuk mengerjakan pekerjaan rumah.

Lembar Kegiatan

-

Bahan dan Alat

- Power point dan bahan latihan penerjemahan.

Uraian Materi

SENTENTIAL, INTER-SENTENTIAL AND INTERTEXTUAL ISSUES IN TRANSLATING

There will be three levels of textual variables considered in this chapter: the sentential level, the discourse level and the intertextual level. These levels, which are successively higher in the hierarchy of levels will complete our discussion of textual variables.

THE SENTENTIAL LEVEL

The next higher level of textual variables above the grammatical level is the **sentential level**, on which sentences are considered. By 'sentence' we mean a particular type of linguistic unit that is a complete, selfcontained and ready-made vehicle for actual communication: nothing more needs to be added to it before it can be uttered in concrete situations. So, for example, the starter's one-word command 'Go!' or the exclamation 'What bliss!' are sentences. Words and phrases are mere abstractions from sentences, abstractions stripped of practical communicative purpose, intonation and other features that make sentences genuine vehicles of linguistic utterance.

For the nature of the textual variables on the sentential level to be grasped, a distinction must be drawn between spoken and written texts, since spoken languages and written languages differ sharply on this level. A spoken text counts on the sentential level as a sequence of sentences, each with a built-in communicative purpose conveyed by one or more such features as *intonation* (for example, the rising pitch that signals a question in English and German); sequential focus (for example, the word order of 'Him I don't like', which shifts the emphasis on to the object of the sentence); or illocutionary particles (for example, the colloquial German question-forming particle 'gell?', or the particle 'leider', which has the force of qualifying a statement as an expression of regret— in other words, an illocutionary particle tells the listener how to take an utterance). These features do not fit into syntax proper; their function, and 'meaning', consists in marking sentences for particular communicative purposes, and is quite different from the function of syntactic units.

As we know, a number of different sentences, marked for different purposes, can be created purely through intonation:

'The salt' (with falling intonation: *statement*)

'The salt' (with rising intonation: question)

'The salt' (with fall-rise intonation: *emphatic query*)

'The salt' (with high, level intonation: *command*)

Similar effects can be achieved by a combination of intonation and other features with a sentential function:

'That's the salt' (falling intonation: statement)

'Surely that's the salt' (illocutionary particle+fall-rise intonation: question)

'Is that the salt' (inverted sequence+fall-rise intonation: *question*)

'That's the salt, isn't it' (fall-rise intonation+illocutionary particle: question)

'The salt, please' (falling intonation+illocutionary particle: request)

'The salt, damn it' (fall-rise intonation+illocutionary particle: *peremptory command*). The breakdown of a spoken text to its constituent sentences, as indicated by intonation contours, can be vitally important in determining its impact in terms of practical communication. Compare for instance:

'Yes, please pass the salt' (with a single-sentence intonation)

'Yes. Please pass the salt' (with a fall and a pause after 'yes')

'Yes, please. Pass the salt' (with a rise on 'please' followed by a pause)

'Yes. Please. Pass the salt' (uttered as three sentences)

As these examples suggest, the sentential level of oral languages is extremely rich, with fine shades of intonation distinguishing sentences with subtly different nuances. A lot of these refinements tend to disappear in written texts, as a result of the relatively impoverished sentential level in writing systems. Notably, the only ways of conveying intonation in writing are punctuation and typography, which offer far fewer alternatives than the rich nuances of speech.

Failing that, the writer has to fall back on explicit information about how particular sentences are spoken, by adding such comments as 'she exclaimed in surprise', 'she said angrily', and so on.

In translating both oral and written texts, then, the sentential level of language demands particular care, so that important nuances of meaning are not missed. Fortunately, sequential focus and illocutionary particles can be represented in written texts, but they are often problematic all the same. For instance, the impact of 'mal' as an illocutionary particle in 'Kommen Sie mal herein' is not easily rendered in a written English TT: the translator must choose from various alternatives including 'Come *in*', 'Come on in', 'Come in a moment/minute' and 'Just come in, won't you?' Even more difficult is how to convey the intonational nuancing of a TT sentence like 'It makes no difference to me', depending on which it is meant to render.

The frequent use of a wide variety of illocutionary particles is particularly characteristic of German; most of these particles, as for example 'doch', 'aber', 'mal', or 'auch', have no exact English counterparts and are a source of considerable difficulties in translation. There are also differences between English, German and French punctuation, for instance in the use of colons and semi-colons.

Sentence markers are capable of self-conscious, patterned uses as devices contributing to the thematic development of the overall text in which they are distributed. For instance, a dialogue containing persistent recurrences of sentential 'Well...um' may highlight the tentativeness and uncertainty typical of a particular character in a novel or play. Recurrences of 'innit, eh?', or German 'was?' (potential features of sociolect or social register, may have a similar function in the characterization of another protagonist. Or a philosophical argument may be constructed by the regular textual alternation of question and answer. In less obvious cases than these, the progression of a textual theme may be supported or underlined by a patterned progression between sentence types. This can be an effective dramatic device in an introspective monologue or soliloguy.

Clearly, where the translator finds a correlation in the ST between thematic motifs and patterned use of sentential features, the features are probably not accidental or incidental to the meaning, but devices instrumental in creating it. In such cases, it is more or less incumbent on the translator to use appropriate sentential features of the TL as devices enhancing the theme in the TT. Not to do so would be to court unacceptable translation loss.

THE DISCOURSE LEVEL

We now move up one step, to the **discourse level**. The textual variables considered here are the features that distinguish a cohesive and coherent textual flow from a random sequence of unrelated sentences. This level is concerned both with relations between sentences and with relations between larger units: paragraphs, stanzas, chapters, volumes, and so on. Looking at individual sentences in discourse reveals that they often contain 'markers' signalling how

sentences relate to one another, markers whose main role is to give a text a transparent intersentential organization.

As for the larger units of texts mentioned earlier, there are, in written texts at least, some very obvious textual variables whose function is to form parts of a text into clearly recognizable units, and to indicate something about how they are interrelated. Devices like titles, paragraphs, sub-headings, cross-references, and so on are typical examples. While such devices may often cause no problems in translating, they may on occasion be subject to cross-cultural differences; translators are well advised not to take them too much for granted.

Cogency

The degree to which a text hangs together is known as its **cogency**. The considerable recent research into what it is that makes texts cogent suggests that there may be tacit, yet to some extent conventional, strategies and constraints that regulate cogency. It also suggests that, in so far as they can be isolated, these strategies and constraints are specific to textual genres and vary from culture to culture. This would indicate that rational discourse is not a universal concept identical for all language-users in all communities, but a culture-specific and context-specific concept. Assuming this to be the case, translators must be aware of two things.

First, the SL may have different standards of cogency from the TL. Second, what counts for normal, rational cogency in texts of a certain type in one culture may give the appearance of lack of cogency or excessive fussiness to members of another culture, so that a TT that reproduced point-for-point the discourse structure of the ST, and did not reorganize it in the light of the TL, might appear stilted, poorly organized or over-marked to a TL audience. So, for instance, it is more common in German than in English for texts to be explicitly structured by punctuation and by the use of connectives ('also', 'auch', 'denn', 'zwar', 'trotzdem', and so on) that signpost the logical relationships between sentences. Consequently, an English TT that uses explicit connectives to reproduce all those found in a German ST is likely to seem tediously over-marked in discourse structure, and therefore stilted, pedantic, or patronizing.

Cohesion and coherence

Halliday and Hasan (1976) make a useful distinction between two aspects of cogency in discourse: cohesion and coherence. **Cohesion** refers to the transparent linking of sentences (and larger sections of texts) by the use of explicit discourse connectives like 'then', 'so', 'however', and so on. If correctly used, these act as 'signposts' in following the thread of discourse running through the text. Discourse connectives need careful attention in translating, not just because they are more liberally used in some languages than in others, but because they can be *faux amis* (for instance, 'auch', often wrongly rendered as 'too' where the appropriate rendering would be 'even').

As the example of going down to the kitchen suggested, another common way of signalling explicit cohesion is to use anaphora. It is clear from that example that not using

anaphora can make for an absurdly stilted, disjointed text. However, rules of anaphora differ from language to language. This implies that translators should follow the anaphoric norms of the TL, rather than slavishly reproducing ST anaphora.

Coherence is a more difficult concept than cohesion, because it is, by definition, not explicitly marked in a text, but is rather a question of tacit thematic development running through the text. Coherence is best illustrated by contrast with cohesion. Here, first, is an example of a *cohesive* text (units responsible for the explicit cohesion are italicized: The oneness of the human species does not demand the arbitrary reduction of diversity to unity; *it* only *demands* that it should be possible to pass from one particularity to another, *and that* no effort should be spared in order to elaborate a common language in which each *particularity* can be adequately described. If we systematically strip this text of all the units on which its explicitly marked cohesion rests, the resultant text, while no longer explicitly cohesive, remains nevertheless *coherent* in terms of its thematic development:

The oneness of the human species does not demand the arbitrary reduction of diversity to unity. All that is necessary is that it should be possible to pass from one particularity to another. No effort should be spared in order to elaborate a common language in which each individual experience can be adequately described. While coherence is clearly culture-specific in some respects, it may also vary significantly according to subject matter or textual genre. The coherence of a TT has, by and large, to be judged in TL terms, and must not be ignored by the translator.

THE INTERTEXTUAL LEVEL

The topmost level of textual variables is the **intertextual level:** the level of external relations between a particular text and other texts within a given culture. No text exists in total isolation from other texts. Even an extremely innovative text cannot fail to form part of an overall body of literature by which the impact and originality of individual texts is coloured and defined. The originality of Joyce's *Ulysses*, for instance, is measured and defined by reference to a whole body of literature from Homer onwards, including the most unoriginal of works.

The inevitable relationship any text bears to its neighbours in the SL culture can cause translators notable problems. If the ST is an utterly 'average' specimen of an established SL genre, the translator may feel obliged to produce a similarly unoriginal TT. Formulating a TT that is as unoriginal in the TL as the ST is in the SL has its own difficulties, obliging the translator to identify a TL genre that closely matches the genre of the ST. Such matching is, at best, approximate, and may sometimes be unattainable. The same is true, *a fortiori*, of STs that are predominantly original. For instance, in the context of translating Scottish lyrical poetry into German, Brentano may be as close a German counterpart to Burns as any, but in terms of current prestige and common knowledge, a better counterpart would be Heine. Conversely, there seem to be no immediately identifiable poetic and musical counterparts to Brecht's operas in English—certainly none that enjoy the same renown.

If the ST is stylistically innovative, it may be appropriate, where circumstances permit, to formulate a TT that is just as innovative in the TL. Alternatively, it may be necessary to allow the originality of the ST to be lost in translation, for example in the case of technical or scientific texts, where the subject matter and thematic content outweigh considerations of style. There are, however, academic texts (Husserl's writings, for instance) where the style and the thematic content together form an indissoluble whole. In such cases, translation cannot do full justice to the ST without trying to re-create the innovative nature of the ST.

Whatever the text, these are all matters for strategic evaluation and decision by the translator. Another significant mode of intertextuality is imitation. An entire text may be designed specifically as an imitation of another text or texts, as in pastiche or parody. Alternatively, sections of a text may deliberately imitate different texts or genres— an example is David Lodge's *The British Museum is Falling Down*, in which each chapter parodies a different author. Here the overall effect is of a text contrived as a mixture of styles that recall the various genres from which they are copied.

This aspect of intertextuality has to be borne in mind, because there are STs that can only be fully appreciated if one is aware that they use the device of imitating other texts or genres. Furthermore, to recreate this device in the TT, the translator must be familiar with target culture genres, and have the skill to imitate them.

PAKET 7 ASPEK BUDAYA DALAM PENERJEMAHAN

Pendahuluan

Pembahasan tentang isu budaya dalam proses penerjemahan dalam bab ini dibagi dalam dua bagian. Bagian pertama membahas isu-isu umum yang terkait dengan kenyataan bahwa proses penerjemahan tidak hanya merupakan proses transfer informasi antar bahasa, namun juga transfer antar budaya. Bagian kedua membahas hal-hal yang lebih teknis terkait dengan cara agar dalam penerjemahan kita tidak kehilangan makna dari ekspresi dalam bahasa satu ke bahasa lainnya.

Dalam paket ini, mahasiswa akan membahasa tentang cultural transposition yang meliputi cara menerjemahkan nama, pembahasan tentang eksotisme, cultural transplantation, dan juga *cultural borrowing*. Dalam menerjemahkan nama, ada dua alternatif yang bisa dipilih. Yang pertama, nama diambil apa adanya tanpa perubahan. Yang kedua nama diubah untuk menyesuaikan dengan simbol bunyi dalam bahasa sasaran. Terkait dengan eksotisme, penerjemah senantiasa menggunakan fitur-fitur bahasa sumber tanpa banyak melakukan adaptasi ke dalam bahasa sasaran. *Cultural transplantation* adalah kebalikan dari eksotisme. Penerjemah dalam hal ini seakan-akan menulis sendiri karya terjemahannya; sulit dikenali bahwa karya tersebut adalah karya terjemahan. Berkaitan dengan *cultural borrowing*, biasanya penerjemah mengambil istilah dari bahasa aslinya karena kesulitan menemukan makna yang setara dalam bahasa target.

Dalam pembahasa ini, media embelajaran berupa power point sangat perlu untuk dibuat untuk menyajikan contoh-contoh dari masing-masing isu terkait dengan masalah budaya. Semakin banyak contoh yang dihadirkan untuk mahasiswa, semakin mudah-mereka memahami istilah-istilah tersebut.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

- Mahasiswa menyebutkan berbagai isu budaya dalam penerjemahan.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menjelaskan berbagai isu budaya dalam penerjemahan.
- Menjelaskan makna *cultural transposition*, eksotisme, *cultural transplantation*, dan juga *cultural borrowing*.

Waktu

 2×50 menit

Materi Pokok:

- Berbagai isu budaya dalam proses penerjemahan.
- Berbagai istilah dalam penerjemahan antara bahasa dan budaya.

Kegiatan Perkuliahan

Kegiatan Awal

- Board game: menerjemahkan beberapa kata yang mengandung unsur budaya.

Kegiatan Inti

- Menjelaskan tentang isu-isu budaya dalam penerjemahan (*cultural transposition, compromise, compensation*).
- Membagi siswa dalam tiga kelompok dan siswa melaksanakan jigsaw reading (*abduction*, *induction*, *deduction*).

Kegiatan Penutup

- Guru menyimpulkan pembahasa pada sesi itu.

