ANNOTATED TRANSLATION OF NOVEL *DI TANAH LADA* FROM INDONESIAN INTO ENGLISH

REFERENCES

Submitted to the School of Foreign Language – JIA as a partial fulfillment of requirements for the undergraduate degree in English Literature Programme

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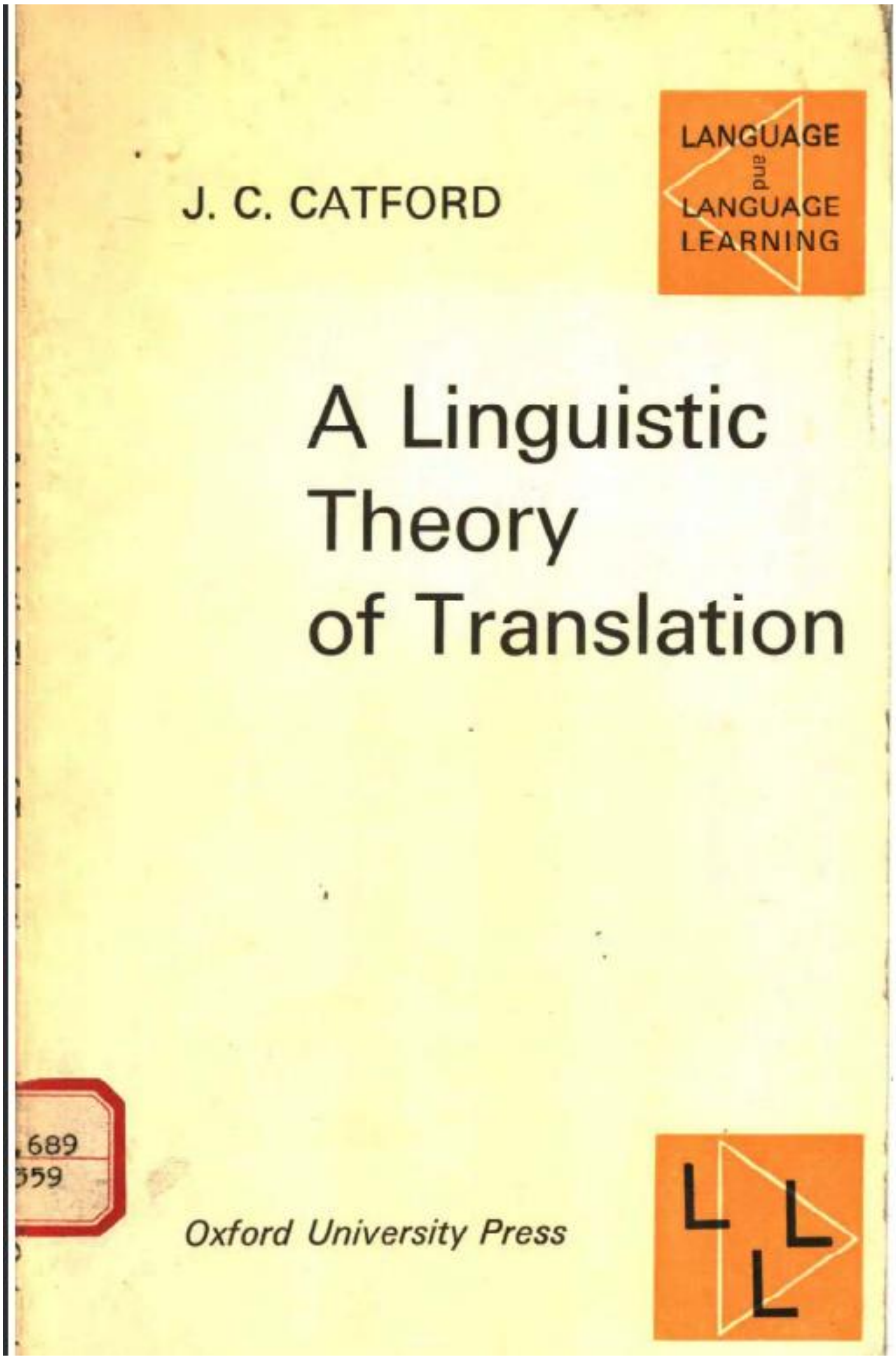
BEKASI
2024

Chapter II

Catford (1965) p. 20



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Translation: Definition and General Types

2.0 The theory of translation is concerned with a certain type of relation between languages and is consequently a branch of Comparative Linguistics. From the point of view of translation theory the distinction between synchronic and diachronic comparison is irrelevant. Translation equivalences may be set up, and translations performed, between any pair of languages or dialects—'related' or 'unrelated' and with any kind of spatial, temporal, social or other relationship between them.

Relations between languages can generally be regarded as two-directional, though not always symmetrical. Translation, as a process, is always uni-directional: it is always performed in a given direction. 'from' a *Source Language* 'into' a *Target Language.* Throughout this paper we make use of the abbreviations: SL = Source Language, TL = Target Language.

2.1 *Translation* may be defined as follows:

the replacement of textual material in one language (SL) by equivalent textual material in another language (TL).

This definition is intentionally wide—not vague, though it may appear so at first sight. Two lexical items in it call for comment. These are 'textual material' (where 'text' might have been expected) and 'equivalent'.

The use of the term 'textual material' underlines the fact that in normal conditions it is not the entirety of a SL text which is translated, that is, replaced by TL *equivalents.* At one or more levels of language there may be simple replacement, by non-equivalent TL material: for example, if we translate the English text *What time is it?* into French as *Quelle heure est-il?* there is replacement of SL (English) grammar and lexis by *equivalent* TL (French) grammar and lexis. There is also *replacement* of SL graphology by TL graphology—but the TL graphological form is by no means a translation *equivalent* of the SL graphological form.

Roman Jakobson (1959)

ON LINGUISTIC ASPECTS OF TRANSLATION

ROMAN JAKOBSON

According to Bertrand Russell, "no one can understand the word 'cheese' unless he has a nonlinguistic acquaintance with cheese." [1] If, however, we follow Russell's fundamental precept and place our "emphasis upon the linguistic aspects of traditional philosophical problems," then we are obliged to state that no one can understand the word "cheese" unless he has an acquaintance with the meaning assigned to this word in the lexical code of English. Any representative of a cheese-less culinary culture will understand the English word "cheese" if he is aware that in this language it means "food made of pressed curds" and if he has at least a linguistic acquaintance with "curds." We never consumed ambrosia or nectar and have only a linguistic acquaintance with the words "ambrosia," "nectar," and "gods" — the name of their mythical users; nonetheless, we understand these words and know in what contexts each of them may be used.

