

CHAPTER III

THEORETICAL BACKGROUND

This chapter contains explanation about theories which are relevant to the present study. This chapter focused on and explained the concept of translation, the translation methods which deal with the translation strategies, the translator's voice and previous studies closely related to the present study.

1.1 Literary Translation

Literary text displays many linguistic peculiarities, as well as social and cultural aspects, thus it can be affirmed that literary translation is one of the main ways of communication across cultures (Guerra, 2012). The translator face many difficulties by translating literary text. One of the problems a translator can face could be the fact that same words or phrases representing objects, facts, phenomena, etc. are so deeply rooted in their source culture (SC) and so specific to the culture that produced them that they have no or less equivalent in the target culture (TC), be it because they are unknown or not codified in the target language (TL) (Guerra, 2012).

The term literary translation itself is used freely to refer to the translation of literature (Ghazala, 2014). According to Ghazala, the term 'literary translation' is used to be understood as a reference to the translation of literature that is hoped to be literary in the other language. A definition in clear terms as follows:

“I define literary translation as a special type of translation that is concerned solely with translating literary genres and sub-genres into literary pieces of work in the TL, accounting for all features of literariness and creative style of the original, especially, registration, semantic density, syntactic and lexical intricacies, polysemy, displaced interaction, multi-layeredness, symbolism (hyper semanticization, aestheticism, figurativeness and, most importantly, tone: the involvement of human feelings, sentiments and emotions (Ghazala, 2014, p. 16).

In addition, Anani (1997, as cited in Ghazala, 2014) defined literary translation crudely as the translation of the different genres of literature including poetry

narrative and drama. It is concerned not only with the referential meaning of words but also with their significance and effects.

1.2 Translation

Translation also means the production of closest natural equivalent of style in the source language to the target language (Nida, 1969). Meanwhile, Newmark (1988) mentions that translation is defined as transferring message from source language into target language, and it also deals with written text. It means the form of the source language and the target language may be different but the meaning is the same. Ni (2009) states translation studies stem from comparative literature and contrastive analysis. It includes the transfer of messages between two different language systems and cultures.

Further, Levy (1969) (as cited in Bukhori, 2005, p.5) states that “translation is a creative process, which always leaves the translator a freedom of choice between several approximately equivalent possibilities of realizing situational meaning”. In addition, translation consists of studying lexicon, grammatical, structure, communication studies and cultural context in both source language and target language (Larson, 1984). However, scholars have one thing in common about the definition of translation, a process of conveying meaning from one language to another language in the form of text.

The process of translation may change the forms of the source text. It can change several aspects of the text such as structures, ideology which have been conducted by scholars such as Mason (2010), Nornes (2010) and Baker (2010), or point of view in the text and voice especially in narrative. In terms of voice, the product of translation may consist of more than one voice including the voice of the author or the translator. In this case, the translator’s voice exists in translated text even though readers may not realize it (Herman, 2010).

When the readers read the translated text, it can be difficult to distinguish between the voice of the narrator or the translator. As mentioned above, in translation the text may be reconstructed from the source text, the translator has contributed in the translation text as the second voice. Hermans (2010) affirmed that translated narrative text always contains second voice or more than one discursive presence.

Many translated narrative texts were published, one of them is a novel by Sir Arthur Conan Doyle entitled *Sherlock Holmes: The Adventure of the Noble Bachelor* and *The Adventure of the Blue Carbuncle* which has been translated into Indonesian by Fabiola Reza W. entitled *Sherlock Holmes: Teka-Teki Hilangnya Nona Hatty Doran*. The discursive presence in the translated version of Sir Arthur Conan Doyle's *Sherlock Holmes: The Adventure of the Noble Bachelor* and *The Adventure of the Blue Carbuncle* is the focus of the study.

1.3 Noun

According to Azar (1989, p.263), a noun function as a subject or an object of a sentence. Frank (1972, p.6) states that noun is one of the main part of parts of speech. When the noun is combined with the verb, it helps to constructed the important part of the sentence which is essential to every complete sentence. In addition, it may function as “the chief or ‘head’ words in many structures of modification” Frank (1972, p.6). Frank (1972) categorized nouns into some types, namely proper nouns, countable or noncountable nouns, collective nouns, and noun compounds. The nouns may belong to more than one of the types.