Kegiatan Tindak Lanjut

- Mahasiswa diberi latihan menerjemahkan teks yang mengharuskan mereka berpikir tentang isu budaya dalam penerjemahan.

Lembar Kegiatan

Bahan dan Alat

- Power point

Uraian Materi

CULTURAL ISSUES IN TRANSLATION

The first part of this chapter brings together, under a single heading, a number of issues directly connected with the fact that translation proper involves not just a transfer of information between two languages, but a transfer from one culture to another. The second part looks at two related translation techniques necessitated by the translation loss attendant on the transfer from one cultural mode of expression to another

CULTURAL TRANSPOSITION

We shall use the general term **cultural transposition** as a cover-term for any degree of departure from purely literal, word-for-word translation that a translator may resort to in an attempt to transfer the contents of a ST into the context of a target culture. That is to say, the various kinds of cultural transposition we are about to discuss are all alternatives to a strictly SL-biased literal translation. Any degree of cultural transposition involves, therefore, the choice of

features indigenous to the TL and the target culture in preference to features rooted in the source culture. The result is the minimizing of 'foreign' (that is to say, markedly SL-specific) features in the TT. By suppressing reminders of its SL origins, the TT is to some extent 'naturalized' into the TL and its cultural setting.

The various degrees of cultural transposition can be visualized as points along a scale between the extremes of **exoticism** and **cultural transplantation.** Some of the most straightforward examples of the basic issues involved in cultural transposition are offered by place-names and proper names. Translating names is not usually a major concern, and certainly does not pose great difficulties for translators, but a brief look at the question will provide a simple introduction to what are often complex problems.

Translating names

In translating a name there are, in principle, at least two alternatives. Either the name can be taken over unchanged from the ST to the TT, or it can be adapted to conform to the phonic/graphic conventions of the TL. The first alternative is tantamount to literal translation, and involves no cultural transposition. It is a form of 'exoticism' in the sense that the foreign name stands out in the TT as a signal of extra-cultural origins. This alternative may be impracticable if, as with Chinese or Russian names, it creates problems OFwritten one. The second alternative, **transliteration**, is less extreme: conversional conventions are used to alter the phonic/graphic shape of the ST name bringing it more in line with TL patterns of pronunciation and spelling. The result is that the transliterated name stands out less clearly as a reminder of foreign and culturally strange elements in the TT. Transliteration is the standard way of coping with, for example, Chinese or Arabic names in English texts.

How a name is transliterated may be entirely up to the translator, if there is no established precedent for transcribing the name in question and no strictly laid down system of transliterational conventions; or it may require following a standard transliteration created by earlier translators. Standard transliteration varies, of course, from language to language. Examples are common in the translation of place-names: 'Wien/Vienna/ Vienne'; 'MOCKBA/Moscow/Moskau'; 'Milano/ Mailand/Milan', and so on.

Some names are not normally transliterated, but have standard indigenous communicative equivalents in the TL. For example, Flemish 'Luik'=French 'Liège'=German 'Lüttich'; French 'Saint Etienne'=English 'St Stephen'= Hungarian 'Szent István'. Where such conventional communicative equivalents exist, the translator may feel constrained to use them. Not to do so would either display ignorance, or be interpreted as a significant stylistic choice. For example, deliberately using 'Deutschland' instead of 'Germany' in an English TT (for instance, in a translation of P.Celan's 'Todesfuge') would be a form of exoticism, a stylistic device for drawing attention to the German origins of the text.

For some names, particularly place-names, a standard TL equivalent may exist in the form of a **calque**. Here the structure of the TL name imitates that of the SL name, but

grammatical slots in it are filled with TL units translating the individual meaningful units of the SL name. For example, 'Black Forest' is a standard calque translation of 'Schwarzwald'. In the absence of a standard calque translation, the option of *creating* acalque may sometimes be open to the translator. For example, in principle at least, in an English translation of a tourist brochure for the Freiburgim-Breisgau region, the district name 'Kaiserstuhl' might plausibly be rendered as 'Emperor's Seat'. However, calque translations of names must be used with care in order to avoid incongruity; for example, the calque element through which the German title of the recent film of *Cyrano de Bergerac* has been rendered as *Cyrano von Bergerac* seems incongruous to those Germans who know Rostand's play as *Cyrano de Bergerac*.

A further alternative in translating names is cultural transplantation. This is the extreme degree of cultural transposition. SL names are replaced by indigenous TL names that are not their referential equivalents, but have similar cultural connotations. For example, in an English translation of 'Mädchen ohne Singular' (a 'humoresque' by Heinrich Spoerl (Rowohlt, 1961) about chorus-girls), the name 'Hildegard Müller'—used in the ST as a stereotypical name for the anonymous chorus-girl—may become, say, 'Betty James'. Cultural transplantation of names is, however, a risky option. For example, if Betty James were portrayed as having lived all her life in Berlin, or as an inveterate addict of coffee and strudel, the effect would be incongruous. When translating names, one must, therefore, be aware of three things: first, the full range of possible options for translating a particular name; second, the implications of following a particular option (for example, if 'Low Dung Fang' were a character in a novel written in Chinese, an English translator of the novel might want to alter the name sufficiently to avoid its undesirable connotations); and third, all the implications of a choice between exoticism, transliteration, communicative translation and cultural transplantation. We will now look at issues raised by the various degrees of cultural transposition in more complex units than names.

Exoticism

In general, the extreme options in signalling cultural foreignness in a TT fall into the category of exoticism. A TT translated in a deliberately exotic manner is one which constantly resorts to linguistic and cultural features imported from the ST into the TT with minimal adaptation, and which contains constant reminders of the exotic source culture and its cultural strangeness. Of course, this may be one of the TT's chief attractions, as with some translations of Icelandic sagas or Arabic poetry that deliberately trade on exoticism.

However, such a TT has an impact on TL audiences which the ST could never have on a SL audience, for whom the text has none of the features of an alien culture. As a strategic option, exoticism needs to be carefully handled: there is always a danger that audiences will find the TT's eccentricities more irritating than charming. Furthermore, if a culturally distant exotic TT is to be understood, many of the terms used in it may need to be explained; yet the constant intrusion of glosses, footnotes and academic explanations of exotic features in a TT is likely to reduce its attractiveness. This may present a serious dilemma for the translator.

Cultural transplantation

At the opposite end of the scale from exoticism is cultural transplantation, whose extreme forms are hardly to be recognized as translations at all, but are more like adaptations—the wholesale transplanting of the entire setting of the ST, resulting in the text being completely reinvented in an indigenous target culture setting. Examples include James Bridie's *Storm in a Teacup* (a transplantation of Bruno Frank's *Sturm im Wasserglas* (1930) into an entirely Scottish setting, staged in London in 1936), and the transplantation of Rostand's *Cyrano de Bergerac* into the film *Roxanne*. These are not different in kind from the intralingual adaptation of *Romeo and Juliet* into the musical *West Side Story*, or of Shaw's *Pygmalion* into *My Fair Lady*. As these examples show, cultural transplantation on this scale can produce highly successful texts, but it is not normal translation practice.

By and large, normal, middle-of-the-road translation practice avoids both wholesale exoticism and wholesale cultural transplantation. In attempting to avoid the two extremes, the translator may have to consider the alternatives lying between them on the scale given on p. 20.

Cultural borrowing

The first alternative is to transfer a ST expression verbatim into the TT. This process is termed **cultural borrowing**. The translator will resort to it when it proves impossible to find a suitable indigenous expression in the TL for translating the ST expression. 'Weltanschauung' is an example: first attested in English in 1868, it is defined in the OED as 'a philosophy of life; a conception of the world'.

A vital condition for the success of cultural borrowing in a TT is that the textual context of the TT should make the meaning of the borrowed expression clear. Cultural borrowing will be most frequent in texts on history, or philosophy, or on social, political or anthropological matters, where the simplest solution is to give a definition of terms like 'glasnost', 'perestroika', 'Ausgleich', 'Reichstag', or 'Gastarbeiter', and then to use the original SL word in the TT.

Of course, cultural borrowing only presents translators with an open and free choice in cases where previous translation practice has not already set up a precedent for the verbatim borrowing of the ST option of translating 'langue' and 'parole' as 'language' and 'speaking' does exist, but the fact that specialist English texts frequently resort to the borrowed terms 'langue' and 'parole' in the precise linguistic sense prejudices the issue in favour of borrowing. Furthermore, where terms with SL origins have already passed into common usage in the TL without significant change of meaning, thus constituting standard conventional equivalents of the original SL terms borrowed, the translator may not be faced with a significant decision at all. So, for example, such expressions as 'Lebensraum', 'Weltanschauung', 'joie de vivre', 'savoir-faire', 'kindergarten', 'schnapps', 'bonsai', 'totem' or 'taboo' can be treated as standard conventional equivalents of the corresponding foreign expressions from which they originate.

Unless special considerations of style can be invoked, there is little reason not to render such terms verbatim in an English TT. On occasion it may even seem perverse not to do so.



PAKET 8 MAKNA LITERAL DALAM PROSES PENERJEMAHAN

Pendahuluan

Paket ini memfokuskan pembahasan pada makna literal dalam proses penerjemahan. Dalam paket ini, mahasiswa diminta membaca tentang berbagai macam makna literal, dosen menjelaskan dan terakhir, mahasiswa diminta untuk mengerjakan latihan menerjemahkan berbagai teks dengan makna literal.

Cakupan pembahasan makna literal ini adalah sinonim, hiperonim-hiponim, particularizing translation, cara menerjemahkan teks yang mengandung makna beririsan (partial overlap) dan tumpang tindih. Dosen memberikan contoh pada masing-masing poin di atas dan kemudian siswadiminta untuk mengidentifikasi contoh-contoh lain.

Untuk mempermudah mahasiswa memahami topik pembahasan ini, media power poin diperlukan untuk memperjelas paparan dosen. Selain itu, latihan-latihan juga diperlukan untuk mengasah kemampuan siswa dalam menerjemahkan.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

- Mahasiswa menyebutkan berbagai macam makna literal.
- Mahasiswa mampu menerjemahkan teks yang mengandung makna literal dari bahasa Inggris ke bahasa Indonesia dan bahasa Indonesia ke dalam bahasa Inggris.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menjelaskan berbagai macam makna literal
- Menerjemahkan teks dengan makna literal dari bahasa Indonesia ke bahasa Inggris dan sebaliknya

Waktu

2 x 50 menit

Materi Pokok:

- Berbagai macam makna literal
- Latihan menerjemahkan teks dengan makna literal.

Kegiatan Perkuliahan

Kegiatan Awal

- Warmer: running dictation (dosen meminta siswa menjodohkan kalimat dalam bahasa Indonesia dengan kalimat dalam bahasa Inggris yang ditempel di dinding)

Kegiatan Inti

- Meriview konsep makna (*lexical*, *grammatical*, *textual*, *situational* dan *socio-cultural*) secara umum.
- Menjelaskan tentang makna literal.
- Menjelaskan tentang permasalahan dalam penerjemahan makna literal dan cara penyesuaiannya.
- Meminta siswa mengerjakan latihan penerjemahan.

Kegiatan Penutup

- Guru menyimpulkan sesi ini

Kegiatan Tindak Lanjut

- Guru memberikan pekerjaan rumah kepada mahasiswa untuk latihan lebih lanjut.

Lembar Kegiatan

Bahan dan Alat

Power point & latihan terjemahan

Uraian Materi

LITERAL MEANING AND TRANSLATION PROBLEMS

The term 'meaning' is especially elastic and indeterminate when applied to an entire text. At one end of the scale, the 'meaning' of a text might designate its putative socio-cultural significance, importance and impact. At the other end of the scale, the 'meaning' might designate the personal, private and emotional impact the text has on a unique individual at a unique point in time. Between these two extremes lie many shades of shared conventional meaning intrinsic to the text because of its internal structure and explicit contents, and the relation these bear to the semantic conventions and tendencies of the SL in its ordinary, everyday usage.

Meanings in a text that are fully supported by ordinary semantic conventions (such as the lexical convention that 'window' refers to a particular kind of aperture in a wall or roof) are normally known as **literal** (or 'cognitive') **meanings**. In the case of words, it is this basic literal meaning that is given in dictionary definitions. However, even the dictionary definition of a word, which is meant to crystallize precisely that range of 'things' that a particular word can denote in everyday usage, is not without its problems. This is because the intuitive understanding that native language-users have of the literal meanings of individual words does itself tend to be

rather fluid. That is, a dictionary definition imposes, by abstraction and crystallization of a 'core' meaning, a rigidity of meaning that words do not often show in reality. In addition, once words are put into different contexts, their literal meanings become even more flexible.

These two facts make it infinitely difficult to pin down the precise literal meaning of any text of any complexity. This difficulty is still further compounded by the fact that literal meanings supported by a consensus of semantic conventions are not the only types of meaning that can function in a text and nuance its interpretations.

SYNONYMY

Although the apparent fixity of literal meaning is something of an illusion, a narrow concept of 'semantic equivalence' is still useful as a measure of correspondence between the literal meanings of isolated linguistic expressions (words or phrases) figuring in texts. If one is prepared to isolate such expressions, one can talk about semantic equivalence as a possible, and fairly objective, relationship between linguistic items that have identical literal meanings (such as 'viper' and 'adder', or 'bachelor' and 'unmarried man'). In what follows, we shall discuss ways of comparing degrees of correspondence in literal meaning between STs and TTs, and our discussion will presuppose the type of semantic equivalence defined here.

We make one further basic supposition: that literal meaning is a matter of *categories* into which, through a complex interplay of inclusion and exclusion, a language divides the totality of communicable experience. So, for example, the literal meaning of the word 'page' does not consist in the fact that one can use the word to denote the object you are staring at as you read this. It consists rather in the fact that all over the world (in past, present and future) one may find 'similar' objects each of which is *included in* the category of 'page', as well as, of course, countless other objects that are *excluded from* it. To define a literal meaning, then, is to specify the 'range' covered by a word or phrase in such a way that one knows what items are included in that range or category and what items are excluded from it. The most useful way to visualize literal meanings is by thinking of them as circles, because in this way we can represent intersections between categories, and thus reflect overlaps in literal meaning between different expressions. In exploring correspondence in literal meaning, it is particularly the intersections between categories that are significant; they provide, as it were, a measure of semantic equivalence.