The meaning of the words "cheese," "apple," "nectar," "acquaintance," "but," "mere," and of any word or phrase whatsoever is definitely a linguistic — or to be more precise and less narrow — a semiotic fact. Against those who assign meaning (*signatum*) not to the sign, but to the thing itself, the simplest and truest argument would be that nobody has ever smelled or tasted the meaning of "cheese" or of "apple." There is no *signatum* without *signum*. The meaning of the word "cheese" cannot be inferred from a nonlinguistic acquaintance with cheddar or with camembert without the assistance of the verbal code. An array of linguistic signs is needed to introduce an unfamiliar word. Mere pointing will not teach us whether "cheese" is the name of the given specimen, or of any box of camembert, or of camembert in general or of any cheese, any milk product, any food, any refreshment, or perhaps any box irrespective of contents. Finally, does a word simply name the thing in question, or does it imply a meaning such as offering, sale, prohibition, or malediction? (Pointing actually may mean malediction; in some cultures, particularly in Africa, it is an ominous gesture.)

For us, both as linguists and as ordinary word-users, the meaning of any linguistic sign is its translation into some further, alternative sign,

especially a sign "in which it is more fully developed," as Peirce, the deepest inquirer into the essence of signs, insistently stated. [2] The term "bachelor" may be converted into a more explicit designation, "unmarried man," whenever higher explicitness is required. We distinguish three ways of interpreting a verbal sign: it may be translated into other signs of the same language, into another language, or into another, nonverbal system of symbols. These three kinds of translation are to be differently labeled:

1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

The intralingual translation of a word uses either another, more or less synonymous, word or resorts to a circumlocution. Yet synonymy, as a rule, is not complete equivalence: for example, "every celibate is a bachelor, but not every bachelor is a celibate." A word or an idiomatic phrase-word, briefly a code-unit of the highest level, may be fully interpreted only by means of an equivalent combination of code-units, i.e., a message referring to this code-unit: "every bachelor is an unmarried man, and every unmarried man is a bachelor," or "every celibate is bound not to marry, and everyone who is bound not to marry is a celibate."

Likewise, on the level of interlingual translation, there is ordinarily no full equivalence between code-units, while messages may serve as adequate interpretations of alien code-units or messages. The English word "cheese" cannot be completely identified with its standard Russian heteronym "сыр," because cottage cheese is a cheese but not a сыр. Russians say: принеси сыру и творогу, "bring cheese and [sic] cottage cheese." In standard Russian, the food made of pressed curds is called сыр only if ferment is used.

Most frequently, however, translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes.

Equivalence in difference is the cardinal problem of language and the pivotal concern of linguistics. Like any receiver of verbal mes-

Nida & Taber (1982) p. 12

HELPS FOR TRANSLATORS

PREPARED UNDER THE AUSPICES OF THE

UNITED BIBLE SOCIETIES

VOLUME VIII

THE THEORY AND PRACTICE OF TRANSLATION

PUBLISHED FOR THE UNITED BIBLE SOCIETIES

BY E. J. BRILL, LEIDEN

1982

CHAPTER ONE

A NEW CONCEPT OF TRANSLATING

Never before in the history of the world have there been so many persons engaged in the translating of both secular and religious materials. It is estimated that at least 100,000 persons dedicate most or all of their time to such work, and of these at least 3,000 are engaged primarily in the translation of the Bible into some 800 languages, representing about 80 percent of the world's population.

Unfortunately, the underlying theory of translating has not caught up with the development of skills; and in religious translating, despite consecrated talent and painstaking efforts, a comprehension of the basic principles of translation and communication has lagged behind translating in the secular fields. One specialist in translating and interpreting for the aviation industry commented that in his work he did not dare to employ the principles often followed by translators of the Bible: "With us," he said, "complete intelligibility is a matter of life and death." Unfortunately, translators of religious materials have sometimes not been prompted by the same feeling of urgency to make sense.

The Old Focus and the New Focus

The older focus in translating was the form of the message, and translators took particular delight in being able to reproduce stylistic specialties, *e.g.*, rhythms, rhymes, plays on words, chiasmus, parallelism, and unusual grammatical structures. The new focus, however, has shifted from the form of the message to the response of the receptor. Therefore, what one must determine is the response of the receptor to the translated message. This response must then be compared with the way in which the original receptors presumably reacted to the message when it was given in its original setting.

Even the old question: Is this a correct translation? must be answered in terms of another question, namely: For whom? Correctness must be determined by the extent to which the average reader for which a translation is intended will be likely to understand it correctly. Moreover, we are not concerned merely with the possibility of his understanding correctly, but with the overwhelming likelihood of it. In other words, we are not content merely to translate so that the average receptor is likely to understand the message; rather we aim to make certain that such a person is very unlikely to misunderstand it.

Posing the question of correctness in this manner naturally implies that there will be different translations which can be called "correct." In fact, for the scholar who is himself well acquainted with the original, even the most labored, literal translation will be "correct," for he will not misunderstand it. On the other hand, in most large linguistic com-

Roger Bell (1991) p.6

Translation and Translating: Theory and Practice

ROGER T. BELL

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

some sort between languages, content of some kind and the obligation to find 'equivalents' which 'preserve' features of the original. It is this notion of 'equivalence' which we are about to take up.

1.1.1 Equivalence: semantic and stylistic

Let us add to the definitions we have given so far a third which, in its extended form, takes us directly into the problem we must address; the nature of equivalence.

> Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language.[9]

The authors continue and make the problem of *equivalence* very plain:

> Texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc.) and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence).[10]

It is apparent, and has been for a very long time indeed, that the ideal of total equivalence is a chimera. Languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings.

To shift from one language to another is, by definition, to alter the forms. Further, the contrasting forms convey meanings which cannot but fail to coincide totally; there is no absolute synonymy between words in the same language, so why should anyone be surprised to discover a lack of synonymy between languages?

