

CHAPTER II

THEORETICAL FOUNDATION

2.1. TRANSLATION

2.1.1. Definition of Translation

Translation is an activity which enables human beings to exchange ideas and thoughts regardless about the different languages used. Translation is a science, an art, and a skill. It is a science in the sense that it necessitates complete knowledge of the structure and usage of the two languages concerned; the Source Language and Target Language. It is an art since it requires artistic talent to reconstruct the original text in the form of a written product that is presentable and acceptable to the reader who is not familiar with the original one.

As a means of communication, translation can be broadly defined as the process of exchanging information and conveying the overall meaning so that two people of different language can build a meaningful and understandable communication. Some experts give various definitions about translation which are expressed in different way although they refer to the same point—a process of changing one form into another.

Newmark in *A Textbook of Translation* (1988, p.5) defines translation as rendering the meaning of a text into another language in the way that the author intended the text. In another book, *Approaches to Translation* (1981, p.7), Newmark also states that translation is a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or

statement in another language. It implied that in doing the translation, the meaning of a text in the SL must be the same with that in the TL.

Brisling (1976) as quoted in Suryawinata (1989, p.1) gives the definition of translation as follow:

Translation is the general term referring to the transfer of thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardizations or whether one or both languages is based on signs, as with sign languages of the deaf.

Brisling gives a board sense on translation which does not only include the two different languages but also the translation of unusual language such as sign language of the deaf.

Translation is replacing words with their equivalents in another language, but the results are likely to fall short of the intent and flavour of the original (Sofer 1996, p.16). Based on the definition given by Sofer, translation is a process of altering its meaning to be close enough to the original, complete enough not to omit any detail, and elegant enough to provide the stylistic character of the original text.

Parallel to Sofer's description, Nida and Taber quoted by Suryawinata (1989, p.2) state:

Translating consists of 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. There are also four elements in translation: (1) message reproduction, (2) equivalency, (3) meaning and (4) language style.

Based on the definitions above, it can be concluded that the main idea of translation is a process of transferring meaning from the SL to TL to give the sense of the original and the naturalness of the expressions.

2.1.2. Process of Translation

Translation is not only a science with its own laws and methods, but also an art—an art of reproduction and re-creation. A translation should convey as much of the original text in as few words as possible, yet preserves the original atmosphere and emphasis. He/she should avoid adding words or ideas not demanded by the text. His/her job is not to expand or to explain, but to translate and preserve the spirit and force of the original. Some problem may arise when a translator is doing a translation work. In order to overcome these problems, some experts have proposed the steps in the process of translation.

According to Larson (1984, p.3), the process of translation consists of studying the lexicon, grammatical structure, communication situation, and cultural context of the source language text, analyzing it in order to determine its meaning, and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context. Furthermore, he emphasizes that the meaning being transferred must be held constant.

The process may be diagrammed as shown in Figure 2.1. as follows:

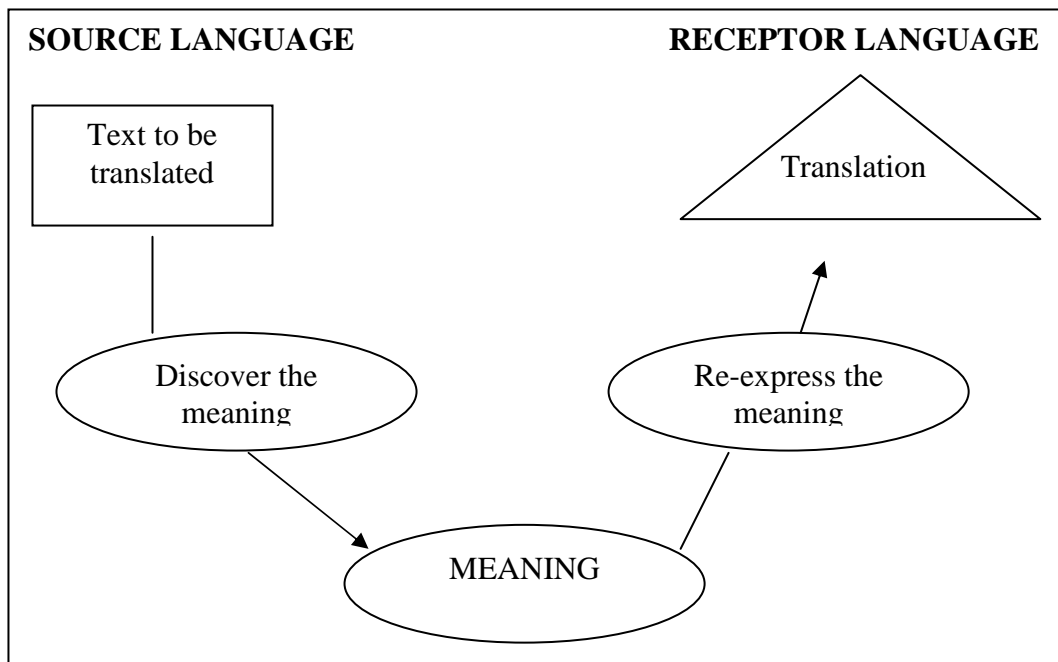


Figure 2.1. Larson's Translation Process

Another expert, Newmark (1988, p.19) states that when doing a translation work, a translator translates with four levels more or less consciously in mind. Those are:

1. *The textual level*, in which translator intuitively and automatically makes certain 'conversions': he/she transposes the SL grammar into their 'ready' TL equivalents and translates the lexical units into the sense that appears immediately appropriate in the context of the sentence.
2. *The referential level*, the level of objects and events, real or imagery, which we progressively have to visualize and build up, then of the reproduction process. The referential goes hand in hand with the textual level. The translator builds up the referential picture in his/her mind when transforming the SL into the TL text.

3. *The cohesive level*, the level which is more general, and grammatical, which traces the train of thought, the feeling tone (positive or negative) and the various presuppositions of the SL text; it represents an overall picture, to which we may have to adjust the language level.
4. *The level of naturalness*, the level of common language appropriate to the writer or the speaker in a certain situation. Naturalness is easily defined, but not so easy to be concrete about. Since there is no universal naturalness, it depends on the relationship between the writer and the readership and the topic or situation.

2.1.3. Methods of Translation

In translating a translation work, a translator may face problems in transferring the meaning from the SL text into the TL text. It may occur at the terms related to the lexicon, grammatical structure, communication situation, and cultural context of the SL and TL texts. In order to solve these problems, some experts proposed some methods of translation.

Newmark (1988, p.45) describes the translation methods in the form of a flattened V diagram:

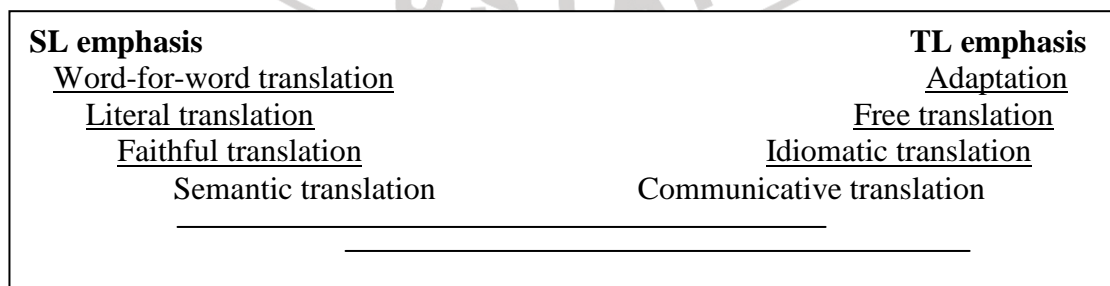


Figure 2.2. Newmark's Translation Method

The explanation of each method stated above is given as follows:

1. Word-for-word translation

The SL word-order is preserved and the words are translated by their most common meanings, out of context. A word-for-word translation usually reads like nonsense, but at times it can be quite amusing. A good example is machine translation.

2. Literal translation

The SL grammatical construction is converted to its nearest TL equivalent but the lexical words are again translated out of context. It is also a translation that closely follows the form of the SL text. Because language derives a great deal of meaning from its form, a literal translation distorts the original meaning.

3. Faithful translation

This method attempts to reproduce the precise contextual meaning of the original within the rule of the TL structures. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.

4. Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text. This kind of method puts more emphasis on the meaning intended by the SL text writer.

5. Adaptation

Translators use this method of translation for translating plays and poetry; the themes, characters, plots are usually preserved. The SL culture is converted to the TL culture.

6. Free translation

This translation method reproduces the content of a text without putting into account the form of the original text. Usually it is a paraphrase, which is much longer than the original.

7. Idiomatic translation

Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meanings.

8. Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original. It concentrates on the message and the main force of the text, tends to be simple, clear and brief.

Furthermore, the purpose of doing a translation work is to reproduce a good translation. To produce a good translation, Larson (1984, p.49) proposes three requirements to fulfill, that is accuracy, clearness and naturalness. It means that:

1. An accurate translation is a translation that communicates the same meaning as the source language.
2. A clear translation can be fulfilled if the audience for whom the translation is intended understand it clearly.

3. A natural translation is if the translation is easy to read and natural in receptor language grammar and style.

2.1.4. Translation Performance Level

Translation which is a means of communication in the written form must also fulfill the quality of a good writing. It does not contain only accuracy, clearness, and naturalness, but also the structure, vocabulary and basic knowledge of SL and TL.