Comparisons of literal meaning made possible by considering overlaps between categories, and visualized as intersections between circles, are usually drawn between linguistic expressions in the same language. They allow, in the semantic description of a language, for an assessment of types and degrees of semantic correspondence between items (for example, lexical items). There is, however, no reason why analogous comparisons may not be made between expressions from two or more different languages, as a way of assessing and representing types and degrees of cross-linguistic semantic equivalence. Thus, for instance, the expressions 'my mother's father' and 'my maternal grandfather' may be represented as two separate circles. The

two ranges of literal meaning, however, coincide perfectly. This can be visualized as moving the two circles on top of each other and finding that they cover one another exactly. Both in general and in every specific instance of use, 'my mother's father' and 'my maternal grandfather' include and exclude exactly the same referents; that is, their literal meanings are identical in range. This exemplifies the strongest form of semantic equivalence: full **synonymy**.

Just as alternative expressions in the same language may be full synonyms, so, in principle at least, there may be full synonymy across two different languages. As one might expect, the closer the SL and the TL are in the way they process and categorize speakers' experience of the world, the more likely it is that there will be full cross-linguistic synonyms between the two languages. Thus, one can fairly confidently say that 'a glass of water, please' dan 'segelas air dong' cover exactly the same range of situations, and are, therefore, fully synonymous in their literal meanings.

HYPERONYMY-HYPONYMY

Unfortunately, full cross-linguistic synonymy is more the exception than the rule, even between historically and culturally related languages. More often than not, the so-called 'nearest equivalent' for translating the literal meaning of a ST expression falls short of being a full TL synonym. Compare, for example, 'Anak kecil itu sedang membuka jendela' with 'The child is opening the window'. It is at least possible that the English phrase refers to a progressive event reported by the speaker.

The relationship between 'There's a window broken' and 'There's a dormer broken' is known as **hyperonymy-hyponymy**. The expression with the wider, less specific, range of literal meaning is a *hyperonym* of the one with the narrower and more specific literal meaning. Conversely, the narrower one is a *hyponym* of the wider one. So, 'There's a window broken' is a hyperonym of each of the other three phases, while these are hyponyms of 'There's a window broken'.

Hyperonymy-hyponymy is so widespread in any given language that one can say that the entire fabric of linguistic reference is built up on such relationships. Take, for example, some of the alternative ways in which one can refer to an object —say, a particular biro. If there is need to particularize, one can use a phrase with a fairly narrow and specific meaning, such as 'the black biro in my hand'. If such detail is unnecessary and one wants to generalize, one can call it 'a writing implement', 'an implement', 'an object' or, even more vaguely, just 'something'.

It is in the very essence of the richness of all languages that they offer a whole set of different expressions, each with a different range of inclusiveness, for designating any object, any situation, anything whatsoever. Thus the series 'the black biro in my hand', 'a biro', 'a writing implement', 'an implement', 'an object', 'something' is a series organized on the basis of successively larger, wider inclusiveness—that is, on the basis of hyperonymy-hyponymy. The series can be visualized as a set of increasingly large concentric circles, larger circles representing hyperonyms, smaller ones hyponyms, as follows:

As this example shows, the same external reality can be described in an indefinite number of ways, depending on how precise or vague one needs to be. By its very nature, translation is concerned with rephrasing, and in particular with rephrasing so as to preserve to best advantage the integrity of a ST message, including its degree of precision or vagueness. Therefore, the fact that both a hyperonym and a hyponym can serve for conveying a given message is of great importance to translation practice. It means that, as soon as one acknowledges that there is no full TL synonym for a particular ST expression (for example, 'Das Kind öffnet das Fenster'), one must start looking for an appropriate TL hyperonym or hyponym. In fact, translators do this automatically, but they do not always do it carefully or successfully. For example, in most contexts 'Give me the pan,' is effectively translated as 'Ambilkan panci itu'. Yet the English expression is wider and less specific in literal meaning than the English one, since 'pan' could also mean 'panci', 'penggorengan', and so on. In other words, a SL hyponym may be unhesitatingly translated by a TL hyperonym as its nearest semantic equivalent.

PARTICULARIZING TRANSLATION

Translating by a hyponym implies that the TT expression has a narrower and more specific literal meaning than the ST expression. That is, the TT gives *particulars* that are not given by the ST. We shall therefore call this **particularizing translation**, or **particularization** for short. Conversely, translating by a hyperonym implies that the TT expression has a wider and less specific literal meaning than the ST expression. That is, the TT is more *general*, omitting details that are given by the ST. We shall call this **generalizing translation**, or **generalization** for short. Particularization and generalization both naturally imply a degree of translation loss as we defined it in

However, neither the addition nor the omission of detail is necessarily a matter for criticism, or even comment, in evaluating a TT. We outline here a set of criteria under which particularizing and generalizing translation are acceptable or unacceptable. *Particularizing* translation is acceptable on two conditions: first, that the TL offers no suitable alternative; second, that the added detail is implicit in the ST and fits in with the overall context of the ST. For instance, translating the title of Liliencron's 'Der Blitzzug' as 'Lightning Express', rather than as 'Lightning Train', accords better with the context of the poem. First, if the TL does offer suitable alternatives to the addition of unnecessary detail; second, if the added detail creates discrepancies in the TT; third, if the added detail constitutes a misinterpretation of the overall context of the ST.

Generalizing translation is acceptable on two conditions: first, that the TL offers no suitable alternative; second, that the omitted detail either is clear and can be recovered from the overall context of the TT, or is unimportant to the ST. Second, if the TL does offer suitable alternatives to the omission of this detail; third, if the omitted detail is not compensated for elsewhere in the TT, and cannot be recovered from the overall context of the TT. Thus, to return

to an earlier example, translating 'Degen' simply by 'sword' in a sporting manual describing the rules of fencing, as distinct from a novel, occasion unacceptable translation loss.

PARTIALLY OVERLAPPING TRANSLATION

As well as particularizing and generalizing translation, there is another type of semantic near-equivalence. This is more easily illustrated in phrases than in single words. Take the phrase 'The teacher treated brother and sister differently'. 'Der Lehrer hat die Geschwister unterschiedlich behandelt' is a plausible literal rendering into German. Yet in the English phrase it is not explicitly specified that the teacher was male, whereas this is made explicit in the German TT. In respect to the gender of the teacher, the German TT particularizes.

Conversely, in the English phrase the gender difference between the two siblings is specified unambiguously, whereas the German TT leaves this ambiguous: the German TT generalizes here, in that 'Geschwister' is a gender-neutral term, more or less equivalent in its literal meaning to 'siblings'. In other words, this TT combines particularization with generalization, adding a detail not found in the ST and omitting a detail that is given in the ST.

This type of case is a further category of degree in the translation of literal meaning: along with synonymic, particularizing and generalizing translation, there is **partially overlapping translation**, or **overlapping translation** for short. The concept of overlapping translation applies less obviously, but more importantly, in the case of individual words (as distinct from phrases). For example, if in translating 'we had mutton for dinner' one were to render 'mutton' as 'Lamm', this would constitute a case of overlapping translation: the German keeps the reference to 'sheep', but it *loses* explicit reference to 'meat' and *adds* the detail that the animal was young.

Once again, overlapping translation may or may not involve comment when one is evaluating a TT. The conditions under which it is acceptable and the criteria for criticizing it are similar to those for particularization and generalization. Overlapping translation is acceptable on two conditions: first, if the TL offers no suitable alternatives; second, if the *omitted* detail is either unimportant or can be recovered from the overall TT context, and the *added* detail is implicit in, or at least not contradictory to, the overall ST context. For example, in most contexts 'Slept well?' is the most accurate idiomatic rendering of 'Bisa tidur nyenyak semalam?', but it does *add* (by making explicit) the quality of sleep, and *lose* (by making implicit) the sufficiency of sleep explicit in the ST.

Overlapping translation is not acceptable when one or more of the following three conditions hold: first, if the omitted detail is important to the ST but cannot be recovered from the overall context of the TT; second, if the added detail creates discrepancies in the TT; third, if the TL does offer suitable alternatives to avoiding either the omissions or the additions or both.

PAKET 9 MAKNA KONOTATIF DALAM PENERJEMAHAN

Pendahuluan

Paket ini membahas tentang berbagai makna konotatif yang harus diperhatikan oleh penerjemah pada saat melakukan proses penerjemahan. Di antara makna konotatif tersebut adalah makna sikap, makna asosiatif, makna afektif, makna reflektif, makna kolokatif, makna alusif. Makna sikap adalah makna yang diberikan penerjemah dengan menyiratkan kecenderungan kepada suatu sikap tertentu. Makna asosiatif merupakan makna yang dikaitkan dengan ekspektasi yang bersifat stereotipikal.

Sedangkan makna afektif adalah makna yang mengandung efek emotif pada pendengar dikarenakan pilihan ekspresi yang dipilih. Makna reflektif adalah makna yang diberikan terhadap suatu ungkapan yang lebih luas dari makna sebenarnya dan seringkali berbeda samasekali dari makna yang sesungguhnya. Makna kolokatif adalah makna lebih luas dengan menghubungkannya dengan kata yang biasa menjadi sambungannya. Makna alusif adalah makna yang dikaitkan dengan peribahasa yang tertentu sehingga makna peribahasa itu dipakai untuk memaknai seluruh ungkapan tersebut.

Sebagaimana paket lainnya, dalam paket ini diperlukan media power poin dan berbagai latihan bagi mahasiswa untuk menerjemahkan dari bahasa Inggris ke bahasa Indonesia dan sebaliknya.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

- Mahasiswa mampu mengaplikasikan pengetahuan tentang makna konotatif dalam menerjemahkan teks.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan berbagai makna situasi dan memberikan contohnya.
- Menerjemahkan teks dalam berbagai konteks situasi dengan benar.

Waktu

 2×50 menit

Materi Pokok:

- Situational meaning
- Macam-macam situational meaning
- Latihan penerjemahan makna situasional

Kegiatan Perkuliahan

Kegiatan Awal

- Brainstorming

Kegiatan Inti

- Menjelaskan tentang situational meaning.
- Meminta siswa untuk diskusi kelompok tentang: *attitudinal, associative, affective, reflected, collocative,* dan *allusive meaning.*
- Meminta siswa untuk mengerjakan latihan penerjemahan terkait dengan makna situasional

Kegiatan Penutup

Kegiatan Tindak Lanjut

- Latihan tambahan

Lembar Kegiatan

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Bahan dan Alat

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Uraian Materi

CONNOTATIVE MEANING AND TRANSLATION PROBLEMS

As was pointed earlier, literal meaning is only one aspect of verbal meaning. To deal with meaning in terms of the literal reference conventionally attached to verbal signs is a necessary part of unravelling a complex message, but it is not, in itself, enough. In actual fact, the meaning of a text comprises a number of different layers: referential content, emotional colouring, cultural associations, social and personal connotations, and so on. The many-layered nature of meaning is something translators must never forget.

Even within a single language, so-called referential synonyms are as a rule different in their overall semantic effects. For instance, 'the police' and 'the fuzz' must be rated as synonyms in terms of referential content, but they may be said to have different overall meanings. This is because, while 'the police' is a relatively neutral expression, the 'fuzz' is usually understood to carry pejorative overtones. These overtones are not part of the literal meaning of the expression, but it is clear that a reference to 'the fuzz' could be taken as disrespectful or hostile in a way that reference to 'the police' could not. It is impossible to ignore such overtones in responding to messages in one's own language, and one certainly cannot afford to overlook them when it comes to translating. For example, a speaker who refers to 'die Bullen' does not merely designate members of a particular organization, but also conveys a certain attitude to them.

Consequently, while translating 'die Bullen' as 'the police' would accurately render the literal meaning of the ST, it would fail to render the disrespectful attitude connoted by 'die

Bullen' (better translated as 'the cops' or 'the fuzz'). We shall call such overtones **connotative meanings**—that is, associations which, over and above the literal meaning of an expression, form part of its overall meaning. In fact, of course, connotative meanings are many and varied, and it is common for a single piece of text to combine several kinds into a single overall effect. Nevertheless, there are six major types of commonly recognized connotative meaning, which we will review in turn. We should perhaps add that, by definition, we are only concerned with sociallywidespread connotations, not private ones— as long as private connotations are recognized for what they are, and not allowed to influence the production of a TT that does justice to the ST, they are the translator's own affair.

ATTITUDINAL MEANING

Attitudinal meaning is that part of the overall meaning of an expression which consists of some widespread *attitude to the referent*. That is, the expression does not merely denote the referent in a neutral way, but, in addition, hints at some attitude to it on the part of the speaker. Our examples of 'die Bullen' and 'the fuzz' versus 'die Polizei' and 'the police' are clear cases of attitudinal connotations. As these examples show, attitudinal meanings can be hard to pin down. Derogatory? This will vary from context to context.

There are two main reasons why attitudinal meanings are sometimes hard to define. First, being connotations, they are by definition meant to be suggestive—the moment they cease to be suggestive, and become fixed by convention, they cease to be connotations and become part of literal meaning. Second, being controlled by the vagaries of usage, they can change very rapidly. Both these factors are illustrated by the evolution of the word 'Tory', originally a term of abuse imported from Irish ('tóriadhe', meaning 'outlaw'), but later proudly adopted by the parties so labelled.

ASSOCIATIVE MEANING

Associative meaning is that part of the overall meaning of an expression which consists of stereotypical *expectations* rightly or wrongly *associated with the referent* of the expression. The word 'nurse' is a good example. Most people automatically associate 'nurse' with the idea of female gender, as if the word were synonymous with 'female who looks after the sick'. This unconscious association is so stereotypical and automatic that the term 'male nurse' has had to be coined in order to counteract its effect. Even so, the female connotations of 'nurse' continue to persist: witness the fact that 'he is a nurse' still feels semantically odd. Any area of reference where prejudices and stereotypes, however innocuous, operate is likely to give examples of associative meaning. Even something as banal as a date may trigger an associative meaning, for example July 14 or November 5. Similarly, in Germany and England—though not in Scotland—'golf' will automatically trigger associations of an 'upper- or middle-class' milieu.

The appreciation of associative meanings requires cultural knowledge, and the translator must constantly be on the lookout for them. Take, for instance, Spoerl's essay *Mädchen ohne*

Singular (Spoerl, 1961, p. 112). Associatively, the term 'Renaissance' evokes the name of a well-known vaudeville theatre —the Renaissance Theatre in Berlin—and through this, by further association, the image of a chorus-line of dancing girls. This enables Spoerl to create a word-play in the expression 'Renaissancebeine' ('legs with Renaissance proportions'/'legs like those of a chorus-girl at the Renaissance Theatre'). In English, 'Renaissance' would evoke images associated with the art of the historical period designated, but the association with the chorus-line at the Renaissance Theatre could not be recreated, which makes Spoerl's joke about 'Renaissancebeine' virtually impossible to translate effectively into English. This difficulty is a direct consequence of associative meaning. (Depending on the context, a possible solution might be 'theatrical legs', which does at least reproduce a play on two different senses of 'theatrical'; but the translation loss in this TT is admittedly considerable.)