Something is always 'lost' (or, might one suggest, 'gained'?) in the process and translators can find themselves being accused of reproducing only part of the original and so 'betraying' the author's intentions. Hence the traitorous nature ascribed to the translator by the notorious Italian proverb; *traduttore traditore*.

If equivalence is to be 'preserved' at a particular level at all costs, which level is it to be? What are the alternatives? The answer, it turns out, hinges on the dual nature of language itself. Language is a formal structure – a code – which consists of elements which can combine to signal semantic 'sense' and, at the same time, a communication system which uses the forms of the code to refer to entities (in the world of the

Peter Newmark (1988) p. 5

A TEXTBOOK OF TRANSLATION

翻译教程

Peter Newmark

SHANGHAI FOREIGN LANGUAGE EDUCATION PRESS

What is translation? Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text. Common sense tells us that this ought to be simple, as one ought to be able to say something as well in one language as in another. On the other hand, you may see it as complicated, artificial and fraudulent, since by using another language you are pretending to be someone you are not. Hence in many types of text (legal, administrative, dialect, local, cultural) the temptation is to transfer as many SL (Source Language) words to the TL (Target Language) as possible. The pity is, as Mounin wrote, that the translation cannot simply reproduce, or be, the original. And since this is so, the first business of the translator is to translate.

A texi may therefore be pulled in ten different directions, as follows:

(1) The individual style or idiolect of the SL author. When should it be (a) preserved, (b) normalised?

(2) The conventional grammatical and lexical usage for this type of text, depending on the topic and the situation.

(3) Content items referring specifically to the SL, or third language (i.e, not SL or TL) cultures.

(4) The typical format of a text in a book, periodical, newspaper, etc., as influenced by tradition at the time.

(5) The expectations of the putative readership, bearing in mind their estimated knowledge of the topic and the style of language they use, expressed in terms of the largest common factor, since one should not translate down (or up) to the readership,

(6), (7), (8) As for 2,3 and 4 respectively, but related to the TL,

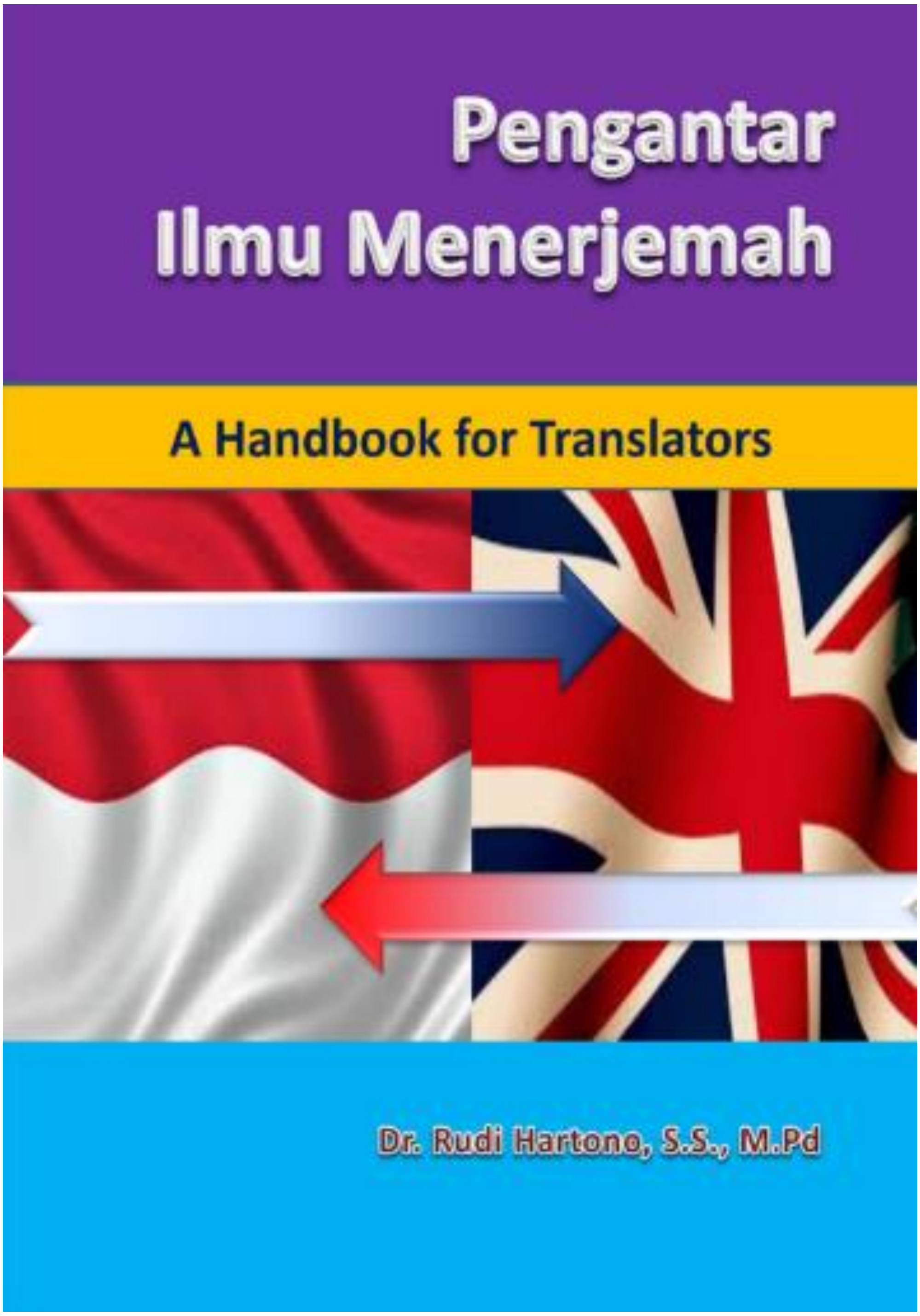
(9) What is being described or reported, ascertained or verified (the referential truth), where possible independently of the SL text and the expectations of the readership. (10) The views and prejudices of the translator, which may be personal and subjective, or may be social and cultural, involving the translator's 'group loyalty factor*, which may reflect the national, political, ethnic, religious, social class, sex, etc. assumptions of the translator.

Needless to say, there are many other tensions in translations, for example between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy.