A successful translation is one that conveys the explicit and implicit meaning of the source into the target language as fully and accurately as possible.

Jenis Berkas (2006) states that

an individual's translation performance level depends on (1) command of two languages, (2) ability to exercise congruity judgment and apply a translation methodology, (3) familiarity with the cultural context of both languages, (4) knowledge of terminology in specialized fields, and (5) ability to finalize the product within time constraints and according to specifications.

Based on his description, the Skill Level Descriptions of Translation are divided into three bands: Minimal Performance (level 0 to 1), Limited Performance (level 2), and Professional Performance (level 3 to 5). The following is a description of the three bands.

Table 2.1. Skill Level Descriptions for Translation

Level	Description
Level 5	Can successfully translate virtually all texts, including those where lack of linguistic and cultural parallelism between the source language and the target language requires precise congruity judgments and the

	ability to apply a translation methodology.
Level 4	Can successfully apply a translation methodology to translate texts that contain highly original and special purpose language (such as that contained in religious sermons, literary prose, and poetry). Can produce fully accurate translations in a number of subject fields.
Level 3	Can convey the meaning of many socio-cultural elements embedded in a text as well as most nuances and relatively infrequent lexical and syntactic items of the source language. Expression reflects target language norms and usage.
Level 2	Able to render into the target language some straightforward, factual texts in the standard variety of the source language. Can typically render accurately uncomplicated prose (such as that used in short identification documents, simple letters, instructions, and some narrative reports) that does not contain figurative language, complex sentence structures, embedding, or instances of syntactic or semantic skewing.
Level 1	Able to make word-by-word transfers, not always with accuracy. May be able to identify documents by their label or headings and scan graphic materials, such as charts and diagrams, for items of specific interest. Constant oversight and review of the product are necessary.
Level 0	Able to transfer very little information from one language into another, usually representing isolated words and/or phrases.

2.2. FIGURATIVE LANGUAGE

2.2.1. Definition of Figurative Language

Most people think of language as a clear and literal vehicle for precisely communicating ideas. Even when we use language literally, however, misunderstandings arise and meanings shift. People can be intentionally or unintentionally ambiguous, although "when a potentially ambiguous sentence is uttered by the speaker, usually only one meaning of it occurs to him/her and he/she intends the sentence in this one meaning" (Frost 2006). Words can have denotations, apparent or surface meanings, and connotations, implied or hidden meanings. Moreover, we often use words figuratively.

Figurative language is language using figure of speech; or in other words, language cannot be taken literally (or should not be taken literally only). Figurative language usually is used in poetry and fiction, and also in everyday speech. Most of us do not think about the language we use, and even if we do, we do not realize that much of it consists of figures of speech a way of saying one thing and meaning another). We use figures of speech all the time, for effect and for emphasis. Another definition of figurative language proposed by Frost (2006) states that:

Figurative language is a tool which an author employs (or uses) to help the reader visualize (or see) what is happening in the story or poem. It is used whenever someone describes something by comparing it with something else through the use of unusual comparisons in order to furnish new effect, to fresh the insight into an idea or subject, to arise interest and to make things clear.

Most readers and writers think of language as a clear and factual means of expression for accurately communicating ideas. The use of figurative language by the author can make the story more enjoyable and is an effective way to get his or her reader hooked to the material. (Samuel and Frank 2000). Authors use figurative to help emphasize certain things and to help bring a better understanding to a subject being described.

Understanding the way figurative language works is essential for a true appreciation of art and literature, but figurative language is used not only in art and literature; it permeates our culture and our lives. Understanding how it works helps us interpret what other people are saying, what they are really saying, and what they are trying to say. It also helps us write and speak more clearly ourselves.

2.2.2. Kinds of Figurative Language

There are sixteen forms of figurative language and each category will be presented below. The sixteen forms and their definitions are adapted from Samuel and Frank (2000) and Frost (2006).

1. Alliteration

Alliteration is a repeated consonant sound occurring at the beginning of the word or within words. Alliteration is used to create melody, establish mood, call attention to important words, and point out similarities contrasts. For example:

- Sweet smell of success, a dime a dozen, bigger and better, jump for joy.
- Wide-eyed and wondering while we wait for other to waken.
- Five freaky females finding sales at retail.

2. Allegory

Allegory is a poem in the form of a narrative or story that has a second meaning beneath the surface one. Robert Frost is notable for his use of parable using the description to evoke an idea. For example:

- After Apple-Picking: the apple harvest suggests accomplishment.
- The Grindstone: the grinding of the blade suggests the idea of judging and recognizing limits.
- Birches: the climbing suggests the value of learning and experience.