AFFECTIVE MEANING

Is that part of the overall meaning of an expression which consists in an *emotive effect* worked on the addressee by the choice of that expression. The expression does not merely denote its referent, but also hints at some attitude of the speaker/writer to the addressee. Features of linguistic politeness, flattery, rudeness, or insult are typical examples of expressions carrying affective meanings. Compare, for instance, 'Bitte, nehmen Sie doch Platz' with 'Hinsetzen!'

These expressions share the same literal meaning as English 'sit down', but their overall impact in terms of affective meaning is quite different: polite and deferential in the first case, brusque and peremptory in the second. That is, the speaker's tacit or implied attitude to the listener produces a different emotive effect in each case.

Statements and questions too can have alternative forms identical in basic literal meaning yet totally different in affective meaning. Deliberately inappropriate use of the 'du' form (e.g. to an ethnic minority resident) may be furiously resented. Translators need to be sensitive to the contempt conveyed by this surely formal means. But they must also be sure not to introduce unwanted affective meanings into the TT. For example, after reporting someone's arrival for a business appointment, the secretary routinely puts the phone down and requests: 'Sie möchten bitte ein paar Minuten warten.' Translating this polite request with a *statement* form in English ('You will wait a few minutes please') makes it over-peremptory. The tone is much closer to: 'Mr Beck says would you mind waiting...?'

REFLECTED MEANING

Reflected meaning is the meaning given to an expression over and above its literal meaning by the fact that its form is reminiscent of the completely different meaning of a homonymic or near-homonymic expression (that is, one that sounds or is spelled the same, or nearly the same). An often-cited example of reflected meaning compares the connotative difference between the two synonyms 'Holy Spirit' and 'Holy Ghost' (see Leech, 1974, p. 19).

Through homonymic association, the 'Ghost' part of 'Holy Ghost' is reminiscent of the reflected meaning of 'ghost' ('spook' or 'spectre').

Although such an association is not part of the literal meaning of 'Holy Ghost', it has a tendency to form part of the overall meaning of the expression, and therefore may actually interfere with its literal meaning. By another, near-homonymic, association, the 'Spirit' part of 'Holy Spirit' may call to mind the reflected meaning of 'spirits' ('alcoholic drinks'); here again, the association tends to interfere with the literal meaning. Clearly, then, while 'Holy Spirit' and 'Holy Ghost' are referential synonyms, their total semantic effects cannot be called identical, in so far as they evoke different images through different reflected meanings.

When a term is taken in isolation, its reflected meaning is usually merely latent —it is the *context* that triggers or reinforces latent reflected meanings. In the case of 'Holy Ghost' and 'Holy Spirit', if there is anything in the context that predisposes the hearer to think about 'spooks' or 'alcoholic drinks', reflected meaning may come across as a *double entendre*. If one were translating 'Heiliger Geist' (which does not have the reflected meanings of its English synonyms), one would have to take care that the TT context did not trigger the latent reflected meaning of whichever English expression was selected for the TT. Otherwise the TT could be marred by infelicitous innuendo, as for example if one wrote 'Holy Spirit' just after a reference to Communion wine.

Conversely, a ST may deliberately trade on innuendo, using an expression primarily for its literal meaning, yet implicitly expecting the addressee to perceive a connotation echoing the meaning of some similar expression. A good example is the *double entendre* in Spoerl's use of 'Renaissancebeine', which we have already discussed as an example of associative meaning. (It is very common for an expression to combine more than one type of connotative meaning, as in this example.) In such cases, a fully successful TT would be one which deliberately traded on innuendo similar to that in the ST; but such a TT may be extremely difficult to construct.

COLLOCATIVE MEANING

Collocative meaning is given to an expression over and above its literal meaning by the meaning of some other expression with which it collocates to form a commonly used phrase. Thus, in the clichéd expression 'a resounding crash', the word 'resounding' collocates regularly with the word 'crash', forming such a strong stereotyped association that 'resounding' is capable of evoking the meaning of its collocative partner. This no doubt is why a collocation like 'resounding tinkle' feels incongruous—there is nothing in the literal meaning of 'resounding' to prevent its qualifying 'tinkle', but the connotation it has through collocative association with 'crash' is carried over and clashes with the literal meaning of 'tinkle'. Similarly, the gender-specific connotations of 'pretty' and 'handsome' can be said to be collocative meanings, deriving from the tendency of 'pretty' to collocate with words denoting females ('girl', 'woman', and so on) and the tendency of 'handsome' to collocate with words denoting males ('boy', 'man', and so on).

Some collocative meanings are so strong that they need very little triggering by context. For example, the word 'intercourse' (literally 'mutual dealings') can hardly be used at all without evoking its collocative partner 'sexual', and is well on the way to becoming a synonym of 'sexual intercourse'. Other collocative meanings need to be activated by the context, as with the humorous innuendo in 'I rode shotgun on the way to the wedding', based on activating the collocative echo of 'shotgun wedding'.

Collocative meanings are important for the translator, not only because they can contribute significantly to the overall meaning of a ST, but also because of the need to avoid unwanted collocative clashes in a TT. For example, translating 'die Heidelberger Landstraße ist gesperrt' as 'the Heidelberg road is shut' produces a collocative clash or infelicity—doors or windows are shut, but roads are *closed*.

An analogous collocative clash is produced by translating 'er hat die Rechnung abgeschlossen' as 'he shut the account'. Collocative clashes are always a threat to idiomaticity when the TL offers an expression closely resembling the ST one. Compare, for instance, 'shut your mouth' with 'hold your mouth' as translations of 'halt den Mund'; or 'the engine is too noisy' and 'the engine is too loud' as translations of 'der Motor ist zu laut'. In fact, collocative clashes are often produced by failure to spot the need for a communicative translation, as in rendering 'stocknüchtern' by 'sober as a stick' instead of 'sober as a judge'. Worse still, translating 'er ist ein hübscher Kerl' as 'he is a pretty fellow' produces a collocative clash which totally distorts the meaning of the ST (better rendered as 'he's a good-looking chap').

ALLUSIVE MEANING

Allusive meaning is present when an expression evokes, beyond its literal meaning, the meaning of some associated saying or quotation, in such a way that the meaning of that saying or quotation becomes part of the overall meaning of the expression. Allusive meaning hinges on indirectly evoking sayings or quotations that an informed hearer can recognize, even though they are not fully spelled out. The evoked meaning of the quotation alluded to creates an added innuendo that modifies the literal meaning of what has explicitly been said. For example, saying that 'there are rather a lot of cooks involved' in organizing an event evokes the proverb 'too many cooks spoil the broth', and by this allusive meaning creates the innuendo that the event risks being spoilt by over-organization. In the case of allusive meaning in STs, the translator's first problem is to recognize that the ST does contain an allusive innuendo. The second problem is to understand the allusive meaning by reference to the meaning of the saying or quotation evoked. The third problem is to convey the force of the innuendo in the

TT, ideally by using some appropriate allusive meaning based on a saying or quotation in the TL.

PAKET 10 ASPEK SOSIAL BUDAYA DALAM PENERJEMAHAN

Pendahuluan

Dalam membahas aspek sosio-budaya dalam penerjemahan, kita perlu memperhatikan manner, style, hidden intension, afiliasi sosial atau regional pembicara, stereotip sosial yang diikuti pembicara, efek yang diinginkan pembicara. Maka dalam pembahasan pada paket ini dimasukkan topik bahasan tentang dialek, sosiolek, alih-kode (code-switching), register sosial (social register), dan register tonal (tonal register).

Dialek merupakan pilihan bunyi, kata, fitur sintaksis dan bentuk kalimat tertentu yang dikaitkan dengan daerah tertentu. Sedangkan sosiolek adalah pilihan bunyi, kata, fitur sintaksis dan bentuk kalimat tertentu yang dikaitkan dengan keompok sosial tertentu. Sedangkan alih kode adalah suatu fenomena yang terjadi pada seseorang yang menguasai beberapa variasi bahasa—dialek, sosiolek, atau bahkan bahasa yang berbeda—dan ia menggunakan beberapa variasi bahasa tersebut secara bergantian. Pergantian variasi bahasa inilah yang disebut alih kode. Register sosial adalah gaya berbahasa tertentu yang dikaitkan dengan stereotipe sosial tempat dia berasal. Sedangkan register tonal adalah nada (tone) yang dipakai pembicara/penulis pada saat berkomunikasi. Di anatara nada yang dipilih pembicara adalah vulgar, familier, sopan, formal, sombong, dan lain-lain.

Untuk membuat proses pembelajaran berlangsung engan baik, dosen perlu menyiapkan satu set latihan yang memungkinkan mahasiswa berlatih menerjemahkan teks dengan berbagai aspek sosiolonguistik di atas dengan baik.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

Mahasiswa mampu mengaplikasikan pengetahuan tentang makna sosiokultural dalam penerjemahan

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menjelaskan pengertian makna sosiokultural.
- Memberikan contoh makna sosiokultural.
- Menjelaskan pengertian dialek, sosiolek, alih kode, dan register.
- Menerjemahkan teks yang mengandung dengan memperhatikan makna sosiokultural.

Waktu

2 x 50 menit

Materi Pokok:

Dialect, sosiolect, code-switching, social register, dan tonal register.

Kegiatan Perkuliahan

Kegiatan Awal

Boardrace: siswa adu cepat menuliskan terjemahan beberapa teks berisi makna sosio-kultural.

Kegiatan Inti

- Menjelaskan tentang makna sosio-kultural dan contohnya.
- Brainstorming tentang dialek, sosiolek, alih kode, dan register.
- Menjelaskan tentang dialek, sosiolek, alih kode, dan register.
- Meminta siswa untuk mengerjakan latihan terjemahan.

Kegiatan Penutup

- Menyimpulkan pembahasan tentang makna sosio-budaya dalam penerjemahan.

Kegiatan Tindak Lanjut

- Meminta siswa mengerjakan latihan tambahan sebagai pekerjaan rumah.

Lembar Kegiatan

Bahan dan Alat

Uraian Materi

SOCICULTURAL ASPECTS IN TRANSLATION

DIALECT

To speak a particular **dialect**, with all its phonological, lexical, syntactic and sentential features, is to give away information about one's association with a particular region. A simple phonological example, drawn from Carl Zuckmayer's play *Des Teufels General* is 'Da ha ick 'n mächtgen Drang nach': an utterance heavily marked by phonic features characteristic of extreme Berlin dialect speech. The same text offers a lexical example in the choice of the dialectal variant 'Köppche' as opposed to Hochdeutsch 'Kopf'. It is sometimes also possible to infer the degree of speakers' regional affiliations from the proportion of dialectal features in their speech; for instance, whether they are natives of the region and have little experience of other regions, or whether they are originally from the region, but retain only traces of that origin overlaid by speech habits acquired elsewhere; or whether they are incomers who have merely acquired a veneer of local speech habits.

Furthermore, some speakers are notable for having a repertoire including several dialects between which they can alternate (that is, they are capable of 'code-switching'), or on which they can draw to produce a mixture of dialects. All these aspects of dialectal usage are stylistic

carriers of information about a speaker, and no sensitive translator can afford to ignore them. Four main problems arise from taking account of them.

The first problem is easily defined: it is that of recognizing the peculiarities from which dialectal affiliation can be inferred in a ST. Clearly, the more familiar the translator is with SL dialects, the better. The second is that of deciding how important the dialectal features in a ST, and the information they convey, are to its overall effect. The translator always has the option of rendering the ST into a bland, standard version of the TL, with no notable dialectal traces. This may be appropriate if the dialectal style of the ST can be regarded as incidental, at least for the specific purposes of the TT. For example, in translating an eyewitness account of a murder for Interpol, one might be well advised to ignore all dialectal features and concentrate on getting the facts clear. However, if the dialectal nature of the ST cannot be regarded as incidental—for example, in a novel where plot or characterization actually depend to some extent on dialect — the translator has to find means for indicating that the ST contains dialectal features.

This creates some difficult practical problems. For instance, suppose that the ST is so full of broad dialectal features as to be virtually incomprehensible to a SL speaker from another region. The translator's first strategic decision is whether to produce a TT that is only mildly dialectal, and totally comprehensible to any TL speaker. Arguments against this solution might be similar to those against 'improving' a ST that is badly written. However, there can be circumstances where this is the best alternative, since, in making any strategic decision, the translator has to consider such factors as the nature and purpose of the ST, the purpose of the TT, its intended audience, the requirements of the person or organization paying for the translation, and so on.

One may decide to inject a mere handful of TL dialectal features into the TT, just to show the audience that it is based on a ST in dialect. On the other hand, the very obscurity of a piece of ST dialect may serve important textual purposes which would be vitiated in the TT if the piece were not rendered in an equally obscure TL dialect. In such a case—and probably *only* in such a case—it may be necessary for the translator to go all the way in the use of a TL dialect.

The third problem arises if the translator does opt for a broad TL dialect: just what dialect should the TT be in? Supposing that the ST is in Berlin dialect, is there any dialect of English that in some way corresponds to Berlin dialect, having similar status and cultural associations among English dialects to those held by Berlin dialect among German dialects? There is no obvious objective answer to this question—after all, what *is* the exact position of Berlin dialect among German dialects? Of course, there may be certain stereotypical assumptions associated with given ST dialects which might be helpful in choosing a TT dialect (for instance, 'people from Berlin have a "große Schnauze", or 'Cockneys are cheeky and cheerful').

When a dialect is used in the ST specifically in order to tap into such stereotypes, it could conceivably be appropriate to select a TL dialect with similar popular connotations. In other cases, the choice of TL dialect may be influenced by geographical considerations. For instance, a

south-western dialect of German, in a ST containing references to 'southerners', might be plausibly rendered in a southern dialect of English. Even more plausibly, a German ST with a plot situated in an industrial setting, say, in Gelsenkirchen, might be rendered in a TL dialect from an industrial city in the Midlands, perhaps Birmingham or Sheffield.

A final difficulty, if one decides to adopt a specific TL dialect, is of course the problem of familiarity with the characteristics of this dialect. If the translator does not have an accurate knowledge of the salient features of the TL dialect chosen, the TT will become as ludicrous as all the texts which, through ignorance, have Scots running around saying 'hoots mon' and 'och aye the noo'. It will be clear by now that rendering ST dialect with TL dialect is a form of cultural transplantation. Like all cultural transplantation, it runs the risk of incongruity in the TT. For instance, having broad Norfolk on the lips of country folk from Bavaria could have disastrous effects on the plausibility of the whole TT.