Figure 1 shows how many opposing forces pull the translation activity *(l'activité traduisante)* in opposite directions. The diagram is not complete. There is often a tension between intrinsic and communicative, or, if you like, between semantic and pragmatic meaning. When do you translate *Il fait froid* as 'It's cold' and when as 'I'm cold', 'I'm freezing', 'I'm so cold', etc., when that is what it means in the context? All of which suggests that translation is impossible. Which is not so.

Why a book of this sort? Because I think there is a body of knowledge about translation which, if applied to solving translation problems, can contribute to a translator's training. Translation as a profession practised in international organi-

Rudi Hartono (2017) p. 8



Selain daripada itu Newmark (1988) menyatakan: *"Translation is rendering the meaning of a text into another language in the way that the author intended the text"* (p. 5). Definisi ini tampak lebih sederhana, namun mengandung keluasan jangkauan karena ada konsep yang sama sekali dilupakan oleh para penulis definisi yang terdahulu, yaitu *the author intended the text*. Konsep ini mengandung pemahaman bahwa maksud penulis teks sumber (TSu) merupakan unsur utama yang harus diperhatikan oleh seorang penerjemah pada saat dia membaca TSu. Pada saat membaca TSu, seorang penerjemah otomatis adalah seorang pembaca TSu, sehingga dia yang harus memahami isi hati dan maksud penulis teks sumber (TSu). Jadi penerjemah adalah jembatan yang menghubungkan tali batin antara penulis asli dengan penerima pesan yang berbahasa sasaran. Yang lebih unik lagi adalah bahwa dalam hal ini Newmark menggunakan kata *rendering* untuk mengganti istilah *transferring, replacement,* dan *reproducing*. Apa keunikannya? Apakah kata *rendering* padanannya sama dengan kata-kata di atas? Ternyata kata *rendering* bermakna sama dengan *translating* (=menerjemahkan). Newmark (1988) juga lebih cenderung mengusung makna (*meaning*) dalam konsep penerjemahannya, sehingga wajar apabila dia menganggap bahwa metode yang dapat dikatakan sebagai penghasil terjemahan adalah metode penerjemahan semantik (*semantic translation*), penerjemahan Idiomatis (*idiomatic translation*), dan penerjemahan komunikatif (*communicative translation*). Mengapa demikian? Karena ketiga metode tersebut mewakili penerjemahan makna yang dia utamakan itu.

Kemudian Hawkes dalam Basnett-McGuire (1991) mengemukakan: *"Translation involves the transfer of 'meaning' contained in one set of language signs into another set of language through competent use of the dictionary and grammar, the process involves a whole set of extralinguistic criteria also"* (p. 13). Definisi kelima ini tampaknya sangat rumit dan tidak mudah untuk dipahami secara langsung. Kita ditarik pada sebuah pemetaan konsep makna, diksi dan gramatika, serta semesta kriteria ekstra-linguistik dari bahasa sumber ke dalam bahasa sasaran. Yang paling sulit untuk dijabarkan adalah unsur semesta ekstra-linguistik, yang mungkin jarang sekali diketahui secara pasti dalam wujud atau bentuk apa saja, sehingga definisi di atas seharusnya memberi keterangan rinci seputar ektra-linguistik yang dimaksud.

Selanjutnya Sperber and Wilson dalam Bell (1991) mengutarakan: *"Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language"* (p. 6). Apa yang terjadi dalam definisi keenam ini tampaknya memiliki kesamaan yang hampir mirip dengan pendapat Catford pada definisi kedua. Bedanya adalah bahwa Sperber dan Wilson memunculkan konsep representasi teks yang sepadan (*representation of an equivalent text*), sedangkan Catford

