CHAPTER II

THEORETICAL FOUNDATION

This chapter explains the theoretical foundation of the study. It consists of translation theory and concept of naturalness and accuracy in translation.

2.1 Translation Theory

2.1.1 Definition of Translation

In this globalization era, science and technology are developing progressively. Because of this matter, people need to improve their quality, so do for Indonesian. Unfortunately, those developments are still reported in English, as a world language. As we know, there are still many Indonesians who do not understand English. Here, translation is needed to help them improve their quality.

Newmark (1988) mentions that translation is rendering the meaning of a text into another language in the way that the author intended the text. Meanwhile, J. Levy (1967) defines translation as a creative process of a translator. In his book *Translation as a Decision Process* (1967), Levy said that translation is a creative process, which always leaves the translator a freedom of choice between several approximately equivalent possibilities of realizing situational meaning. According to Levy, translation is an activity that necessitates its translator to be well informed about language and culture of both of languages, source language and target language. Still,

translation is not an easy thing to do. As stated by Barker (1995), "translation is difficult, even for people. To begin with, you have to know two languages intimately. And even if you speak two or more languages fluently, it is not a trivial matter to produce a good translation".

Catford (1965) also claimed translation as the replacement of textual material in one language by equivalent textual material in another language. It means that there are two languages, which are being handled by the translators. In line with Catford, Ian Finlay (Catford, 1965) states, "translation is a presentation of a text in a language other than that in which it was originally written." He also stated that in translation, it is not necessary for the translators to pay attention in detail things, which deal with language form frequently. The important thing is the presentation of a text in the target language shows the same message and impression, or at least, it is close to the meaning of the original word.

Nida and Taber (1969), "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." In the other word, translating can be defined as removing a message from source language to target language by revealing its meaning and its language style. Translation can be categorized as a good translation if it is perceivable and enjoyed by its readers. Nida also claimed that meaning and style that is revealed in target language might not deviate from meaning and style of the source language. However, that equivalent should be natural. The difference form of the translation presentation does not always make a translation

work fail, as long as the message of the source language can be sent as well as possible. Ideally, a translator should be able to make translation that is not like a translation. It has to be as natural as possible. It means that the translation should be read as if it was not a translation product.

From all of the theories above, it can be concluded that translation is a process of delivering message from the source language to the target language with natural equivalent.

2.1.2 The Process of Translation

Translation is not only changing a text from source language into target language, because a text is one of communication actions. A text of source language requires to be analyzed before it is translated into target language.

According to Nida and Taber (1969), translation process can be summarized as follows: *analysis – transfer – restructuring*. Basically, the analysis is needed to know the message of a source language. It consists of grammatical analysis and semantic analysis. After the translator has a clear representation of a text, then he/she can start the process of transferring the message. Here, if a text of source language is hard to translate, a translator can repeat the analysis process continually even though he/she has entered the transfer phase. The second is transfer. It is questioning how the analysis result transferred from source language into translation language with a little laming of meaning and connotation but still understandable (natural). After a translator get through these two phases, the last phase that he/she has to follow is

restructuring phase. This matter discusses kinds of language or language styles and techniques that can be used in translating process. In this phase, a translator can adjust the language in order to make it sense in target language. At this point, a translator can do it alone or let someone else to do it. It will be better if this phase is done by someone else, sometimes a translator is hard to correct his/her own work, because psychologically, he/she usually thoughts that his/her work is good.

Newmark (1988) emphasized that in translating a text, a translator have to bear in mind the four levels: the textual level, the referential level, the cohesive level, and the level of naturalness.

1. The Textual Level

The translators see the text finitely. Newmark says, "This is the level of the literal translation of the source language into the target language, the level of the translationese you have to eliminate, but it also acts as a corrective of paraphrase and the parer-down of synonyms."

2. The Referential Level

"You should not read a sentence without seeing it on the referential level. Whether a text is technical or literary or institutional, you have to make up your mind, summarily and continuously, what it is about …," Newmark (1988:22). It means that the translators should correlate a text with the reality outside.

3. The Cohesive Level

It follows both the structure and the moods of the text.

4. The Level of Naturalness

Newmark also states that in translating a text, the translators have to ensure that their translation makes sense and reads naturally, that it is written in ordinary language, the common grammar, idioms, and words that meet that kind of situation. They can do this by reading their own translation as though no original existed.