The safest way of avoiding this would be to transplant the entire work—setting, plot, characters and all—into Norfolk; but, of course, this might be quite inappropriate in the light of the contents of the ST. Short of this extreme solution, the safest decision may after all be to make relatively sparing use of TL features that are recognizably dialectal without being clearly recognizable as belonging to a specific dialect. Fortunately, there are many features of non-standard accent, vocabulary and grammar that are widespread in a number of British dialects. Nevertheless it would be even safer, with a ST containing direct speech, to translate dialogue into fairly neutral English, and, if necessary, to add after an appropriate piece of direct speech some such phrase as 'she said, in a broad Gelsenkirchen accent', rather than have a woman from Gelsenkirchen speaking Scouse or Glaswegian.

SOCIOLECT

In modern sociolinguistics, a distinction is made between regional dialects (dialects proper) and language varieties that are, as it were, 'class dialects'. The latter are referred to by the term **sociolect**. Sociolects are language varieties typical of the broad groupings that together constitute the 'class structure' of a given society. Examples of the major sociolects in British culture are those designated as 'lower class', 'urban working class', 'white collar', 'public school', and so on. It is noticeable, and typical, that these designations are relatively vague in reference. This vagueness is due partly to the fact that sociolects are intended as broad, sociologically convenient labels, and partly to the lack of rigid class structure in British society. In more rigidly stratified societies, where there is a strict division into formally recognized 'castes', the concept of sociolect is more rigorously applicable.

A further possible reservation as to the usefulness of purely sociolectal labels is that, very often, a social classification is virtually meaningless without mention of regional affiliations. For example, the term 'urban working-class sociolect' cannot designate a particular language variety of English unless it is qualified by geographical reference. While 'upper class' and 'public school' sociolects are characteristically neutral to regional variations, the further 'down' one

goes on the social scale, the more necessary it is to take social and regional considerations together, thus creating concepts of mixed regional and sociolectal language varieties such as 'Norwich urban working class', 'Edinburgh "Morningside" urban middle class', and so on.

Such mixed socio-dialectal designations are generally more meaningful labels for recognizable language variants than purely sociological ones. Whatever one's reservations about the notion of sociolect, it remains true that sociolectal features can convey important information about a speaker or writer. If they are obtrusive in the ST (in the form of nonstandard features of accent, grammar, vocabulary or sentential marking), the translator cannot afford to ignore them. Characteristic features of 'lower class' sociolect in German include 'willste' (instead of 'willst du'), double negative 'keine...nicht' (instead of 'keine'), 'melde ich mir' (instead of 'melde ich mich') and 'nich' (instead of 'nicht'); even here, the question arises of regional differences between various 'lower class' nonstandard versions of 'nicht', such as 'nich' and 'net'.

There are, clearly, literary texts in which sociolect is a central feature and requires attention from the translator. However, the mere fact that the ST contains marked sociolectal features does not necessarily mean that the TT should be just as heavily sociolectally marked. As with translating dialects, there may be considerations militating against this, such as whether the sociolect has a definite textual role in the ST, or the purposes for which the ST is being translated. In many cases it is sufficient for the translator to include just enough devices in the TT to remind the audience of the sociolectal character of the ST. Alternatively, there may be good reasons for producing a TT that is in a bland 'educated middle-class' sociolect of the TL — this also is a sociolect, but, for texts intended for general consumption, it is the least obtrusive one.

Once the translator has decided on a TT containing marked sociolectal features, the problems that arise parallel those created by dialect. The class structures of different societies, countries and nations never replicate one another. Consequently, there can be no exact matching between sociolectal varieties of one language and those of another. At best, something of the prestige or the stigma attached to the ST sociolect can be conveyed in the TT by a judicious choice of TL sociolect. The translator may therefore decide that a valid strategy would be to render, say, an 'urban working-class' SL sociolect by an 'urban working-class' TL sociolect. But this does not solve the question of *which* 'urban working-class' sociolect. The decision remains difficult, especially as the wrong choice of TL sociolect could make the TT narrative implausible for sociological reasons. This question of the socio-cultural plausibility of the TT is one of the translator's major considerations (assuming, of course, that the ST is not itself deliberately implausible).

Finally, as with dialect, it goes without saying that the translator must actually be familiar enough with features of the chosen TL sociolect(s) to be able to use them accurately and convincingly (in general, it is also safest to use them sparingly).

CODE-SWITCHING

Passing mention was made above of **code-switching**. This well-known phenomenon occurs in the language use of speakers whose active repertoire includes several language varieties—dialects, sociolects, even distinct languages. It consists of a rapid alternation from one moment to another between different language varieties. Code-switching is used, by ordinary speakers and writers, for two main strategic reasons: first, to fit style of speech to the changing social circumstances of the speech situation; and second, to impose a certain definition on the speech situation by the choice of a style of speech.

Since code-switching is a definite strategic device, and since its social-interactional function in a text cannot be denied, the translator of a ST containing code-switching should convey in the TT the effects it has in the ST. For written dialogue, the possibility of explaining the code-switch without reproducing it in the TT does exist, as in 'he said, suddenly relapsing into the local vernacular'. There is, of course, no such option for the text of a play or a film, except as an instruction in a stage direction. At all events, it would be more effective, if possible, to reproduce ST code-switching by code-switching in the TT. Such cases place even greater demands on the translator's mastery of the TL, two or more noticeably different varieties of the TL needing to be used in the TT. The parallel texts at the beginning of this chapter do not directly illustrate code-switching, but rather the difference between two markedly distinct codes (registers) displayed side-by-side. Such differences constitute the basis for code-switching; as an example of code-switching, one may usefully consider the effects that could be created, if, in a 'dramatized' text, a protagonist alternated between these distinct codes.

From dialect and sociolect, we move on to conclude our survey of language variety by looking at two other sorts of information about speakers/writers that can often be inferred from the way the message is formulated. Both are often referred to as 'register', and they do often occur together, but they are different in kind. We shall distinguish them as 'social register' and 'tonal register'.

SOCIAL REGISTER

A **social register** is a particular style from which the listener reasonably confidently infers what kind of person the speaker is, in the sense of what social stereotype the speaker belongs to. To explain this concept, we can start by taking two extremes between which social register falls. It is possible to imagine, at one extreme, a way of formulating messages that is so individual that it instantly identifies the author, narrowing down the possibilities to just one particular speaker and writer. At the other extreme, a message can be formulated in such a bland, neutral and ordinary way as to give away virtually no personal information about its author: the speaker/writer could be almost any member of the SL speech community.

Usually, however, a style will be recognized as characteristic of a certain *kind* of person, seen as representing some previously encountered social stereotype. This information is,

obviously, distinct from information carried specifically by dialectal features. Perhaps less obviously, it is also distinct from information carried specifically by sociolect: though dialect and sociolect may be ingredients of a given social register, dialect only conveys regional affiliations, and sociolect corresponds to very broad conceptions of social grouping (limited to sociological notions of 'class structure'), whereas social register designates fairly narrow stereotypes of the sorts of people one expects to meet in a given society. Since, in general, we organize our interactions with other people (especially those we do not know intimately) on the basis of social stereotypes to which we attach particular expectations, likes and dislikes, it is easy to give examples of social register. For instance, encountering a man given to using four-letter expletives, one may perhaps infer that he is the vulgar, macho type. Difficulties of precisely pinpointing the appropriate stereotype are similar to those of precisely pinpointing attitudinal meaning. Nevertheless, what is significant is that a whole section of the population is eliminated from conforming to this type—one's genteel maiden aunt is unlikely to speak like this—while other types (such as the young, unskilled urban manual worker) remain likely candidates. Similarly, a style full of 'thank you' and 'please' is not indicative of just any speaker. A middleclass, well-bred, well-mannered person (note again the typical stereotyping terms) may be implied by such a style.

As these examples suggest, whatever information is conveyed by linguistic style about the kind of person the speaker/writer is will often be tentative, and will require support from circumstantial and contextual evidence before it adds up to anything like the 'characterization' of an individual. While the slang elements of grammar and lexis suggest that the speakers are stereotypical city teenagers, it is circumstantial details like references to motorbikes, motor-cycle gear, films and financial dependence on parents that allow one to be reasonably confident in this inference. (In any case, that example also shows that, as we have suggested, sociolect is subordinate to social register as an indication of what 'kind of person' is speaking.)

Despite reservations, the fact remains that the mere observing of linguistic style invites unconscious social stereotyping, both of people and of situations in which they find themselves. Linguistic style is understood as an unconscious reflex of a speaker's perception of 'self', of situations and of other people present. All the time that one is unconsciously stereotyping oneself and others, and situations, into various social categories, one is also unconsciously correlating the various stereotypes with appropriate styles of language-use. Inferences from social stereotype to linguistic stereotype and vice versa are virtually inevitable.

As soon as a particular stylistic indication places a speaker and/or a social situation into one of the relatively narrowly circumscribed social categories used in stereotyping personalities and social interactions in a given society, the amount of stylistic information is seen to be relatively rich. In such cases, that information is likely to include fairly clear pointers to a combination of specific characteristics of speaker and/or situation. Among these characteristics may figure the speaker's educational background and upbringing; the social experience of the speaker (for example, social roles the speaker is used to fulfilling); the speaker's occupation and

professional standing; the speaker's peer-group status, and so on—the list is in principle inexhaustible.

This, then, is the sort of information carried by what we are calling 'social register'. In other words, when speakers provide linguistic clues about their social personae and specific social milieux (as distinct from broad class affiliations), we say that they are using particular social registers, each one held in common with other speakers answering a similar stereotypical description. Equally, if the style reveals details of the way participants perceive the social implications of the situation they are speaking in, we refer to this style as the social register appropriate both to a type of person and to a type of situation.

When authors' social credentials are of some importance (perhaps because of the need to establish authority for speaking on a particular subject), they will select and maintain the appropriate social register for projecting a suitable social persona. This use of social register accounts for much of the use of jargon,not only the jargon in technical texts (which is at least partly used to maintain the author's self-stereotyping as a technical expert), but also jargon consisting of clichés, catch-phrases and in-words that build up other social stereotypes.

Use of jargon frequently springs from expectations, and the fulfilling of expectations, with respect to social register. In moderation, this does work as a successful means of signalling social stereotype. However, when taken to excess, jargon may become ridiculous, putting its users into stereotypes they do not welcome. The ridiculing of social stereotypes by pastiche that uses jargon to excess is illustrated in an anonymous parody which appeared in W.Gast's 1975 Reclam anthology. It is worth analysing the extract to identify the social register the pastiche is caricaturing, to determine how the caricature is done and how successful it is.

This example clearly shows the potential of exaggeration in social register as a comic device, and also the attendant problem of finding an appropriate social register, as well as getting the degree of exaggeration right, when translating a ST parodying some SL social register. The example also shows a different, but related, problem in translating *serious* STs: while it may be important to choose an appropriate social register, it is just as important not to over-mark it, otherwise the TT may become unintentionally comic.

In a narrative or play, an essential part of making sure the characters stay plausibly true to type is to ensure that they express themselves consistently in an appropriate social register. It would indeed be very odd for a streetcorner hooligan suddenly to assume the social register of a contemplative intellectual or an aristocrat, unless, of course, there were special textual/narrative reasons for doing this deliberately.

Good characterization demands two things: insight into the way in which people belonging to identifiable social stereotypes tend to express themselves, and the ability to use consistently the stylistic quirks and constraints of these social registers. (By *quirks* we mean the kind of thing representatives of a given stereotype would say; by *constraints*, the kind of thing they would never say.) It is important to remember that, in literature and real life, social register can be marked on any or every level of textual variable, including accent and delivery.

It will be clear by now that in translating a ST that has speaking characters in it, or whose author uses a social register for self-projection, the construction of social register in the TT is a major concern. Equally clearly, in translating, say, P.G. Wodehouse into Indonesian, one would have to do something about the fact that Jeeves speaks in the social register of the 'gentleman's gentleman', and Bertie Wooster in that of the aristocratic nitwit. The fundamental problem is this: how can essentially English stereotypes like Jeeves and Bertie be transplanted into a Indonesian-speaking context, produce plausible dialogue in Indonesian, and still remain linguistically stereotyped so as to hint at the caricatures of gentleman's gentleman and inane aristocrat? There are no obvious global answers to such questions.

A choice of appropriate TL registers can, however, sometimes seem relatively easy when the translator is operating between similar cultures, where certain social stereotypes (such as the street-corner hooligan) and stereotype situations (such as an Embassy ball) do show some degree of cross-cultural similarity. It may well be that some social stereotypes can be fairly successfully matched from one culture to another. The translator is then left with a two-stage task. First, a ST stereotype must be converted into an appropriate targetculture stereotype; and second, a plausible social register must be selected and consistently applied for each of the target-culture stereotypes chosen.

However, 'parallels' in social stereotyping are in fact far from exact. There are obvious discrepancies between, for example, the stereotypes of British aristocrat and Indonesian/Javanese aristocrat, or British hooligan and Indonesian hooligan. In any case, is it desirable for Bertie Wooster to become every inch the Indonesian aristocrat in a Indonesian TT? Does the translator not need to remind the Indonesian reader of Wooster's essential Britishness (or even Englishness)?

Even greater difficulties arise when it comes to matching stereotypes that have no likely parallels in the target culture. For instance, are there close target-culture parallels for the British *gentleman farmer* or for the *petani Indonesia*? Given either of these types in a ST, what social register would be appropriate for the corresponding character in the TT? Or should their speech be rendered in a fairly neutral style, with very few marked features of social register? For that matter, should these characters be rendered as culturally 'exotic'? After all, for Sternheim's Spießbürger to lose all trace of Germanity in an English translation of *Die Hose* (1911) might be as disappointing as for Bertie Wooster to come across as completely German. Even once the strategic decisions have been taken, there remains the eternal double challenge to the translator's linguistic skill: to be familiar with the quirks and constraints of TL varieties, and to be able to produce a consistently plausible TL social register.

