

CHAPTER 2 FRAMEWORK OF THE THEORIES

In this chapter, I explain about theories that I use as the basic to analyze the research. The theories include theory of translation, theory of audience design and need analysis, theories of translation method and technique.

2.1 Translation

As I stated in Chapter 1: Introduction, translation is needed to overcome language barrier between source text and target text. Translation, according to Catford (1965: 20), is '*the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)*', he cannot mean by 'equivalent' 'equivalent in meaning', and it is well worth bearing this in mind when attempting to evaluate criticisms to Catford's preoccupation with the notion equivalence. Once meaning is defined as 'the total network of relations entered into by any linguistic form', it follows that meaning: 'is a property of a language. An SL text has an SL meaning, and a TL text has a TL meaning' (Catford: 1965). The extent of translation can be described as either full or partial. In a full translation 'every part of the SL text is replaced by TL meaning'. In a partial translation 'some parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text'. The level of a translation depends on the levels of language at which translation takes place. (Malmkjaer: 2005).

The condition for the occurrence of translation equivalence is, according to Catford (1965: 49), that the relevant Source and Target Language items must be '*interchangeable in a given situation*'; and since 'the sentence is the grammatical unit most directly related to speech-function within a situation', 'translation equivalence can nearly always be established at sentence-rank'. However, even if a pair of textual items is interchangeable in a given situation, it is rarely the case that both pair members will be relatable to all of the same features of the situation. Catford (1965: 49) assumes that:

the greater the number of situational features common to the contextual meanings of both SL and TL text, the 'better' the translation. The aim in total translation must therefore be to select TL equivalents with 'the same meaning' as the SL items, but with the greatest possible overlap of situational range.

According to Nida and Taber (1974: 12), translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style. The problem for the translator, according to Nida (1964: 2), is that

the translator is under constant pressure from conflict between form and meaning. If he attempts to approximate the stylistic qualities of the original, he is likely to sacrifice much of the meaning, while strict adherence to the literal content usually results in considerable loss of stylistic flavor

The translator's purpose may be the same as the source text author's, but not necessarily so: the translator may want to give the audience an insight into an alien society; may want to provide information purely and simply about the subject matter of the source text, or information about the form of the source text, or both; may want to accomplish these purposes with the further aim of eliciting a particular kind of response in the audience; may want the audience to with to behave in a certain way after reading target text, and so on (Nida, 1964: 157-8).

According to Lefevere (1992: 1), a translation is 'a text written in a well-known language which refers to and represents a text in a language which is not as well known'. If a translation is, indeed, a text that represents another, the translation will to all intents and purposes function as the text in the receptor culture, certainly for those members of that culture who do not know the language in which the text was originally written. Translations are made by people who do not need them for people who cannot read the originals.

2. 2 Audience Design and Need Analysis

Before translating, we must do audience design and need analysis first. Hoed (2006: 66) states in his book *Penerjemahan dan Kebudayaan* that audience design is learning who is the user or the reader of the translation and need analysis is the purpose and the need of the translation. Audience design is usually companied by need analysis. The function of the translation must be based on audience design and need analysis. Therefore, the implementation of the translation is client-based. The translator must know who will be the reader of the translation and what the purpose of the translation is before doing translation.

2. 3 Translation Methods, Procedures, and Techniques

According Newmark (1988: 81), *while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language.*

2. 3. 1 Translation Methods

Translation methods can be divided into two big groups, SL emphasis and TL emphasis.

Translation Methods (V-Diagram)

SL Emphasis

Word-for-word Translation

Literal Translation

Faithful Translation

Semantic Translation

TL Emphasis

Adaptation

Free Translation

Idiomatic Translation

Communicative Translation

(source: Newmark 1988: 45)

2. 3. 1. 1 SL Emphasis

1. Word-for-word Translation

Newmark (1988: 45-46) states that the main function of word-for-word translation either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process. When the translator uses word-for-word translation, he or she keeps the structure of source text to target text.

2. Literal Translation

Newmark (1988: 46) says that The SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

3. Faithful Translation

Newmark (1988: 46) states that a faithful translation attempts to reproduce the precise contextual meaning of the original of SL grammatical structures. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer. It is usually used for text related to technical, law, or medical.

4. Semantic Translation

Newmark (1988: 46) says that semantic translation takes some account of the aesthetic value. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents.

2. 3. 1. 2 TL Emphasis

1. Adaptation

Newmark (1988: 46) says that this is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten. The purpose and the needs of the translation must be suitable for the reader of target text.

2. Free Translation

Newmark (1988: 46-47) states that free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.

3. Idiomatic Translation

Newmark (1988: 47) says that idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

4. Communicative Translation.

Newmark (1988: 47) says that communicative translation attempts to render the exact contextual meaning of content and language that are acceptable and easily understood to the readers of target text.

2. 3. 2 Translation Procedures

Procedures of translation according to Newmark:

1. Transference

Newmark (1988: 82) states that transference is the process of transferring an SL word to a TL text as a translation procedure. The word then becomes a ‘loan words’.