2.1.3 Translation Methods

Based on Peter Newmark's book entitled *A Textbook of Translation* (1988), translators can use several methods in translating a text. He divided those methods into two groups, the methods that emphasis to the source language and the methods that emphasis to the target language. In the first group, the translators try to bring up as accurate as possible the contextual meaning of source language although they may face the obstacles of source language form and meaning. In the second group, the translators make an effort to produce an impact that relatively equal with the expectation of the original writer to the readers.

Although, the methods were divided into two groups, but still a translation should emphasis these three components:

1. The purpose and objective in a text, whether the function of a text is explaining, narrating, etc.

2. The purpose of the writer itself.

3. The reader. It deals with who the readers are—age, gender, etc.

Those components can help the translators to choose the accurate method in translating a text.

As explained above, Newmark divided the methods into two groups. The first groups are:

a. Word-for-Word Translation

In this method, the source language usually translates into the target language directly. The text translates out of the context. Generally, this kind of method is used in analysis phase or in the beginning of transfer phase. So this method is not used to produce a translation work, but at least it gives the translators information about the text. "The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process" Newmark (1988:46).

This is the example of word-for-word translation.

I am reading a book.

Aku/saya – adalah – membaca – suatu – buku

b. Literal Translation

Grammatical construction of source language is translated using the closest equivalent in the target language, but the lexical or its words translation is separated from the context. This out-of-context translation besides produces target texts, which do not have a meaning, also produces unusual or uncommon target texts.

The example of this kind of method that is generally used in many Indonesian students' research is,

It's raining cats and dogs

Hujan kucing dan anjing

That is why, just like the first method, it is used in analysis phase or in the beginning of transfer phase.

c. Faithful Translation

"A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the target language grammatical structures. It 'transfers' cultural words and preserves the degree of the grammatical and lexical 'abnormality' (deviation from source language norms) in the translation" (Newmark, 1988).

This method firmly holds to the purpose and objective of the source text, so that the translation's work sometimes uncommon and often strange.

For example: (Machali, 2000)

He is a book-worm

Dia (laki-laki) adalah seorang cacing buku

d. Semantic Translation

If we compare it with the faithful translation, semantic translation will be more flexible. Different from faithful translation, semantic translation has to consider the aesthetic value of source language with compromise the meaning as long as it is common in target language. Furthermore, Newmark stated that semantic translation may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership.

Example: (Machali, 2000)

He is a book-worm

Dia adalah seorang yang suka sekali membaca

The translation product is understandable, though there is no cultural equivalent.

The second groups are:

a. Adaptation

"Adaptation is the most free of a translation method, but still it does not 'sacrifice' the important things in the source text, such as theme, character, and plot" (Machali, 2000).

It is usually used in translating a play or poetry. Sometimes, in the process of translating using this method, there is cultural transition from the source into the target.

b. Free Translation

"Free translation reproduces the matter without the manner, or the content without the form of the original" Newmark (1988). This method emphasizes the meaning but sacrifice the source text form. Even sometimes, the translators add their own sentences in it or the sentence is much longer than the original.

Machali (2000) showed the example of this method in translating a title of news.

SL: (*Time,* May 28, 1990): "Hollywood Rage for Remakes"

TL: (*Suara Merdeka*, 15 Juli 1990): *"Hollywood Kekurangan Cerita: Lantas Rame-rame Bikin Film Ulang"*

c. Idiomatic Translation

According to Machali (2000), this method aims to reproduce the message in source language text, but often by using impression of friendliness and idiomatic expression, which is not discovered in the original text. Thereby, there are a lot of distort nuances of meaning occurs. For example:

I'll shout you a beer

Mari minum bir bersama-sama; saya yang bayar.

d. Communicative Translation

This method tries to reproduce a contextual meaning as accurate as possible. Therefore, the readers easily understand the meaning. This method is paying attention to the communication principles: readers and purpose of the translation.

For example:

Wet paint

Awas cat basah!

From the example above, communicative translation tries to present the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.

2.1.4 Translation Procedures

There are several procedures of translation that mentioned by Newmark. They are Literal Translation, Accepted Translation, Transference, Naturalization, Cultural Equivalent, Functional and Descriptive Equivalent, Translation Label, Componential Analysis, Couplets, Synonymy, Through-Translation, Modulation, etc

Machali (2000) stated that the difference between method and procedure lay in its applying set. Translation method deals with the whole of text, while translation procedure deals with the sentence and smaller set of language, such as clause, phrase, word, etc.