1. Proper Noun

Proper Noun consists of (a) personal names, (b) names of geographic unit such as countries, cities and rivers, (c) names of nationalities and religions, (d) names of holidays, (e) names of time units, (f) words used for personifications – a thing or abstraction treated as a person, for example Nature and Liberty.

2. Countable Noun and Noncountable/Uncountable

Countable nouns can usually be made plural by the addition of *-s*. A noncountable/uncountable in English has no plural form. Plural refers to nouns or things of which the amount is more than one. Hornby (1995, p.889) states “plural is a form of a noun which refers to more than one person or thing”. Frank (1972) describes the complicated rules of English plural as follows:

“(1) The plural after a sibilant sound spelled as *s, z, ch, sh, x*, *es* is added. However, if final *ch* is pronounced [k], only *s* is added, (2) the plural after *y* preceded by a consonant, the *y* is changed to *i* and *es* is added. If final *y* is preceded by a vowel, no change is made, (3) in one syllable word, final *f* or *fe* becomes *ves* in the plural. However some such words take the regular *s* ending. A few words have either form for the plural, (4) the plural after final *o*, *es* is sometimes added, especially in some common words. If a vowel precedes the final *o*, or if the word is a term used in music, only *s* is added. Sometimes the *es* alternate with a less common *s* ending, (5) irregular plurals based on older English may take the form of an internal change and an *en* ending, (6) the plural has the same form as the singular, and (7) the singular has the same form as the plural.” (p. 13)

In addition, Frank (1972) described uncountable noun as:

“Mass nouns form one type of noncountable noun. They are words for concrete objects states in an undivided quantity, like coffee, iron, and sugar. Abstract noun such as names of school subjects like Mathematic, Biology, and History, sports like volley ball, soccer, and foot ball are uncountable. Some noncountable nouns may also be used in a countable sense and will therefore have a plural. In the sentence we had chicken for dinner, chicken is a mass noun; there were many chickens in the yard, chickens are a countable noun. In addition, a noncountable noun may be used in the plural with the special meaning of kinds of – many fruits were displayed at the fair.” (p. 13)

3. Collective Noun

A collective noun is a word for a group of people, animals or object considered a single unit, example of collective nouns are audience, committee, class, crew, enemy and faculty.

4. Noun Compound

A noun compound is used for a part of speech referred to a group of words – usually two, but sometimes, more – joined together into one vocabulary unit that functions as a single part of speech, for example bathroom, department store, and grammar book.

1.4 Strategies of Translation

In the process of translation, methods and strategies are used by translators. Strategies are the methods used by the translator to solve problems that arise in the process of the translation (Albir and Hudort, 2002). In addition, H.P Krings (1986, as cited in Yang, 2009) defines a translation strategy as ‘translator’s potentially conscious plans for solving concrete translation problems in the framework of concrete translation task’.

According to Ryan (2003), translation strategies are often defined in terms of binary oppositions: literal versus free, word-for-word versus sense-for-sense, formal versus dynamic equivalences (Nida and Taber), *sourciers* versus *ciblistes* (Ladmiral), retentive versus re-creative (Holmes), adequacy versus acceptability (Toury), source language oriented and target language oriented (Newmark, 1998), foreignization and domestication (Venuti, 2010) and also direct and oblique translation which are the translation strategies used in the study by Vinay and Darbelnet (1957).

Vinay and Darbelnet carried out the detailed list of translation strategies which is developed from taxonomies in order to define small linguistic changes in a specific translation pair. The categories of translation strategies are very comprehensive. There are two main translation strategies, direct and oblique translation. As mentioned in chapter one, the two main categories of translation strategies cover six concrete procedures, those are direct translation and oblique translation. Direct and oblique translation to some degree correspond to literal and free translation respectively, one of the differences for their theory from the theories in ‘pre-linguistics period’ (Newmark, 1981, p.4) is that Vinay and Darbelnet use detailed categories to substitute for macro-level’s literal and free. Each one of the

strategies is proposed to attain SL message into TL. Direct translation is used when in process of translating source text into target language, it may be possible to transpose the source language message element by element. A translator might sometimes chooses to borrow a certain expression or saying from one language. This results in what is termed as borrowing and calque.