Larson (1998) p. 3

MEANING-BASED TRANSLATION

A Guide to Cross- Language Equivalence

Second Edition

Mildred L. Larson

University Press of America,® Inc.
Lanham • New York • Oxford

Chapter 1

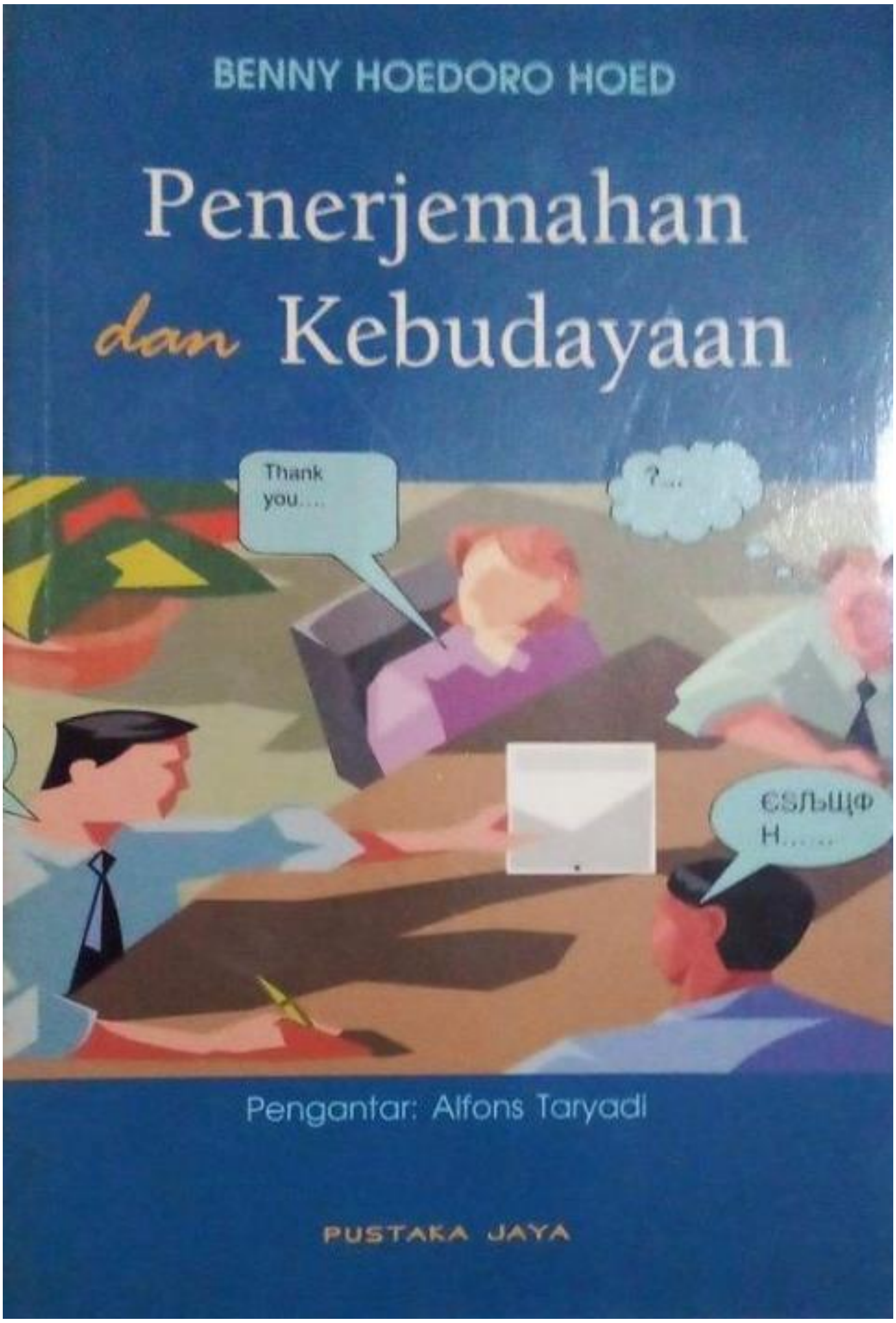
Form and Meaning

What is translation?

Translation, by dictionary definition, consists of changing from one state or **form** to another, to turn into one's own or another's language (The Merriam-Webster Dictionary 1974). Translation is basically a change of **form**. When we speak of the **form** of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These **forms** are referred to as the **surface structure** of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the **form** of the source language is replaced by the form of the receptor (target) language. But how is this change accomplished? What determines the choices of **form** in the translation?

The purpose of this text is to show that translation consists of transferring the **meaning** of the source language into the receptor language. This is done by going from the **form** of the first language to the **form** of a second language by way of semantic structure. It is **meaning** which is being transferred and must be held constant. Only the **form** changes. The **form** from which the translation is made will be called the SOURCE LANGUAGE and the **form** into which it is to be changed will be called the RECEPTOR LANGUAGE. Translation, then, 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. The process may be diagrammed as shown in Display 1.1.

Let us look at an example. Assume that we are translating the Spanish sentence "*Tengo sueño*," into the Aguaruna language of Peru. This Spanish form consists of the verb form *teng-* 'have', the suffix *-o* 'first person', and the word *sueño* 'sleep.' The combination means that "a person, the speaker, is in the state of being sleepy." To convey this same meaning in Aguaruna one would use "*Kajang pujawai*," Benny Hoed (2006) p. 51



BAB 4

TEORI, METODE, DAN PROSEDUR PENERJEMAHAN

Potha

4.1 Pendahuluan

4.1.1 Hakikat Penerjemahan

Telah dikemukakan pada awal Bab 1 bahwa penerjemahan adalah upaya atau kegiatan mengalihkan pesan dari suatu bahasa (bahasa sumber/BSu) ke bahasa yang lain (bahasa sasaran/BSa)[1]. Jadi, penerjemahan bukanlah sekadar mengganti satu bahasa dengan bahasa yang lain. Bahkan ada yang memberikan definisi penerjemahan sebagai "*reproducing in the receptor language the closest natural equivalent of the source-language message, [...]*" (Nida dan Taber 1974: 12); atau "*[...] rendering the meaning of a text into another language in the way that the author intended the text*" (Newmark 1988: 5).

Betul-salahnya sebuah penerjemahan pada dasarnya tidak terlepas dari untuk siapa terjemahan itu dibuat (lihat Nida dan Taber 1974: 1) dan untuk tujuan apa terjemahan itu dihasilkan (lihat Vermeer (1986) 2000; konsep "Skopos").[2]

Oleh karena itu, hal lain yang harus dipahami dalam

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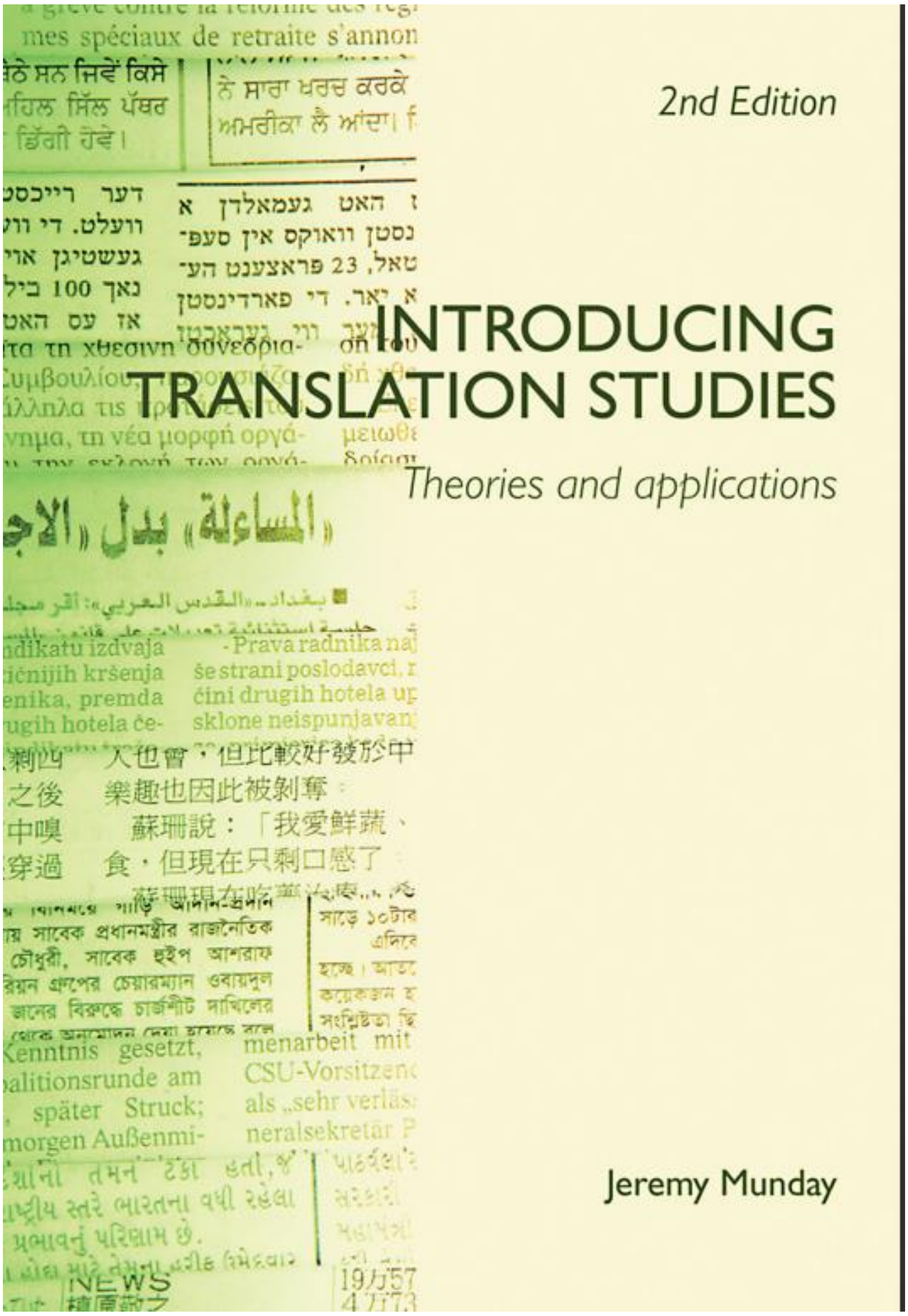
[1] Istilah "bahasa sumber" merupakan terjemahan dari *source language (SL)*, yakni bahasa yang diterjemahkan, sedangkan "bahasa sasaran" merupakan terjemahan dari *target language (TL)*, yakni bahasa terjemahan. Apabila yang dimaksud adalah teksnya, maka digunakan istilah "teks sumber" (TSu) dan "teks sasaran" (TSa). Kedua istilah itu juga merupakan terjemahan dari *source text (ST)* dan *target text (TT)*.