She also added that as a method, literal translation could be considered as the most important translation procedure, because basically literal translation is conducted in clause or sentence. Besides that, the result of literal translation represents the input for restructuring phase in all of the translation process.

If the translation's result with this literal procedure is compatible with the method of cultural condition and the target language, then the translators do not need to use other procedures. Nevertheless, if it is not compatible yet, the translators can use other procedures.

2.1.5 Principles of Translator

Translation is not an activity that just exists lately. This activity has appeared since thousand years ago. However, some of the principles are still argued and considered until now.

Eltienne Dollet as cited in Nida (1964) stated some of basic principles for the translators. She claimed that a translator should have a capability in comprehending the content and meaning of the source language writer. A translator also should master both languages perfectly; source language and target language and he/she have to be able to use the ordinary utterances or expressions, which utilized everyday. Besides that, a translator should try to avoid possibility in translating a text using word-for-word translation, because it can make a translation's work loses its beauties and authenticity. It means that a translator have to be able to present the 'original color' and 'tone' of the source language in its translation masterpiece.

In line with Eltienne Dollet, Nida (1964) also stated that:

- A translator should have the adequate source language knowledge—it is not enough, if he/she only rely on the dictionary;

- A translator also has to be able to comprehend the text message of the source language writer; and

- A translator has to pay attention to the smoothness of the meaning, vocabularies of the source language, and language style that can determine flavour and feel of the message.

Meanwhile, according to Ian Finlay (1971), a translator should:

- Have knowledge of source language perfectly and up-to-date;

- Understand the text to translate;

- Know equivalent terminologies in target language; and

- Able to express, to present, and to feel the style, rhythm, nuance, and register of both languages; SL and TL. It will help create 'mood' or situation wanted by the source language writer.

A translation masterpiece can be considered acceptable if it can reach the same purpose just like in the original. It should be understandable, as accurate as the original, so the readers of target language will not feel that it is a translation's work.

2.1.6 Norms of Translating Children's Storybooks

Story is one of the literary works. Just like the other literary works, story has its own difficulties to translate. Newmark (1988), "short story or novel is the second must difficult to translate, but here, since the line is no longer a unit of meaning, they can spread themselves a little their version are likely to be somewhat longer than the original though." It means that in translating a novel or short story, a translator can make the translation's work longer than the original, as long as the message is understandable.

In translating literary works, the translators have to know exactly the target reader. Zohar Shavit (1986), "In viewing translation as part of a transfer process, it must be stressed that the subject at stake is not just translations of texts from one language to another, but also the translations of texts from one system to another -- for example, translations from the adult system into the children's."

Different from the translation process of adult books, the translators of children's can let themselves a freedom regarding the text. It means the translators have the authority in manipulating the text in various ways by changing, enlarging, or reducing it or by deleting or adding to it.

Nevertheless, all these translational procedures are permitted only if conditioned by the translator's adherence to the following two principles on which translation for children is based: an adjustment of the text and an adjustment of plot, characterization, and language (Zohar:1986).

The first principle is applied to make the text appropriate and useful for children. The second principle is used to overcome society's perceptions of the child's ability to read and to comprehend.

Zohar also added that these principles had different hierarchal relations in different periods. As long as the concept of didactic children's literature prevailed, the first principle was dominant. Yet, the second principle, which is adjusting the text to the child's level of comprehension, was more dominant. It is possible that the two principles might not always be complementary; sometimes they might even contradict each other.

"It might be assumed that a child is able to understand a text involved with death, and yet at the same time the text may be regarded as harmful to his mental welfare. In such a situation, the translated text might totally delete one aspect in favor of another, or perhaps even include contradictory features, because the translator hesitated between the two principles" (Zohar:1986).

However, the most important of all, the translation's work must stick on these two principles, or at least not violate them. Therefore, children can accept the translated texts that belong to their system.

2.2 Concept of Naturalness and Accuracy

Translation is a complex job. Here, translators have to re-tell the meaning of the original message in a way that is natural in the language into which the translation is being made. It has to be as natural and accurate as the original text.

Barnwell as cited in Nuraini (2004) stated that there are some qualities in judging the translations as a good product or not. They include the following three basic qualities:

1. Accuracy: it means correct exegesis (interpretation) of the source message, and transfer of the meaning of that message as exactly as possible into the target language.