At the center stands “literal translation”: if translators cannot find a solution on that level, then they should move either upwards (incorporating elements from the start text) or downwards (drawing on elements in the target language and/or culture). The upward movement is into the territory of “direct translation” and apparently involves less difficulty (I would prefer to talk about less risk); the downward movement involves “oblique translation” (a visual metaphor whose virtues I have never really appreciated) and is said to be more difficult (or more risky). The safety zone is undoubtedly in the middle (Vinay and Darbelnet, 1958/1972, as cited in Anthony Pym, 2014). If direct translation can not create appropriate characteristics of the target language, then the translator would have to resort to oblique translation. Oblique translation is another term of free translation where the translator obtained his or her freedom to transfer source language text into target language. Here the translator has to fall back aim for an approximately accurate replication of the impact of the source language text. Oblique translation is divided into four methods, transposition, modulation, equivalence and adaptation.

For example, through the equivalent strategy, the original elements of the source language text cannot be seen because the elements are replaced by the target language equivalent, so the target readers would only see the secondary implied reader. That secondary implied reader shows the intervention of the translator’s voice at the same time.

1.4.1 Direct Translation

1. Borrowing

According to Munday (Munday, 2001, p.56), borrowing means “the SL word is transferred directly to the target language”. The term of borrowing refers to adapt a word of expression straight from another language, without translation. The strategy is normally used when a term in source language does not exist in the target language. The term can be “pure” or “naturalized. It is called “pure” if there is no change of any kind in the foreign term, or “naturalized”, if the word has some change in the spelling, and perhaps some morphological or phonetic adaptation (Vinay and Darbelnet, as cited in Guerra, 2012). The application of this strategy is also a common way to bring new cultural factors into native combination. The advantage of borrowing strategy is that it brings an original connotation to the word in TL.

2. Calque

It is a strategy to ‘borrow’ the SL expression or structure and then transfer it into a literal translation of foreign words. Calque is a special kind of loan or borrowing, as mentioned above, it has the same influence on the enhancement of cultural integration. However, sometimes this translation strategy will cause difficulties in conveying messages in the TL. Since the translator borrows the SL expression or structure and then transfers it in a literal translation (Vinay and Darbelnet, 1957, as cited in Ni, 2009 p. 78).

The difference between loan/borrowing and calque is that the former imitates the morphology, signification and phonetics of the foreign word or phrase, while the latter only imitates the morphological scheme and the signification of that term, but not its pronunciation.

1.4.2 Oblique translation

1. Transposition

The strategy includes “replacing one word class with another without changing the meaning of the message” (Vinay and Dalbernet, 1957, as cited in Ni 2009 p. 81). This

strategy can also be found within a language, ‘I give him a kiss’ is semantically no difference from ‘I kiss him’ though the word ‘kiss’ is changed from a noun into a verb. As a result of the divergence of language systems between SL and TL, this strategy to alter words without semantic change is undertaken probably most common and even sometimes necessarily by translators. Grammatical transpositions, with appropriate morphological and syntactic adjustments, are quite frequent in order to obtain a translation that sounds as if it had been originally written in the TL (Guerra, 2012).

2. Modulation

Modulation consists of using a phrase that is different in the SL and TL to convey the same idea (Vinay and Darbelnet, 1957, as cited in Ni 2009). Modulation refers to a variation of the form of the message, obtained by a change on the point of view, focus or category of thought in relation to the SL. Vinay and Darbelnet gave an example as follows:

eg. God knows. – Meiren zhidao [lit. ‘No one knows.’]

eg. The length of A is three times less than that of B. – B de changdu shi A de sanbei. [lit. ‘B is three times as long as A’]

Modulation can be adopted when, though literal or transposition translation results in grammatically correct utterance, the patterns of TL in the TT are considered abnormal or awkward.

3. Equivalence

It refers to a strategy to describe the same situation by using completely different stylistic or structural methods for producing equivalent texts (Vinay and Dalbernet, 1957 as cited in Ni 2009, p. 8). This basically means that the translator uses a term or expression recognized as an established equivalent in the TL.

eg. spend money like water – huijin rutu [lit. ‘spend money like earth’]

eg. They are as different as chalk and cheese. – Tamen youzhe tianrang zhibie. [lit. ‘They are as different as sky and earth.’]