3. Allusion

Allusion is a brief figurative or symbolic reference within a literary text to a familiar or person, place, event or thing outside the text. Allusion is used in hopes of triggering an association to portray a meaning. For example:

- No! I am not Prince Hamlet. (saying that his indecisiveness has nothing like the tragic dimensions of Hamlet's.)
- Catherine is a real Cinderella. (works a lot around the house, cooking and cleaning.)
- He was a Hercules of a man (strong, take on anything).

4. Assonance

Assonance is a resemblance of sound in words or syllables. For example:

- Thy kingdom come, thy will be done
- Fleet feet sweep by sleeping geese.
- The June moon loomed over the horizon.

5. Hyperbole

Hyperbole is a figure of speech in which exaggeration is used for emphasis or effect. For example:

- I fought a million rappers in an afternoon in June.
- She bought out Mary Kay just to have enough makeup for one day.
- When she smiles her cheeks fall off.
- When she smiles, cracks the size of the Grand Canyon form in the surface.

6. Idiom

Idiom is the language peculiar to a group of people and has a special meaning of its own. For example:

- She sings at the top of her lungs.
- His room is in the east wing of the building.
- Do you need a hand?

7. Imagery

Imagery is the use of words to describe something, to create a “mental picture” of it. When Matthew Arnold’s speaker says “the sea is calm tonight” in the poem “Dover Beach,” you create sea in your imagination. For example: “The trees converged in a velvet meadow.”

8. Irony

Irony is the use of words that say something other than what we really mean. Sometimes we use irony to say the opposite of what we mean. For example: when Jack accidentally dent the fender of another driver’s car, he may lean out the window and call, “Nice driving, pal!” This statement can be interpreted as a criticism, not a compliment, on Jack’s driving, just as Jack understands that the other driver is not, at the moment, feeling friendly toward me. Another examples of irony are:

- And Brutus is an honorable man. (Shakespeare, Julius Caesar)
- Your friend turns up in ripped jeans. With a smirk, you say, "I see you have put on your best clothes!"
- "Nice weather, eh?"

9. Metaphor

Metaphor states that one thing is something else. It is a comparison but it does not use *like* or *as* to make the comparison. For example:

- The planting of seed in the garden, in springtime is like making love.
- A view of a geode crystal is like the mind probing the universe.
- Our keyboard will teach your mind's eye to play by ear.
- You are an ant, while I'm the lion.

10. Metonymy

Metonymy is a figure of speech that uses a concept closely related to the thing actually meant. The substitution makes the analogy more vivid and meaningful. In other words, we are replacing one word by another word or phrase that has a similar meaning. For example:

- He is a man of the cloth.
- The pen is mightier than the sword.
- John is park out back and may not start.

11. Onomatopoeia

Onomatopoeia is the naming of a thing or action by a vocal imitation of the sound associated with it and the use of words whose sound suggests the sense. In more simple terms, it is the use of a word to indicate a sound. The figure of speech of a sound should like the word. For example:

- The fire crackled and the popcorn popped.
- Hiss, rattle, bang, buzz, roar, woof.

12. Paradox

Paradox is a statement or situation containing apparently contradictory or incompatible elements, but on closer inspection may be true. For example:

- Men work together whether they work together or apart.
- I dwell in a house that vanished.
- Where ignorance is joy, it is foolishness to be wise.

13. Personification

Personification is a figure of speech which gives the quality of a person to an animal, an object or an idea. It is a comparison which the author uses to show something in an entirely new light, to communicate a certain feeling or attitude towards it and to control the way a reader perceives it. For example:

- The tree watches him sleep; it has tongues talking aloud.
- The wind works and whispers, the cold creeps, the whole storm is personified.
- Alright, the sky misses the sun at night.

14. Simile

Simile is a figure of speech in which an explicit comparison is made between two things essentially unlike. The comparison is made explicit by the use of some such word or phrase as *like*, *as*, *than*, *similar to*, *resembles*, *appears*, or *seems*. For example:

- The sun is like a yellow ball of fire in the sky,
- Like girls on hands and knees that throw their hair.
- I move fast like a cheetah on the Serengeti.

15. Symbol

Symbol is the use of words or object to create a special kind of “mental picture,” a picture that reminds you of something else. It implies something vague, unknown, or hidden. For example:

- In Tupac the Shakur's song *Me and My Girlfriend*, the "girlfriend" referenced is actually his gun.
- The flag of a country is only a piece of colored cloth but it reminds you of your country and many other things about your country as well.

16. Synecdoche

Synecdoche is a figure of speech mentions a part of something to suggest the whole or vice versa. For example:

- Look at my wheels. (look at my car)
- The house was built by 40 hands. (by 20 people)
- The U.S won three gold medals.