TONAL REGISTER

A fourth type of speaker-related information that can be inferred from the way a message is formulated is what we shall call **tonal register**. Tonal register is what is often called 'register' in dictionaries and textbooks on style. It often combines with any or all of dialect, sociolect and

social register in an overall stylistic effect, but it is qualitatively different from them. Tonal register is the tone that the speaker/writer takes—perhaps vulgar, or familiar, or polite, or formal, or pompous, and so on. That is, the effect of tonal register on listeners is something for which speakers can be held responsible, in so far as they are being familiar, pompous, and so on. Dialect, sociolect and social register are different from tonal register in that they are not matters of an attitude that speakers intentionally adopt, but the symptomatic result of regional, class and social-stereotype characteristics that they cannot help. So a listener might reasonably respond to tonal register by saying 'don't take that tone with me', but this would not be a reasonable response to dialect, sociolect or social register. If, in a given situation, Bertie Wooster is being polite, that is a matter of tonal register; but it would be odd to suggest that he is being an upperclass nitwit—he is an upper-class nitwit, as one infers from his sociolect, social register and general behaviour. (Of course, it is a different matter when someone puts on an accent, sociolect or social register as a form of mimicry or play-acting at 'being', say, Glaswegian or Sloane; in 'playing the Sloane' the speaker is not taking a tone with the listener, but is consciously or unconsciously projecting herself as having a particular social persona.)

Many of the labels dictionaries attach to certain expressions, such as 'familiar', 'colloquial', 'formal', and so on, are, in fact, reflections of the tone a speaker using these expressions can be said to be taking towards the listener or listeners. It is, therefore, helpful to assess levels of tonal register on a 'politeness scale', a scale of stylistic options for being more or less polite, more or less formal, more or less offensive, and so on. Looked at in this way, tonal register is relatively easy to distinguish from social register. As we have suggested, being polite on a particular occasion is different from being stereotyped as a well-brought-upkind of person. Nevertheless, tonal register often overlaps with social register, in two ways.

First, there are ambiguous cases where it is not clear whether a style of expression is a reflection of social stereotyping or of the speaker's intentions towards the listener. For example, it may be impossible to tell whether a speaker 'is being' deliberately pompous in order to convey a patronizing attitude (tonal register), or whether the pomposity is just a symptom of the fact that the speaker fits the stereotype of, for example, the self-important academic (social register). Thus, the difference in register between 'this essay isn't bad' and 'this essay is not without merit' might equally well be classified as social or as tonal.

Second, the characteristics of particular social registers are very often built up out of features of tonal register—and of dialect and sociolect, for that matter. This is especially true of social stereotypes characterized by 'downward social mobility'. For instance, a middle-class, educated person who is adept at the jargon of criminals and down-and-outs will have an active repertoire of vulgarisms and slang expressions. As we have seen, 'vulgarism' and 'slang' mark points on the politeness scale of tonal register; but, at the same time, they go towards building up the complex of features that define a particular social register.

Similarly, the girl pretending to be a Sloane is thereby also using the amalgam of tonal registers that helps to constitute the Sloane social register. The notions of 'social register', 'tonal

register', 'dialect' and 'sociolect' do therefore overlap to some extent, and all four are likely to occur intermingled in a text. Their separation is consequently something of a methodological abstraction, but, practically speaking, it is still very useful to keep them as clearly distinct as possible in analysing style, because this helps the translator to recognize what is going on in the ST, and therefore to make correspondingly important strategic decisions. Where it does remain unclear whether a particular case is an instance of tonal or of social register, it is legitimate to use the cover-term 'register'.

The implications of tonal register for the translator are essentially no different from those of dialect, sociolect and social register. Since tonal register is linked to intended effects on the listener/hearer, interpreting the impact of a ST depends very greatly on identifying its tonal register. Once this has been done, care must be taken to match the tonal register of the TT to intended audience effect. Inappropriateness or inconsistency in register can all too easily spoil a translation. For example, there would be unacceptable translation loss in rendering. As with the other language varieties, looking for suitable renderings of tonal register puts translators on their mettle, giving ample scope for displaying knowledge of the SL and its culture, knowledge of the target culture, and, above all, flair and resourcefulness in the TL.

PAKET 11 MENERJEMAHKAN TEKS ILMIAH

Pendahuluan

Paket ini membahas hal-hal yang harus diperhatikan pada proses penerjemahan teks ilmiah. Teks ilmiah ini meliputi hasil-hasil penelitian yang dimaksudkan untuk pengembangan pengetahuan dan untuk diaplikasikan dalam kehidupan sehari-hari, hasil-hasil penelitian terapan untuk menyelesaikan suatu masalah tertentu, hasil karya para ahli teknologi yang dimaksudkan untuk diproduksi dan dijual di pasar secara luas, dan teks yang berisi komunikasi para ahli teknologi dan insinyur dengan masyarakat luas.

Dalam paket ini, penerjemah yang notabene bukan ahli dalam bidang teknologi diberikan bekal agar terjemahannya tidak melenceng dari tujuan asli ditulisnya naskah ilmiah tersebut. Dalam bab ini dibahas skema formal dalam penerjemahan teks teknologi dan teks ilmiah lainnya. Bagaimana cara memahami teks-teks ilmiah dan tata cara menerjemahkannya dibahas dalam bagian ini.

Agar mahasiswa lebih mudah memahami bab ini, selain penjelasan dosen ditampilkan dalam bentuk yang menarik dengan presentasi power point, mahasiswa juga diberikan latihan yang cukup untuk menerjemahkan teks ilmiah. Hal ini untuk mengasah kemampuan mahasiswa untuk menerjemahkan pengetahuan mereka menjadi suatu ketrampilan yang siap diaplikasikan di tengah dunia profesi penerjemahan.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

- Mahasiswa mampu menerjemahkan teks ilmiah.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan contoh teks ilmiah.
- Menyebutkan prinsip-prinsip penerjemahan teks ilmiah
- Menerjemahkan teks ilmiah dengan benar.

Waktu

2 x 50 menit

Materi Pokok:

- Berbagai contoh teks ilmiah.
- Prinsip-prinsip penerjemahan teks ilmiah
- Latihan menerjemahkan teks ilmiah dengan benar

Kegiatan Perkuliahan

Kegiatan Awal

Boardrace: mahasiswa dalam kelompok adu cepat menuliskan berbagai contoh teks ilmiah. Kelompok yang menuliskan contoh terbanyak menjadi pemenang.

Kegiatan Inti

- Menjelaskan tentang penerjemahan berbagai teks ilmiah.
- Meminta siswa untuk mengerjakan latihan.
- Meminta siswa untuk duduk melingkar dalam kelompok masing-masing 6 orang dan menerjemahkan teks ilmiah. Siswa secara berpasangan menerjemahkan teks secara bersamaan. Setelah selesai, teks diberikan pada siswa di sebelah kanan.

Kegiatan Penutup

- Kesimpulan

Kegiatan Tindak Lanjut

- Mahasiswa mengerjakan latihan lebih lanjut dalam bentuk pekerjaan rumah.

Lembar Kegiatan

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Bahan dan Alat

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Uraian Materi

TRANSLATING TECHNICAL AND SCIENTIFI C TEXTS

Technical translation: what is it? Who does it?

Some texts consist mainly of content words, having a minimum of grammar structures and context, and discovered that they might not be as straightforward as they appear. The same is true of technical texts. Many people regard them as 'factual' and believe that there should be a word to word correspondence in the source and target languages. But the notion that all that the translator needs is a technical glossary does justice neither to the scope of technical writing, nor to the skill required of the translator.

We should not forget the thin dividing line between technical and specialised translation. In some areas of the arts and humanities the subject matter is scientific and the language technical. This is exemplified in the fi eld of archaeology, where physical and chemical research techniques like carbon dating are commonly used and reported. Painting and sculpture similarly use not only specialised language, but also technical language, in the application of materials, tools and colours. In fi elds like psychology, experimental methods depend on the use of complex machines and sophisticated measurement. Inevitably, technical texts are an integral part

of writing for business purposes, when fi nished products leave the laboratory and enter the market.

We may find that as translators, a text which we regard as simply 'specialist' may cross the boundary into technical or scientific. In this chapter, while being aware of different fields and applications, we will use the term 'technical translation/text/writing' as shorthand for 'scientific, technical or specialist translation/text/writing'. The term 'technical' is broad. Pinchuk defines three principal types of technical document:

- 1. the results of pure science intended as a contribution to knowledge, without regard to possible practical applications
- 2. the results of applied scientific research carried out in order to solve a particular problem
- 3. the work of the technologist, which is intended to result in an industrial product or process that can be sold on the market.

We would add a fourth type: the texts which embody the technologist's or engineer's interaction with the general public. There are different types overlap, and that today's science is tomorrow's technology. He also notes that while the global use of English is increasing, that of other languages is increasing alongside the development of industry, and presciently. It is now the case, for English-speaking nations, that the great volume of technological products comes mostly from China. This has far-reaching implications: it impacts at the highest level upon standards, which are international documents drawn up to safeguard quality and safety internationally; it has an effect on the writing and translating of specifications and patent applications; it involves the general public at the point of sale and use of a product, in that user manuals and instructions must be clear.

From the scientist's point of view, translation from Chinese to English is becoming increasingly significant, for the People's Republic of China is now deeply involved in cutting edge science, producing many research papers in fields of universal interest. In 2007 it ranked second only to the USA in numbers of scientific papers published and between 2003 and 2007 it doubled the number of patents it produced. While translation from Indonesia to English or English to Indonesian is far less than that of the English-Chinese/Chinese-English.

Much of Indonesian's scientific output is published in Indonesian, but not all of it. Scientists, engineers and technicians outside Indonesia will require translation of the documents from which to work. Technical documents are like any other text in that they must 'speak the language of the target audience' and they must have, in addition to lexical accuracy, appropriate style. Understanding of a technical text, not only for the translator, but also for the target text reader, goes farther than terminology. Inappropriate grammar and style, unbalanced text structure and even excess information will give the reader/client the wrong message.

Hann claims that 'many professional freelance translators spend their lives' translating things they do not understand (Hann 1992: 11). This is an unsatisfactory, perhaps even dangerous situation. Teachers of translation and their students cannot allow the risk of dangerous situations. Experts in technical fi elds will almost always argue that translation of technical

writing should be done by experts in that field, rather than experts in translation. This would be ideal, but the unfortunate fact is that there are insufficient multi-lingual technical experts. There are always occasions and situations in which it is simply not possible to get hold of a bilingual expert, and then the task falls to a linguist.

The debate about whether to let linguists loose on technical translation and, if so, how to train them, continues. Niedzielski and Chernovaty ran a series of experiments to discover whether it made more sense to train potential technical translators in technology fi rst, then language skills, or vice versa. They found that generally speaking, technology training fi rst and linguistic skills second benefi ted translators, whereas linguistic skills first and technical skills second benefi ted interpreters.

They note that their results are not conclusive, because of variables, but they conclude firmly that maturity and experience in some technical fi elds and original and creative thinking are factors which achieve success in translating. With age and experience in any walk of life comes awareness of how things work and why a translation is needed. Zhou Yuqiang, chief interpreter at the United Nations in Vienna, is convinced that knowing why a certain interpreting or translation task is needed is the first step in preparation for that task. This is what is known as skopos: the purpose or goal of a translation, which includes consideration of the target audience and their use of the target text. This knowledge in itself will not teach us any vocabulary, but it aids us in the research that builds our schema and enables us to make informed decisions.

Maturity and experience are key aspects of the schema building every translator needs, but this in itself is not enough. Gommlich believes that text comprehension should be model-based and empirically supported. Hann's programme dedicated to teaching subject matter to the translator. Maier and Massardier-Kenney advocate training in research skills, technical writing skills, collaboration and theory, and recommend that these methods should be interactive rather than sequential. This approach is supported by Teague. Curiously, Teague somewhat understates the depth of understanding or expertise required: he says that 'the translator must understand the subject well enough to use references effectively, imitate the best writing of specialists, detect nonsense...' However, his own detailed method of working belies this; it is thorough, systematic and perfectionist:

- Identify the topic, read 'orientation' texts
- Start translating
- Compile lists of specialist references and other sources
- Edit the lists, consult sources and begin developing terminology
- Pause for concentrated research
- Evaluate the fi nished translation
- Perfect the reference lists and terminology

Teague notes that his method is based on theoretical or educational principles, but it is solidly grounded in empiricism. It also demonstrates a very well-structured route to learning and understanding. While we may not agree that the 'fi rst try . . . should result in as many pages of

questions and notes as of translation', we can see from Teague's illustration how much more there is to tackling a translation than the words of the text.

Schopp, discussing the use of authentic texts in translator education, gives a range of definitions of translation, the last of which is: 'the complex professional process within standard operating practices of a profession, where a tool of communication is commissioned for (primarily public) intercultural communication' (Schopp 2006: 171). Using the authentic text, through which scientists and technicians communicate with each other, in learning and teaching, is crucial to the training process. It is a means by which the translator, a professional linguist, can learn the language of other professionals: the bakers, engineers, physicists and chemists. What comes out of the discussion about training and preparation for technical translation is that deep involvement, understanding and linguistic skills are required. They can be developed through research, collaboration and above all through practice and experience.

Formal schema in technical and scientific translation

In every fi eld, including technical translation, the translator needs to be expert at writing. It is not sufficient to know what things mean and know the right words. Technical texts have as much style as any other kind of text. The style and structure of a technical text contribute to the reader's understanding, for readers will be looking for particular information couched in certain terms and in a certain order in the text. There are types of information which will be expected, or not expected, by readers in different cultures. Wright gives an instance of the exemplary, caring secretary who is mentioned as part of the company in a German brochure, but would be considered entirely irrelevant in other countries (Wright 1993: 76–78); her role might even be considered politically incorrect, for example, in the UK. Wright's example is a clear case for considering a re-structuring of the source text.

As in legal writing, certain grammatical structures are appropriate to certain technical or scientific texts. Complex grammar is not, as a rule, a feature of technical writing, but specialised grammar is. Texts such as standards, like contracts in the business world, must be written in language which is unambiguous, for they are contractual in the sense that they underpin the responsibilities of manufacturers and the expectations of customers. Designed to maintain the quality of the product and the safety of the customer, they are conative or prescriptive in much the same way as legal texts.

Patents and specifications provide unambiguous descriptions, and therefore use the simplest passive and active verb forms. Instruction manuals depend on the imperative and on modal verbs which leave the user in no doubt as to how to work the gadget. Technical language may occur in all kinds of texts, including invoices and inventories. It may have legal implications for, in cases where goods are faulty or accidents have happened, it may be relied upon for evidence.