[2] Catatan saya atas pendapat Nida dan Taber adalah bahwa sebenarnya kita harus membedakan "betul-salah" (*correctness*) dari "baik-buruk" (*good or bad translation*). Kriteria "betul-salah" bersifat kebahasaan murni, sedangkan "baik-buruk" digunakan kriteria estetika dan selera penerjemah dan (sidang) pembaca (*readership*) terjemahan.

Jeremy Munday (2008) p. 5



translation rather than oral translation (the latter is commonly known as **interpreting** or **interpretation**), although the overlaps make a clear distinction impossible (cf. Gile 2004).

The term **translation** itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as **translating**). The **process of translation** between two different written languages involves the translator changing an original written text (the **source text** or **ST**) in the original verbal language (the **source language** or **SL**) into a written text (the **target text** or **TT**) in a different verbal language (the **target language** or **TL**). This type corresponds to 'interlingual translation' and is one of the three categories of translation described by the Russo-American structuralist Roman Jakobson in his seminal paper 'On linguistic aspects of translation' (Jakobson 1959/2004: 139). Jakobson's categories are as follows:

Jeremy Munday (2008) p.5

paper 'On linguistic aspects of translation' (Jakobson 1959/2004: 139). Jakobson's categories are as follows:

(1) **intralingual** translation, or 'rewording': 'an interpretation of verbal signs by means of other signs of the same language';
(2) **interlingual** translation, or 'translation proper': 'an interpretation of verbal signs by means of some other language';
(3) **intersemiotic** translation, or 'transmutation': 'an interpretation of verbal signs by means of signs of non-verbal sign systems'.

Intralingual translation would occur, for example, when we rephrase an expression or when we summarize or otherwise rewrite a text in the same language. Intersemiotic translation would occur if a written text were translated, for example, into music, film or painting. It is interlingual translation, between two different verbal languages, which is the traditional, although by no means exclusive, focus of translation studies. As we shall see as the book progresses, notably in Chapters 8 to 10, the very notion of 'translation proper' and of the stability of source and target has now been challenged and the question of what we mean by 'translation', and how it differs from 'adaptation', 'version', etc., is a real one. Thus, whereas Sandra Halverson (1999) claims that translation can be considered as a **prototype** classification (i.e. that there are basic core features that we associate with a prototypical translation, and other translational forms which lie on the periphery), Anthony Pym (2004a: 52) sees clear 'discontinuities' in certain new modes, such as translation-localization. Much of the 'theory' is also from a western perspective; in contrast, Maria Tymoczko (2005, 2006) discusses the very different words and metaphors for 'translation' in other cultures, indicative of a **conceptual orientation** and where the goal of close lexical fidelity to an original may not therefore be shared, certainly in the practice of translation of sacred and literary texts. For instance, in India there is 'rupantar' (= 'change of form') and 'anuvad' (= 'speaking after', 'following'), in the Arab world 'tarjama' (= 'biography') and in China 'fan yi' (= 'turning over') (see also, Ramakrishna 2000, Trivedi 2006).

Catford (1965) pp. 21-25

Moreover, at one or more levels there may be no replacement at all, but simple transference of SL material into the TL text. On this, see Chapter 6 below.

The term 'equivalent' is clearly a key term, and as such is discussed at length below. The central problem of translation-practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence.

Before going on to discuss the nature of translation equivalence it will be useful to define some broad types or categories of translation in terms of the *extent* (2.2), *levels* (2.3), and *ranks* (2.4) of translation.

2.2 *Full vs. Partial* translation. This distinction relates to the *extent* (in a syntagmatic sense) of SL text which is submitted to the translation process. By *text* we mean any stretch of language, spoken or written, which is under discussion. According to circumstances a text may thus be a whole library of books, a single volume, a chapter, a paragraph, a sentence, a clause . . . etc. It may also be a fragment not co-extensive with any formal literary or linguistic unit.

2.21 In a *full* translation the entire text is submitted to the translation process: that is, every part of the SL text is replaced by TL text material.

2.22 In a *partial* translation, some part or parts of the SL text are left untranslated: they are simply transferred to and incorporated in the TL text. In literary translation it is not uncommon for some SL lexical items to be treated in this way, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text. This process of transferring SL lexical items into a TL text is more complex than appears at first sight, and it is only approximately true to say that they remain 'untranslated': on this, see 6.31.