2. Clarity: there may be several different ways of expressing an idea, a translator normally chooses the way, which communicates most clearly; the way which ordinary people will understand.

3. Naturalness: it is important to use the natural form of the target language, if the translation is to be effective and acceptable. A translation should not sound foreign at all.

In the meantime, Larson (1991) said that the ideal translation would be accurate as to meaning and natural as to the receptor language forms used. An intended audience who is unfamiliar with the source text will readily understand it. The success of a translation is measured by how closely it measures up to these ideals. The ideal translation should be:

- Accurate: reproducing as exactly as possible the meaning of the source text.

- Natural: using natural forms of the receptor language in a way that is appropriate to the kind of text being translated.

- Communicative: expressing all aspects of the meaning in a way that is readily understandable to the intended audience.

Since naturalness and accuracy is an important issue in translation, translators should know better about the concept. Oxford Advanced Learner's Dictionary (2000) describes naturalness in translation as "using natural forms of the target language in a way that is appropriate to the kind of text being translated," while accuracy as "the capability of the software product to provide the right or agreed results or effects with the needed degree of precision".

Barnwell as cited in Nuraini (2004) said that naturalness occurs when the translation were readable in target language as if it were not a translation. In the other word, the sentences must flow naturally in target language, while accuracy means the translator should re-communicate the meaning of the original message as precisely as possible in the language into which he/she is translating.

Larson (1991) also added that there were three basic principles in order to measure the level of naturalness and accuracy:

a. whether the translation communicates the same meaning as the source language,

b. whether the readers for whom the translation is intended understand it clearly, and

c. whether the form of the translator is easy to read and natural to the receptor language grammar and style.

According to Newmark (1988), a translation is natural if it makes sense and it reads naturally; which means it is written in ordinary language, the common grammar, idioms, and words that meet that kind of situation. In addition, he also states, "There is no universal naturalness. Naturalness depends on the relationship between the writer and the readership and the topic or situation. What is natural in one situation may be unnatural in another, but everyone has a natural, 'neutral' language where spoken and informal written languages more or less coincide."

In order to make a translation natural and accurate, translators should pay attention to:

1. Word Order

Newmark (1988), "In all languages, adverbs, and adverbials are the most mobile components of a sentence, and their placing often indicates the degree of emphasis on what is the new information (rhyme) as well as naturalness. For example: (*Little Lily at Candy land*)

On the grass she saw a lollipop. (Stress on 'on the grass')
Di atas rumput, dia melihat sebuah permen loli.

or

She saw a lollipop on the grass. (Stress on 'lollipop')

Dia melihat sebuah permen loli di atas rumput.

In translating a sentence, translators should take notice to the new information that has to be sent to the readers.

2. Common Structures

"Common structure can be made unnatural by silly one-to-one translation from any language."

For example, instead of:

SL : One night McQueen got lost on his way to the big race.

TL : *Suatu malam McQueen tersesat waktu dalam perjalanannya menuju perlombaan besar.*

Consider:

SL : One night McQueen got lost on his way to the big race.

TL : *Pada suatu malam, McQueen tersesat di dalam perjalanan menuju perlombaan besar.*

3. Cognate Words

Both in West and East, thousand of words are drawing nearer to each other in meaning many sounds natural when you transfer them, and may still have the wrong meaning. For example (*The Sky is Falling!*):

SL   : Chicken Little ran to the school.

TL   : *Chicken Little lari ke sekolah.*

4. Colloquial Words

A colloquial expression; that is, an expression that is characteristic, appropriate to ordinary or familiar conversation rather than formal speech, or writing.

Following are the example found in the storybook *The Sky is Falling!*:

SL   : Things had changed after all!

TL   : *Semuanya toh berubah juga!*

5. Lexical Words

Since the text has to be translated into the children's language, translators should find out whether their translation's works are using old-fashioned words that will not understand by children or not. For example:

SL   : "What on earth are you?" asked Lily.

Instead of,

TL   : *"Siapakah gerangan dirimu?" Tanya Lily.*

Consider,

TL   : *"Siapa kamu?" Tanya Lily.*

It is more understandable for children.

6. Onomatopoeic Words

Onomatopoeic words are words that related to sound. Newmark (1988) describes it as sound-effects.

For example:

SL : He rang the bell. Ding! Dong!

TL : *Dia membunyikan lonceng. Teng! Tong!*