Technical texts almost always entail a degree of repetition, and one of the most important considerations for the translator is consistency. Whereas in literary translation, at least working

into English, repetition would be avoided for the sake of style and readability, variety is not required in technical translation. Once the translator is satisfied that the correct term or means of expression has been found, it should be adhered to. Otherwise, confusion and errors arise. Achieving consistency is now aided greatly by the use of translation memory. It may be applied to any kind of text, and it is probably most useful in cases where there is a relatively simple pattern of grammar and repeated, unvarying vocabulary. It is also useful in transferring fi gures and symbols accurately; a task which, when carried out manually, can be a hazardous exercise even for the most careful typist.

A central part of every technical text is the specification of measurement, in other words numbers. While these are usually internationally agreed, there may be different conventions for writing them. This can be learned and calculated, but along with the calculations must go the comprehension of the number in its technical context. This includes perhaps obvious considerations like knowing how volume, area and linear measurement are expressed. In the case of Chinese to English translation it includes knowing when and where to use words rather than numbers, as in 'kilo-', 'mega-', and 'giga-'.

Content schema: understanding the processes

This kind of 'hands-on' understanding can be regarded as 'right brain thinking'. We know that the left side of the brain is mainly used for language, serial processing, and looking at the parts of things. The right side is used for tasks such as looking at things as a whole. The goodtranslator uses both sides, comprehensively visualising the subject matter of the text before putting it into words in the target language. This application of both sides of the brain affects top-down comprehension of the text, which in turn affects bottom-up judgements on vocabulary.

The problem of polysemy across languages is well known, and may affect scientific and technical translation very signifi cantly. When referring to specialist, and particularly technical translation, we talk about 'terms' rather than 'words', for special reasons. In science and technology, very ordinary, everyday words take on very precise meanings. When they are used in a technical or scientific context they become 'terms' and may mean a) something different from their everyday meaning, and b) something different from other specialisms. A grandmother chicken is not just the forebear of two generations, but the pedigree breeder. A motherboard, a term which all computer geeks are familiar with, has nothing to do with mothers, and nowadays, not a lot to do with boards. While, in both cases, we can translate literally the context must be understood. Terms are different and precise within one language, and that precision must be carried over from one language to another.

PAKET 12 MENERJEMAHKAN NASKAH SENI DAN SASTRA

Pendahuluan

Paket terakhir ini membahas tentang cara penerjemahan teks seni dan sastra. Berbeda dengan teks ilmiah, teks seni dan sastra menggunakan bahasa yang maknanya dapat merujuk pada banyak hal. Susunan bahasanya pun lebih menekankan pada keindahan ungkapannya. Karena itu paket ini perlu memuat cara penerjemahan teks seni dan sastra dalam bagian terseniri.

Paket ini memuat bahasan tentang penerjemahan naskah fiksi, yaitu karangan yang sifatnya imaginatif dan bukan merupakan kejadian nyata. Cara menerjemahkan teks naratif juga dimasukkan dalam pembahasan. Topik lain yang dimasukkan adalah penerjemahan dialog dan deskripsi. Genre juga dibahas sebelum pembahasan difokuskan pada penerjemahan puisi lama yang difokuskan pada skema formal puisi, skema isi puisi, dan struktur bahasa dalam teks sastra. Selain itu, pembahasa juga difokuskan pada aspek budaya dalam naskah sastra dan penerjemahan puisi abad 20.

Untuk memperlancar kegiatan perkuliahan, penjelasan masing-masing topik dilengkapi dengan contoh-contoh dari teks yang telah dipilih. Pada bagian akhir kuliah, latihan penerjemahan teks juga dilakukan dengan memberikan naskah sastra kepada mahasiswa. Karena banyaknya teks yang perlu diterjemahkan mahasiswa, maka mahasiswa juga diberikan pekerjaan rumah untuk latihan penerjemahan lebih lanjut.

Rencana Pelaksanaan Perkuliahan

Kompetensi Dasar

- Mahasiswa mampu menerjemahkan teks bidang seni dan sastra.

Indikator

Pada akhir perkuliahan mahasiswa diharapkan dapat:

- Menyebutkan berbagai contoh teks ilmiah.
- Menyebutkan prinsip-prinsip penerjemahan naskah ilmiah.
- Menerjemahkan teks seni dan sastra dengan baik.

Waktu

 2×50 menit

Materi Pokok:

- Berbagai jenis teks seni dan sastra
- Prinsip-prinsip penerjemahan naskah seni dan sastra
- Latihan menerjemahkan teks seni dan sastra dengan baik.

Kegiatan Perkuliahan

Kegiatan Awal

- Meminta siswa melakukan boardrace untuk menyebutkan berbagai contoh teks seni dan sastra.

Kegiatan Inti

- Meminta siswa untuk menerjemahkan teks humaniora yang dekat dengan teks ilmiah.
- Meminta siswa untuk melakukan peer-review.
- Meminta siswa untuk menerjemahkan potongan novel.
- Meminta siswa untuk melakukan peer-review.
- Meminta siswa untuk menerjemahkan puisi.

Kegiatan Penutup

- Menyimpulkan pembahasan pada sesi ini.

Kegiatan Tindak Lanjut

- Mengerjakan pekerjaan rumah untuk latihan menerjemahkan lebih lanjut.

Lembar Kegiatan

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Bahan dan Alat

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Uraian Materi

TRANSLATING ARTS AND LITERATURE

Translating Fiction

The borderline between diaries, autobiography and history on the one hand and fiction on the other is fuzzy, as demonstrated in the previous chapter. Levefere points out that the distinction between 'literary' and 'non-literary' is unwarranted (Lefevere 1992: 9). We have shown throughout the course of this book how each and every genre and area of specialism requires translation that is stylish enough to represent the voice of the expert writer and convince the interested reader. The translator may write diagnoses and instructions, regulations for behaviour, inspirational thoughts on patriotism and narratives for the use of future generations.

Any and all of these text types are potential ingredients of fi ction. The tipping point is when the author becomes involved in the act of imagination. It is only through the sparking of that vision beyond reality that the translator can fi nd the author's voice. The narrative of real life becomes the fantasy, allegory or sheer escapism of fi ction. Creative writing is infused with all that pertains to life.

If we are working towards the literary/creative end of the spectrum, we are less constrained by considerations of accuracy and terminology. The writer of fiction, essays or

poetry is not dealing with life or death situations as is a doctor or lawyer. Novelists and poets write for effect: that effect may be the beauty of rhythm, the vividness of images, lessons in morality, the highlighting of anomalies or sheer story-telling. Re-telling the story to a target audience compels the translator to become a story-teller, and to affect the reader in the way that the original author has done. The decisions that have to be made are therefore more complex. We no longer have the buffer of the correct technical term or standardised grammar pattern that we meet in technical texts.

Inexperienced translators sometimes ask how the decisions are made, a question which becomes redundant with time and experience. We can, however, suggest 'rules of thumb'. Every text has formal features according to which we re-create the form of the target text: grammatical structures (tense, voice, case, etc.), punctuation, paragraphing. It will also have at least one register, which to a great extent decrees the register we use for the translation. It has lexis, and we select from the range of target language synonyms those words appropriate for our translation. These are concrete, but only very approximate aids to decision making. In the case of fi ction, they work in combination with the dominant text type components: narration, dialogue, description or depiction, and introspection or refl ection.

Narration

Novels and short stories need a plot, and it is primarily through the narration of events that the author conveys the plot to the reader. Other means may be used, but few authors can avoid, at some point in their work, a straightforward telling of the story. Straight narrative may be one of the most risky areas for a translator: if an author decides to run swiftly and chronologically through events or incidents, style may suffer. We need to be able to avoid the 'and then, and then and then' style of writing. In narration we can deploy numerous means to keep the reader interested and anticipating. Translating into English gives us the opportunity to craft sentence structures so as to retain essential information and the excitement of the plot.

The example below is from a short story by Zhang Ailing. She is a writer who uses dialogue and description as her main means of conveying events and actions, but occasionally she inserts a small section of narrative. Here she uses narrative to tell the reader about the background of a young man who might make a good match. She reduces the informational content of the passage to a minimum, emphasising two or three key points, and heightening their importance through description and hearsay, place and people. Zhang Ailing gives the reader all the necessary history of the young man in a few succinct words, mainly through information about his family. For the translator it is important to keep the logic of tense and time in the English version. For example, Fan's father 'had been' rather than 'was' a well-known overseas Chinese. Zhang does not explicitly state that the young man is wealthy: she mentions a 'mining business' and properties in Ceylon and Malaysia.

The English version therefore needs to retain the hint of wealth, without the overt statement. As the narrative unfolds in the following paragraphs, Zhang makes it clear that the young man is not as uncomplicated as he seems. We need to put ourselves in the position of the author, and of her mouthpiece, Mrs. Xu, as they put a typical matchmaker's 'spin' on Fan Liuyuan. In this example there is some repetition of personal names. The repetition in Chinese is an important syntactic technique designed to foreground and background protagonists: Mrs Xu is central in the story-telling role, Fan is central as the topic of Mrs Xu's telling, while Mr Xu is merely instrumental in giving information about Fan's career. We can maintain the topic chain in English by varying reference between full name and title (Fan Liuyuan), surname only (Fan), calling name only (Liuyuan), substitution (the young man) and pronoun (he).

Dialogue

Dialogue is used by an author to achieve certain effects. Most important of these, perhaps, is to imbue the protagonists of the novel or short story with maximal credibility. It is through the characters' speech patterns that the author consolidates their personality traits as set out in narration and description. Dialogue also reveals the relationship between characters, provides commentary, and reinforces descriptions of and attitudes towards third parties. Dialogue may be used to relate or to explain past events, though this is not always very natural-sounding to the reader.

An important part of dialogue is idiolect, that is the unique expression of an individual which reveals not only personality, but also elements such as age, fashion, occupation and educational background. Translating dialogue or inner speech is an area in which the translator cannot afford to ignore the voice of the author and the character. We have to use all means at our disposal to get inside the character and speak with his or her voice. This is the ultimate schema – that of being another person, or 'different self'.

Description and depiction

Perhaps 'description' does not adequately cover the range of functions used by an author to create the fi ctional world. Even 'depiction' does not capture the whole concept of the way in which an author sets the physical scene, paints the physical and psychological traits of the protagonists, and relates the dynamics of activities and situations. The translator, as reader, has to be acutely sensitive to the imaginary 'video' played out in the pages of a text.

We must be alive to colour, shape, size, and perspective; these visual perceptions help us and the target reader to the right visual image. We need to 'hear' pitch, melody, harmony and volume; these are elements in distinguishing euphony and cacophony for the target reader. Smells are not just good or bad. They may be fragrant, aromatic or pungent, and create a world of homely or exotic associations for the reader. Texture connects the tactile and the visual, from velvety skin to thorny stares. Taste is the most personal of all the senses, very much a part of the interior person. Even the fi ve senses do not give an exhaustive list of the means of depiction: touch and vision – our 'haptic' sensitivity – tell us about movement, speed and change.

The following example is from a novel by a Taiwan writer aimed at older children or early teens. Translation aimed at children should not be patronising. It is a mistake to think that children need 'easy' language, for it is from reading that a great deal of vocabulary and knowledge of the world is acquired. Children do not like being talked down to. They are human beings and deserve respect. Frequently, parents read to their children, and want to read intelligent, eloquent texts that will enhance their children's leisure hours.

In a case like this, the translator must be as involved in the make-believe as the writer and the reader. The multi-layered schema involves 'getting inside' the author, the teddy bear narrator through whom the author speaks, the amputee dancer and the independent shadow of the dancer which represents her nostalgia and longing. The underlying message for the child reader is that the teddy, with his one eye, and no heart, is able to 'see' inside the mind of the heart-broken Amanda in a way that jaded human beings cannot. The teddy speaks to older children or young teen readers in their own language.

The sounds of singing gradually became more distinct. It was a great chorus that reverberated through the valley. They had not yet reached the summit of the crag, and could not see the people in the valley below. High notes like the cries of a flock of sparrows blended with what seemed like the murmur of bees or, at times, the soughing of pines. The extraordinary sound struck Emma: it could not be said to be either beautiful or ugly; she knew she could not judge it by the standards she was used to for classical music or opera. But she could say for certain that it was an inseparable part of these forests, canyons, and brooks. It was integral to the Womb Cave, the little deer and the monkey. The wave of sound was woven into the fragrance of the forest, the fl owers of the valleys, and the water weed tumbling in the mountain torrents. It was shot through with the trickle of moisture from a stalactite, the black depth of the deer's eyes, and the laughter of the monkey.

Genre within genre

As we noted above, it is not unusual to find other genres within fiction. The author of a novel or short story may channel the features discussed above (personality, relationships, feelings and events) through the medium of an apparently non-literary genre. Here we have an example of a lost property notice.

The writer of the notice starts with the formal brevity common to this kind of advert, which is usually pinned up on gates, walls and lampposts in the neighbourhood. But it appears that he is overcome by emotion, as the language of the notice descends into a colloquial, impassioned plea to passers-by. Should the translator repeat 'two weeks ago'? Is it more important to make this small text coherent, or to reflect the anxiety of the owner of the lost property?

Translation of Traditional Poetry

In this part of the book we move away from modern texts to a very special genre which lies at the heart of all literate cultures. The poetry of all ages can tell us much about the cultural energy of a people. We begin with traditional forms of Chinese poetry, known and loved for thousands of years, and still read and written. The reason why we have included ancient poetry, while we have not considered ancient literature or philosophy or history, is because of the strong link between twentieth-century translations of traditional Chinese poems and twentieth-century Chinese poetry.

Poetry presents particular challenges for the translator, not only because of its technical and stylistic features, but also because of the way poetry and translation of poetry are perceived by readers and poets. Many would argue that poetry is impossible to translate, while others would argue that only a poet is qualified for the task. We accept that legal, scientific and technical texts can be, and indeed have to be translated. Why does poetry translation touch so many raw nerves? Literary works of all kinds not only thrive upon translation, but in many cases are largely known through translation.

To translate great poetry is a norm in literate communities. Yet the nature of poetry seems to defy translation. The business of the poet is to break conventions, to deconstruct, to innovate. Even within a conventional poetic form, such as the sonnet, a poet seeks always to fi nd the new, using language in unconventional ways which cry out to the audience, yet are couched in apparently untranslatable terms. Xu Yuanzhong says that 'the point is how to make what is beautiful in one language appear as beautiful in another', but this is not the whole story. Many of the best-loved poems are nothing to do with beauty. They address the whole continuum of earthly existence.

They are designed to go straight to the heart of the audience or listener, to cause the reader to identify and empathise with the poet. One of the main tasks of the translator is to render the tight form of a poem, with all its textual qualities and techniques. At the same time the poet's whisper of irony, whoop of delight, scream of anger or moan of pain must be rendered in such a way that the reader or audience feel it as they would their own whisper, whoop, scream or moan.