2.23 The distinction between full and partial translation is hardly a (linguistically) technical one. It is dealt with here, however, since it is important to use the distinct term *partial* in this semi-technical, syntagmatic, sense, reserving the term *restricted* for use in the linguistically technical sense given in 2.3.

2.3 *Total vs. Restricted* translation. This distinction relates to the *levels* of language involved in translation.

2.31 By *total* translation we mean what is most usually meant by 'translation'; that is, translation in which all levels of the SL text are replaced by TL material. Strictly speaking, 'total' translation is a misleading term, since, though total *replacement* is involved it is not replacement by *equivalents* at all levels (cf. 2.1 above).

In 'total' translation SL grammar and lexis are replaced by equivalent TL grammar and lexis. This replacement entails the replacement of SL phonology/graphology by TL phonology/graphology, but this is not normally replacement by TL *equivalents*, hence there is no translation, in our sense, at that level[1]. For use as a technical term, *Total Translation* may best be defined as:

replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology.

2.32 By *restricted translation* we mean:

replacement of SL textual material by equivalent TL textual material, at only one level,

that is translation performed only at the phonological or at the graphological level, or at only one of the two levels of grammar and lexis.

It should be noted that, though phonological or graphological translation is possible, there can be no analogous 'contextual translation'—that is translation restricted to the inter-level of context but not entailing translation at the grammatical or lexical levels. In other words there is no way in which we can replace SL 'contextual units' by equivalent TL 'contextual units' without *simultaneously* replacing SL grammatical/lexical units by equivalent TL grammatical/lexical units, since it is only by virtue

[1] Occasionally there is concomitant replacement by a TL form which is phonologically equivalent, or nearly equivalent, to the SL form at the phonological level, as when Jap. *iie* is translated by (Amer.) Eng. *yeah*, as it may be in certain cases (see 5.6). When this happens in total translation it is normally purely accidental. Rare cases of deliberate attempts at partial replacement by *equivalent* TL phonology, in total translation, do occur: e.g. in film 'dubbing' and translation of poetry.

of their encapsulation, so to say, in formal linguistic units that 'contextual units' exist. Context is, in fact, the organization of situation-substance into units which are co-extensive with and operationally inseparable from the formal units of grammar and lexis. With the medium levels the situation is different. Phonology, for instance, is the organization of phonic substance into units which, in combination, function as exponents of the units of grammar and lexis; phonological units, as such, are not bound to grammatical or lexical units in the way in which contextual units are bound to such units. Hence the separability of phonology/graphology for translation purposes; and, on the other hand, the non-separability of context.

2.321 In *phonological* translation SL phonology is replaced by equivalent TL phonology, but there are no other replacements except such grammatical or lexical changes as may result accidentally from phonological translation: e.g. an English plural, such as *cats*, may come out as apparently a singular *cat* in phonological translation into a language which has no final consonant clusters.

2.322 In *graphological* translation SL graphology is replaced by equivalent TL graphology, with no other replacements, except, again, accidental changes.

2.323 Phonological translation is practised deliberately by actors and mimics who assume foreign or regional 'accents'—though seldom in a self-conscious or fully consistent way (i.e. except in the case of particularly good mimics, the phonological translation is usually only partial). The phonetic/phonological performance of foreign-language learners is another example of (involuntary and often partial) phonological translation. Graphological translation is sometimes practised deliberately, for special typographic effects, and also occurs involuntarily in the performance of persons writing a foreign language.

Both phonological and graphological translation must be included in a general theory of translation because they help to throw light on the conditions of translation equivalence, and hence on the more complex process of total translation.

2.324 Graphological translation must not be confused with *transliteration*. The latter is a complex process involving phonological translation with the addition of phonology-graphology correlation at both ends of the process, i.e. in SL and TL. In transliteration, SL graphological units are first replaced by corresponding SL phonological units; these SL phonological units are translated into equivalent TL phonological units; finally the TL phonological units are replaced by corresponding TL graphological units. But the process is further complicated in ways discussed in Chapter 10 below.

2.325 Restricted translation at the *grammatical* and *lexical* levels means, respectively, replacement of SL grammar by equivalent TL grammar, but with no replacement of lexis, and replacement of SL lexis by equivalent TL lexis but with no replacement of grammar. 'Pure' translation restricted to either of these levels is difficult if not impossible owing to the close interrelations between grammar and lexis and the tendency for exponents of grammatical categories to be 'fused' with exponents of lexical items. Since the grammatical categories of a language are relatively high-level abstractions, 'pure' statements of grammatical equivalences can best be presented as formulaic equations: but this is not translation, which is an operation performed on a specific SL *text*. Grammatical *translation* requires that the SL text be replaced by a text which is purely TL in its grammar, but still retains all the SL lexical items. On this, see below.

2.4 *Rank of Translation*. A third type of differentiation in translation relates to the *rank* in a grammatical (or phonological) hierarchy at which translation equivalence is established.

In normal total translation the grammatical units between which translation equivalences are set up may be at any rank, and in a long text the ranks at which translation equivalence occur are constantly changing: at one point, the equivalence is sentence-to-sentence, at another, group-to-group, at another word-to-word, etc., not to mention formally 'shifted' or 'skewed' equivalences (see Chapter 12).

It is possible, however, to make a translation which is *total* in the sense given in 2.31 above, but in which the selection of TL equivalents is deliberately confined to *one rank* (or a few ranks, low in the rank scale) in the hierarchy of grammatical units. We may call this *rank-bound* translation. The cruder attempts at Machine

Translation are rank-bound in this sense, usually at word or morpheme rank; that is, they set up word-to-word or morpheme-to-morpheme equivalences, but not equivalences between high-rank units such as the group, clause or sentence. In contrast with this, normal total translation in which equivalences shift freely up and down the rank scale may be termed *unbounded* translation.