2. Naturalization

Newmark (1988: 82) says that this procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

3. Cultural Equivalent

According to Newmark (1988: 82-83), cultural equivalent is an approximate translation where a SL cultural word is translated by a TL cultural word. Their translation uses are limited, since they are not accurate.

4. Functional Equivalent

Newmark (1988: 83) states that this common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralizes or generalizes the SL word.

5. Descriptive Equivalent

Newmark (1988: 83-84) says that in translation, description sometimes has to be weighed against function. Description and function are essential in explanation and therefore in translation. In translation discussion, function used to be neglected; now it tends to be overplayed.

6. Synonymy

Newmark (1988: 84) states that this procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text, in particular for adjectives or adverbs of quality (which in principle are 'outside' the grammar and less important than other components of a sentence). A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis.

7. Through-translation

According to Newmark (1988: 84-85), through-translations in contiguous cultures sometimes fill in useful gaps. The most obvious examples of through-translation are the names of international organizations which often consist of 'universal' words which may be transparent. Normally, through-translations should be used only when they are already recognized terms.

8. Shifts or Transpositions

Newmark (1988: 85-88) states that A 'shift' (Catford's term) or 'transposition' (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL. Transposition is the only translation procedure concerned with grammar, and most translators make transpositions intuitively.

9. Modulation

Vinay and Darbelnet as quoted by Newmark (1988: 88) coined the term ‘modulation’ to define ‘a variation through a change of viewpoint, of perspective and very often of category of thought’. Standards modulations are recorded in bilingual dictionaries. Free modulations are used by translations ‘when the TL rejects literal translation’, which, by Vinay and Darbelnet’s criteria, means virtually always.

10. Recognized Translation

Newmark (1988: 89) says that translators should normally use the official or the generally accepted translation of any institutional term. If appropriate, they can gloss it, in doing so, indirectly show their disagreement with this official version.

11. Translation Label

Newmark (1988: 90) states that this is a provisional translation, usually of a new institutional term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation.

12. Compensation

Newmark (1988: 90) states that this is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence.

13. Componential Analysis

Newmark (1988: 90) states that this is the splitting up a lexical unit into its sense components, often one-to-two, -three or -four translations.

14. Paraphrase

Newmark (1988: 90) says that this is an amplification or explanation of the meaning of a segment of the text. It is used in an ‘anonymous’ text when it is poorly written, or has important implications and omissions.

15. Other Procedures

According to Newmark (1988: 90-91), Vinay and Darbelnet also give: (1) Equivalence, an unfortunately named term implying approximate equivalence, accounting for the same situation in

different term, and (2) Adaptation: use of a recognized equivalent between two situations. This is a matter of cultural equivalence.

16. Couplets

Newmark (1988: 91) states that couplets, triplets, and quadruplets combine two, three or four of the above-mentioned procedures respectively for dealing with a single problem. They are particularly common for cultural words, if transference is combined with a functional or a cultural equivalent.

17. Notes, Additions, Glosses

Newmark (1988: 91-92) says that the additional information a translator may have to add to his version is normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic) or linguistic (explaining wayward use of words), and is dependent on the requirement of his, as opposed to the original, readership.

2.3.3 Translation Techniques

According to Hoed (2006: 72), translation technique is the way to cope with the difficulty of translating the order of words, sentences, or paragraph.

1. *Transposisi* (Transposition)

According to Hoed (2006: 72), transposition is changing the structure of the sentence to get the correct translation.

2. *Modulasi* (Modulation)

Hoed (2006: 74) states that translator gives equivalence that semantically have different point of view in the meaning and the range of sense, but in the related context giving the same message/purpose.

3. *Penerjemahan Deskriptif* (Descriptive Translation)

Hoed (2006: 74) states that the translator has to make a “description” that contains the meaning of the related word because translator cannot find the translation/equivalent of source language words (either because he or she does not know the translation/equivalent words or because the translation/equivalent words are not/not yet in the target language).

4. *Penjelasan Tambahan* (Contextual Conditioning)

Hoed (2006: 75) says that for a word to be understood (e.g. the name of food or drink that is still considered unfamiliar to the readers of target language), the translator usually gives specific word(s) to explain it.

5. *Catatan Kaki* (Foot Note)

Hoed (2006: 75-76) states that translator gives explanation in the form of foot note to clarify the meaning of the intended translation word because, without the additional explanation, the translation word is estimated to be not well understood by the readers.

6. *Penerjemahan Fonologis* (Phonological Translation)

Hoed (2006: 76) says that translator cannot find a suitable equivalence in Indonesian (target language) so he or she decides to make a new word derived from the sound of the word in source language to suit the sound system (phonology) and spelling (graphology).

7. *Penerjemahan Resmi/Baku* (Formal Translation)

According to Hoed (2006: 76), there are numbers of terms, names, and expressions that have been standardized or official in target language so that the translator directly uses it as equivalence.

8. *Tidak Diberikan Padanan* (Borrowing)

Hoed (2006: 77) states that Borrowing is used when translator cannot find the translation in target text so for the time being he or she quotes the original language.

9. *Padanan Budaya* (Cultural Equivalence)

Hoed (2006: 78) states that cultural equivalence is translating by providing the equivalence of cultural elements that exist on target language.