The poet may fl out convention, but the very label 'poetry' constrains the translator in a tight framework of form. Metre, rhythm, rhyme, sonority and image are imposed by the unconventionality of the innovative source poem. Bridging the ocean (for we can sail across – it is not a chasm) between Asian and European languages may be more of an adventure than slipping next door from, say, French to English, or from Chinese to Vietnamese.

The classical Chinese poetic canon is well known throughout the world, the modern canon less so. Many noted writers and scholars have brought their different wisdoms to the task of translation, and have, justly or unjustly, been the subject of criticism. Most translators are convinced that they can do it better than all the others, particularly when it comes to literary and artistic genres. They are, in the fi rst instance, readers, and are as subjective as any other readers.

As translators, however, they are in a position to formalise their perception and interpretation of a poem in their translation.

Nabokov, for instance, is scathing of smooth or readable translations of poetry, favouring the awkwardly literal (Nabokov 1955/1992: 127). What he preaches may be seen in practice in his translation of Pushkin's *Eugene Onegin* (1964). The poems of Pound's *Cathay* on the other hand, verge on transcreation or recreation rather than strict translation – and are loved for it. So we have a very broad range of approach.

As we shall see later, Pound's work exemplifies the challenges of the Chinese poetic tradition. It is acknowledged by some that in poetry, translation from Chinese to English is the more tricky direction, as it requires working from the implicit to the explicit, while English to Chinese may be easier, since this requires explicitness to be made implicit. This may be dependent on the individual poet, as implicitness is not in any way excluded from the European poetic tradition. It is certainly the case, however, with many pretwentieth century Chinese poems, mainly because of the structures of Chinese classical literary writing.

Well on into the twentieth century mainstream, Chinese poetry was written in classical Chinese, a form which could be regarded as a dialect, or even language in its own right, and is characterised by great succinctness. It requires a high level of literacy because it needs to be learned before it is understood. Simply being literate in Chinese does not entail an ability to understand classical Chinese. As we will see from examples later in this chapter, this implicitness may result in differing understandings and interpretations. Difference and debate about literature and poetry are naturally common across many linguistic cultures, but markedly so in the case of highly economical literary Chinese.

It is this implicitness which leads Pan to claim that 're-creation is not only attractive but, on many occasions, necessary' when working from Chinese to English (Pan 2002: 59). Pan concentrates on the translation, or mistranslation, of singular and plural, often implicit in Chinese, but usually explicit in English. His examples are instructive in that they show how the well-known English translations reflect the beauty of the original by means of a thoroughly recreated form. He also notes that, if singular and plural are misunderstood, it may be necessary to construe the whole poem differently (Pan 2002: 67). This is a clear case of comprehension at decoding level. If a top-down understanding that is not appropriate is triggered by a misconstruction of singular or plural, the translator may have to re-arrange the schema for the whole poem.

Poetry is often ecphrastic, and Chinese poetry no less than other poetic traditions. Ecphrasis is manifest in Chinese poetry not only through the images the poet creates, but also in the absence of grammatical links. 'Full' or substance words provide an immediate trigger, reinforced by the graphic nature of the Chinese character. While we do not subscribe to the view that Chinese is a purely 'visual' language, Chinese characters do certainly have visual qualities which can be exploited by the poetic medium. Chinese poems are not unlike Chinese paintings.

Space is left for the audience to exercise their own imagination. Poems are an integral

part of painting. They literally fill the space in many traditional paintings, as in the case of Wang Wei, the ultimate painter-poet. Some translators would adopt a foreignising approach, keeping as close to the original as possible in the hope of retaining this ecphrasis. This may, however, result in a version of the type that Osers calls 'comically misunderstood' simply on the basis of language structures.

Above all, translators need to avoid McGonagallism. 'A word for a word, a pronoun for a pronoun, a rhyme for a rhyme etc., will obviously end in parody'. Many translators of Chinese poetry adhere closely to the form of the source text. They abandon the grammar of the target language, avoid punctuation, trying to replicate the highly economical pattern of the source text, in the hope that target readers will see the same 'beautiful visual form' as the poet intended for the source reader.

Reading the tried and tested English translations of the twentieth century, the reader is subject to certain impressions. Some of the translations are dated in their language. They are not necessarily un-beautiful, but are fixed in their time. While not exclusively so, the translators are more often men than women. This may be largely a result of practicalities. Men were far more likely to travel and work in diplomatic, missionary, commercial and military posts in China. Most of the poets translated are male, or anonymous, even though many of the well-known poems of the Chinese canon have a female 'voice'.

A notable exception among the translators was Innes Herdan, whose 300 Tang Poems appeared in the 1970s. The gender of the translator may have some effect on translation, and the situation is changing, as more young female translators come on the scene. Literary, including poetic, translation has in Europe traditionally been the preserve of academia. While some of the academics' translations may be very gutsy, one can see a tendency to the erudite, the refined, the overlong footnote which might not appeal to the general public.

The editor of *Chapman* (Walter Perrie), reviewing John Scott's translations in 1972, claimed that 'looked at from a scholarly point of view his work is a little too artistic to win acclaim. The poems have a ring of real life' He goes on to explain this by saying: 'Scott and Martin have good taste. They have gone a long way to making Chinese poetry intelligible'. Perrie's remark gives more than a hint that academic translation may not always be either realistic or artistic, perhaps because of the need for scholarship and the resultant minute exegesis and copious footnotes. There may be a conflict between the pleasure of reading and the necessity of information.

Formal Schema in Poetry

We have explored the idea of formal schema: the visible and tangible characteristics of the text. Every genre and text type is shaped by its unique formal qualities, and of all, perhaps the poem is the text type for which form is crucial. While the conventions of any text type guide and constrain the reader—translator, poetry distributes the words of a discourse (meaning, sonority, association) within a determined space, which is delimited by a set of conventions.

An innovative form is as constraining as a traditional form. The metres and rhythms are not only quite tightly bound by poetic conventions, but in addition, these conventions tend to be relatively language specific. We have all borrowed shamelessly from one another's poetic cultures. Russians write haiku, Chinese write sonnets. Even so, foreign forms do not always sit well in another language, let alone in translation. Because of its relatively restricted range of syllables, and relatively high number of homophones, Chinese rhymes easily.

These characteristics of the language also provide alliterative and onomatopoeic opportunities. Tone varies the rhyme pattern to some degree, but generally rhyming does not allow very varied options, as compared, for example with Russian, which can exploit its case system for a seemingly inexhaustible stock of new rhymes. English too is rich in rhyme. Much of Chinese poetry is carried not only in its sound patterns but also in the visuality of its characters. The main traditional metres or genres of Chinese poetry are each linked with a particular historical period, though all types have continued to be composed.

Content Schema in Poetry

Needless to say, several millennia of poems emanating from China have covered the whole gamut of fl ora, fauna, landscape, human activity and emotion. Some scholars have been impressed by its highly personal quality in that poetry was the property of every literate man (and a very small number of literate women). During long periods of Chinese history it was necessary to write *shi* for the imperial civil service examinations, and the form was an integral part of painting and calligraphy. A scholar-gentleman would be accustomed to dedicating a visual representation of spiritual significance, such as a landscape, through a poem composed in, on and with the picture, to a friend, who would then respond in kind. The *shi* thus became somewhat conventional, and perhaps even pedestrian, but it was always rescued in a new dynasty, or by a new talent. The very nature of the classical language with its lack of infl exion tended always to give a generality of expression. Though at no period was all poetic writing made up of such social verse, it formed so great a part as to exercise a decisive infl uence over the whole

The universality of the themes of Chinese poetry helps the translator. There are striking parallels between the lives of Chinese poets and those from other parts of the globe. Wine was a constant feature of their lives and their works; they loved the glories of nature, the warmth of a bed, the speed of a horse; they revelled in torment and lovesickness; from time to time they regretted the good old days and criticised the government; they expressed the horrors of war and loss of homelands through verse.

Trade-off in Language Structure

The motivation to write a poem is usually the subject matter, and the poet carefully designs or selects a metre that will cradle the content. The verbal fi reworks of sound and image

are timed to go off within that framework. So the main dilemma for the translator of poetry is the choice between preserving the meaning of the content, preserving the musicality of the form, and preserving images and sonority. The imprecision that accompanies lack of infl ection infuses poetic creation in Chinese. There is always a trade-off between languages. While Chinese is not infl ected, it does specify through word order, as English does. Some translators strive to keep that word order, but whether that produces successful translations is a moot point. Languages such as Russian can manipulate word order to achieve rhythm, but must observe morphological rules. Chinese counters this. Its rhymes are less decorative, the word order is relatively limited, but almost every syllable can carry content and very succinctly paint its own image. The absence of infl ectional endings provides greater opportunity for implication on the part of the poet and inference on the part of the reader.

There is also a trade-off in length. Lefebvre, comparing French and German, points out how in French, the length of individual words is compensated, in that French has less linguistic redundancy than German. He says that this virtue has an effect on the organisation of the linguistic space in the translated poem, and that without these structural differences, there would be greater translation loss. Exactitude probably cannot even be considered in poetry translation: elegance, balance, musicality and message have to be found in linguistic difference rather than in a vain search for similarity. Compared with Chinese, English does sometimes appear wordy, but it also has a great gift for concision. Because of its multicultural, multilingual ancestry and situation, it can veer between elegant polysyllabic cascades and bouncing monosyllables; if required it can achieve, on the one hand, the succinctness of the Chinese, and on the other, the rhythm of the Chinese. This is evident in some of the examples in this chapter. A study of the well-known translators will show how varied their approach has been to linguistic structures, and to their use of rhyme and rhythm.

Translating the Past: Allusion and Culture-specific Items

The older a poem, the more likely the translator is to have problems, for knowledge fades. What was once immediately recognisable to the reader may now only be available in an encyclopedia, and even there, the information may not be certain. We not only have to transcend language and culture, but also time. We need to think carefully about how to speak to the target reader so as either to provide the fullest possible picture, or to trigger the right schema in the reader. Ancient texts present at least three kinds of challenge: allusion to historical or mythical fi gures; reference to things or habits which no longer exist; language which is no longer current. Allusions play an enormous role in transmitting meaning. They can present, in very abbreviated form, a moral or historical example.

Allusions require footnotes and explanations, yet these may impede the enjoyment of reading. 'Thick fog of footnotes' may have a slightly deadening effect, in that they channel the reader's perceptions of the content, thus preventing a free, reader-centred exploration of the poem. An analogy with painting may be appropriate. In exhibitions, overlong annotated captions

on paintings distract and destruct, but the viewing public does not have the insider knowledge needed for full appreciation, and needs some help and guidance. It is exactly the case with translation of poetry. If the translator opts for explanation within the target text, which is possible in other genres, it has to be composed as an integral part of the poem, and will of course make the poem much longer. At this point, translation becomes re-creation. Notes leave the translation 'pure' but can be burdensome.

A further consideration of culture-specifi c items is the extent to which exoticism is wanted or needed. In the twenty-fi rst century, contrary to what many Chinese writers and scholars believe, readers in Europe are well acquainted with Chinese-speaking areas and Chinese culture. Footnotes on, for example, bound feet and *cheong sam*, may not be necessary, especially if the context supports the reference, and to the relatively well-educated reader may appear patronising and irritating. The possible exoticism of culture-specific items may be problematic in that, as Hervey and Higgins point out, they may have 'an impact on the TL public quite unlike any that the ST could have had on an SL public' (Hervey and Higgins 2002: 34).

Translating Twentieth Century Poetry

The traditional forms discussed in the previous chapter were mainstream well into the mid-twentieth century, and are still used today. Mao Zedong famously wrote in *ci* form, despite his revolutionary ideals. From the beginning of the twentieth century Chinese poetry underwent radical changes. From about the 1890s, China had begun to throw off the restraining conventions of the classical language and adopted and adapted western forms widely. Radical new genres and styles in language and culture were both tools and mirrors of the changes in ideology and political systems. The espousal of spoken forms in writing together with borrowings and calques from foreign languages, particularly Japanese, resulted in new, freer, more explicit styles.

The changed writing style was a vehicle for greater ideological changes. The somewhat delicate understatement favoured by classical poets, even when they had quite vehement thoughts to express, gave way to raw images and frank statements. New technology, such as the telephone and the motorcar, began to permeate the discourse of twentieth-century Chinese life. Things and people previously unknown in Chinese life began to contribute to metaphor. Candour replaced understatement and taboos were broken.

The anchoring of twentieth-century poetry in the spoken language provides the reader and translator with more specific linguistic information than was possible in the classical genres. Pronouns and conjunctions, used sparingly in traditional poetry, give the reader a clearer idea of reference chains and time frames. Departure from the written norms allowed writers freedom to use grammar patterns which made their language more explicit.

The use of the rhythms of speech cut poets loose into a tumbling freefall of words, profoundly infl uenced by western poets. The western infl uence gave rise to Chinese romanticism, Chinese symbolism and other artistic movements and throughout these runs an explicit poetry of the self, which hitherto had been present, but veiled and elusive. The new style

gave Chinese poets the courage to talk more openly about gut feelings and physicality, enabling them to abandon euphemism.

In translating traditional Chinese poetry, the challenge is dealing with an implicit, archaic language. In translating modern poetry, the diffi culty is dealing with ordinary language. With the more modern forms of poetry the translator no longer has to reach across the time divide, but may still need to bridge the cultural gap. The problems of rhythm, rhyme, culturally specific items, allusions, and linguistic structure that beset the translation of traditional poetry still affect the translation of modern poetry. One of the biggest problems is how to translate blood, guts and sex without unintentionally producing crassness and vulgarity. The translator needs to make what is now normal to us and our readership have the poetic impact and shock value that the writers of the early twentieth century intended. In translation, 'ordinary' language can contravene norms and can be special or unusual.

Just as the poet defi es convention in order to jolt the reader into awareness, so must the translator. In some senses it is far easier to translate modern than traditional poetry, for the language is closer to us in time and in culture, and in the familiarity of the linguistic forms. However, this may be precisely where the challenges lie. We are all too familiar with the nuances of contemporary expression, since we live in and through these modern forms. They may not seem to us as allusive and evocative as archaisms. In this respect, translation is particularly vulnerable: adding clumsiness of expression or unintended vulgarity to an already unfamiliar cultural scene may alienate the target audience. Poems in translation are often the only means of access for aninternational audience, and for this reason are vulnerable representations of the poet. As Holton puts it, the translator's 'stage whisper is always there, almost audible if he's good, and crashingly, mind-numbingly obvious if he isn't.

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