This strategy is viewed as a type of modulation and ‘a linguistic sub-discipline of pragmatics’ (Armstrong, 2005, p.152), which is concerned with the use of language in different cultures. It is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds. If translating words and phrases simply in a literal way without any consideration to the idiom or proverb patterns in different cultures, the translator will give the TT ridiculous and even contrary information.

4. Adaptation

It refers to a method used in those cases where the type of situation being referred to by the SL message is unknown in the TL culture and translators create a new situation that can be described as situational equivalence (Vinay and Darbelnet, 1957, as cited in Ni 2009, p. 82). Adaptation actually refers to a SL cultural element that is repl/aced by another term in the TL. In addition, according to Guerra (2012) there are certain conventions, more or less generalized, as regards adapted translations of foreign cultural elements in the TL. This applies, for instance, to weight and measures, musical notation, generally accepted titles of literary works or geographical names, etc. the basic goal of translator when trying to ‘adapt’ the translation is to have a similar effect on the TL readers, ‘domesticating’, in a way, the cultural terms.

1.5 Translator’s Voice

Actually, translation is supposed to be transparent so it does not seem to be a translated product. This is because the readers are normally meant to forget that they are reading a translation. Shapiro (as cited in Venuti, 2010, p. 1) states that “a good translation is like a pane of glass. You only notice that it’s there when there are little

imperfections—scratches, bubbles. Ideally, there shouldn't be any. It should never call attention to itself.” Therefore, a translator is expected to be invisible and withdraw completely behind the narrating voice. In addition, Venuti (2010) affirmed that translation is a second-order representation and it is required to remove its second-order status with transparent discourse, making the illusion of authorial presence whereby the translated text can be taken as the original.

Even though translation cannot be the original, but translators are still responsible for transferring the message from the SL to the TL faithfully. They are also required to re-express the original ideas of the SL as accurately as possible without significant omissions and not mix them up with their own ideas (Haris as cited in Hermans, 2010). However, Hermans (2010) stated that translators have their voice in their own right and it enables them to make their own voice visible as long as the message of the original text is clearly delivered.

Voice is something that the readers “hear” when they are reading translated text. The voice can be heard as the text is narrated, it might be the author or the translator of the text who narrates the text. When the text is translated, it means that the text is reproduced. If it is found that some elements which are untranslated or some elements seem foreign in the target language text, it means that the translator's voice is there. The translator's voice is often found in the translated narrative text. The voice can be recognized directly in the text or it can be hidden behind the narrator of the narrative text.

There are three cases identified by Hermans in which the translators manifest their own voice in a text. The first case is the case of text's orientation towards an implied reader. Hermans (2010) stated that written translations address the readers not only linguistically but also temporarily and/or geographically effaced from that addressed by the source text. Furthermore, Hermans (2010) added that translated narrative fiction give attention to an Implied Reader different from the source text since the discourse operates in a new pragmatics context. It happens because

translators are out of reference in the source language--all texts are culturally embedded and need a frame of reference as vehicles for communication between sender and receiver.

Therefore, many different forms of displacement which are caused by translation are threatened by this shared frame of reference. It is conducted to provide considerable information and to maintain communication with new different audiences. However, it causes the original implied reader to be unseen. As a result, the secondary implied reader would be there to show the presence of the translator at the same time. For example:

English Version	Indonesian Version
You know Peterson, the commissionaire ?"	Kau tahu Peterson, pejabat tinggi pemerintah ?" (p.57)

The second case is self-reflexiveness and self-referentiality. Hermans (2010) suggested that this case is related to broad terms which are untranslatability. Obvious cases involve texts which assert their being written in a certain language or exploit the use of polysemy, wordplay and similar devices (Hermans, 2010). It is possible that the translated text finds the answer to the problems so carefully and no trace of a 'second voice' is left behind. However, translators may find some words that do not have similar meaning in the target language when they are translating a particular text. As a result, the translators only preserve the original words and provide brief explanation of the words and it shows the intervention of translation in the discourse. Hermans (2010) affirmed that the intervention of the second voice can be recognized through the use of brackets, dashes, or notes. For example:

English Version	Indonesian Version
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“Now then, Mr. **Cocksure**,”

“Sekarang, Mr *Cocksure* – *sangat atau terlalu yakin* –.” (p.84)

The third case is the case of contextual overdetermination. This case relates to the second case. Translators may find some words that do not have similar meaning in the target language when they are translating a particular text. Consequently, the translator preserves the original word in the target text and gives more explanation, which shows the intervention of translation in the discourse in the form of footnotes. For example:

English Version	Indonesian Version
, and he took me away to ' Frisco . (p.8)	dan dia membawaku ke ' Frisco ¹ .
	¹ San Fransisco .

Moreover, the degree of the presence of the translator's voice can be attested by translation strategies which are used in the certain cases and by the consistency in which it has been carried through. Hermans (2010, p. 198) also stated that “some translation strategies will effectively paper over the cracks and leave the reader unaware of the other voice”.

1.6 Previous Studies

Some scholars have conducted several studies in the field of translator's voice. First, Sang (2003) investigated the presence of the translator's voice in Chinese translation of Virginia Woolf's *A Room of One's Own* (1929) by using translation strategies proposed by Leuven-Zwart (1989, 1990). The study found that the translator used these translation strategies that caused shifts in the target text. Those shifts influenced the metafunctions of the Target Language text to change (Halliday, 1973).

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TRANSLATOR'S VOICE IN THE TRANSLATED VERSION OF SIR ARTHUR CONAN DOYLE'S SHERLOCK HOLMES: THE ADVENTURE OF THE NOBLE BACHELOR AND THE ADVENTURE OF THE BLUE CARBUNCLE Universitas Pendidikan Indonesia | repository.upi.edu | perpustakaan.upi.edu

Second, Pekkanen conducted a study “*The Duet between the Author and The Translator: An Analysis of Style through Shifts in Literary Translation*” (2010). The study investigates the translator’s role between the original literary work and its translation from the perspective of style and shifts during the translation process. Something that can be called a translator’s style, voice, presence or fingerprints could be identified convincingly, and it was possible to deal with this style in terms of concrete linguistic units. The intersubjective differences found between the individual translators corroborated the assumption that the translator’s voice can be heard in due with that of the author and that it has identifiable characteristics not arising from the source text alone (Pekkanen, 2010). Pekkanen also conducted a work “*The Translator’s Voice in Focalization*” (2007).

Another study on the translator’s voice is the work of Madrea “*Ideology, Subversion, and The Translator’s Voice: A Comparative Analysis of The French and English Translation of Guillermo Cabrera Infante’s Tres Tristes Tigres*” (2005). The study examined the relationship between ideology and the translation practice. The study also tried to compare how the French and English translators Albert Bensoussan and Suzanne Jill Levine translated the wordplay in the Cuban novel. The study discovered that Albert Bensoussan reproduced a direct and very straightforward translation of the wordplay. It seemed that he did not show his own voice in the translated text. In other hand, Suzanne Jill Levine seemed to show her own voice because she put many additions to the source language text wordplay. The study also discovered that the process of translation changes the ideology manifested in the source text.

Another study related to translator’s voice is “*Rethinking the Translator’s Voice*” conducted by Jiang (2012). Jeremy Munday (2007) conducted a study which concluded that the translator’s voice has relation to the complex issue of style. According to Jeremy Munday (2007), shifts in linguistic style are more interesting marks at the translator’s voice, because they are more subtle. In his study of the

translator's discursive presence, voice and style, Jeremy Munday metaphorically associates style with the "linguistic fingerprint of an individual translator" (Munday, 2007), seeking to find what justifies the variation between "translators working in related geographical, historical and social things". The study was different from Theo Hermans which is mainly concerned with explicit instances of the translator's discursive presence. In this case, Hermans (2010) manifest traces of the translator's presence.

Another study related to the translator's voice was conducted by Nurjanah (2014). The study examined the discursive presence of the translator's voice in the translated version of Ahmad Fuadi's *The Land of Five Towers*. The study discovered that there were four most frequent strategies which were used by the translator; Omission, Addition, Preservation, and Equivalent Translation. The study also discovered that the way the translator contributed his voice to the novel was through three cases; case of text's orientation towards an implied reader, case of self-reflexiveness and self-referentiality and case of contextual overdetermination.

1.7 Concluding Remarks

This chapter has discussed theoretical foundation of the present study. It has explained the concept of translation, the translation methods which deal with the translation strategies, the translator's voice and previous studies which are related to the present study. The next chapter will present the methodology.