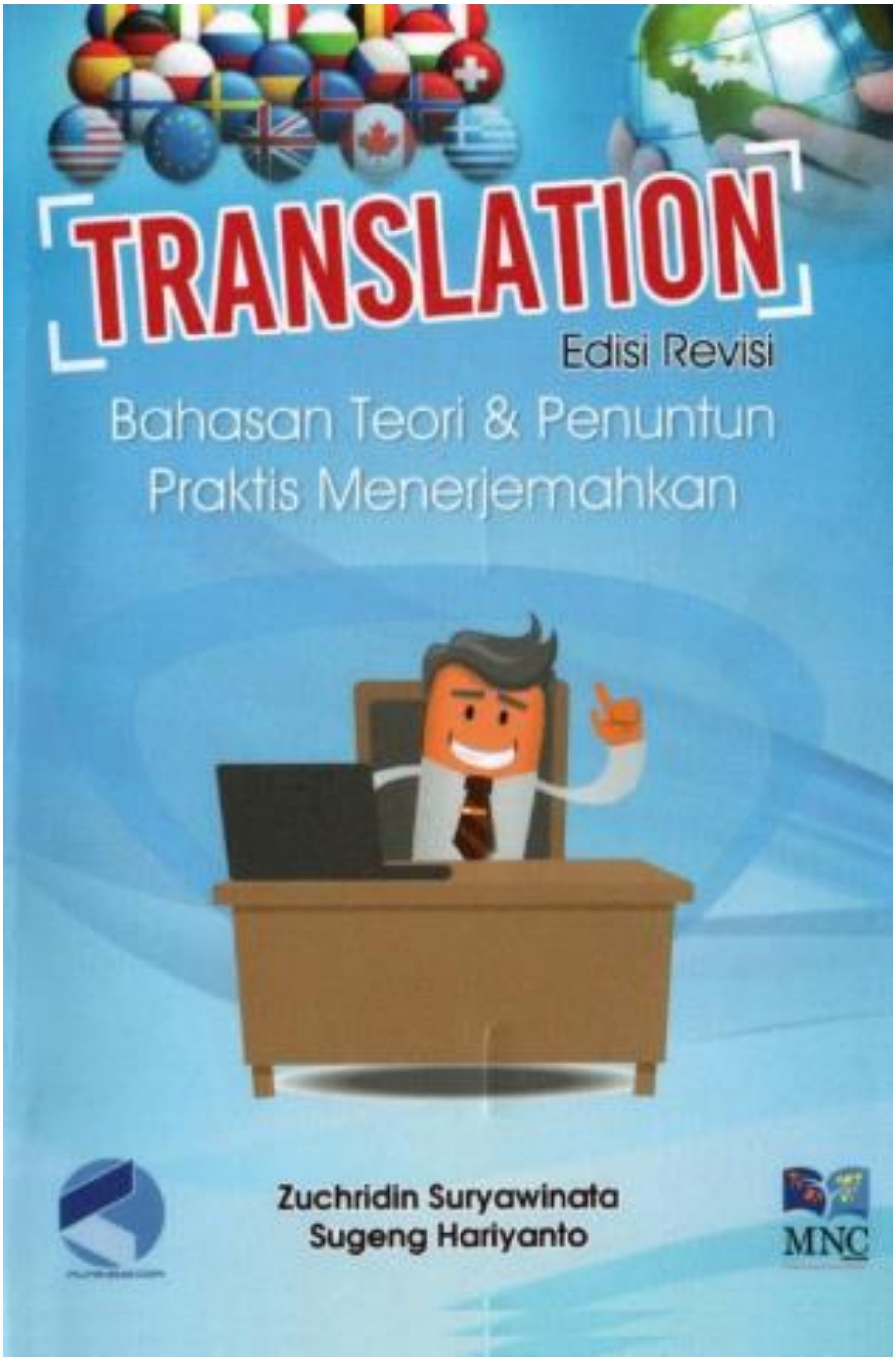
2.41 In rank-bound translation, as we have said, an attempt is made always to select TL equivalents at the same rank, e.g. word. A word-rank-bound translation is useful for certain purposes, for instance, for illustrating in a crude way differences between the SL and the TL in the structure of higher-rank units —as in some kinds of interlinear translation of texts in 'exotic' languages. Often, however, rank-bound translation is 'bad' translation, in that it involves using TL equivalents which are not appropriate to their location in the TL text, and which are not justified by the interchangeability of SL and TL texts in one and the same situation (see Chapter 7).

2.42 The popular terms *free*, *literal*, and *word-for-word* translation, though loosely used, partly correlate with the distinctions dealt with here. A *free* translation is always *unbounded*—equivalences shunt up and down the rank scale, but tend to be at the higher ranks—sometimes between larger units than the sentence. *Word-for-word* translation generally means what its says: i.e. is essentially *rank-bound* at word-rank (but may include some morpheme-morpheme equivalences). *Literal* translation lies between these extremes; it may start, as it were, from a word-for-word translation, but make changes in conformity with TL grammar (e.g. inserting additional words, changing structures at any rank, etc.); this may make it a group-group or clause-clause translation. One notable point, however, is that literal translation, like word-for-word, tends to remain *lexically* word-for-word, i.e. to use the highest (unconditioned) probability lexical equivalent for each lexical item.[3] *Lexical* adaptation to TL collocational or 'idiomatic' requirements seems to be characteristic of *free* translation, as in this example:

SL text It's raining cats and dogs.

[3] On equivalance-probabilities, see 3.3 below.

Suryawinata & Hariyanto (2016) pp. 33-37



Jenis yang terakhir menurut Jakobson (1959) adalah terjemahan intersemiotis. Jenis ini mencakup penafsiran sebuah teks ke dalam bentuk atau sistem tanda yang lain. Sebagai contohnya adalah penafsiran novel Karmila karya Marga T. menjadi sinetron dengan judul yang sama. Sinetron ini pernah ditayang oleh salah satu stasiun TV swasta di Indonesia pada tahun 1998. Karena inti kajian kita adalah terjemahan yang sesungguhnya, maka sudah selayaknya bila kita lebih mendalami jenis kedua ini.

2.2 Terjemahan Sempurna, Memadai, Komposit, dan Naskah Ilmiah dan Teknik

Sepuluh tahun setelah usaha pengkategorisasian terjemahan oleh Jakobson (1959), Savory (1969) menggolong-golongkan terjemahan yang sebenarnya ini menjadi empat kategori.

a. Terjemahan sempurna (perfect translation)

Kadang-kadang kita terkecoh oleh kata *sempurna* di sini. Kata *sempurna* pada umumnya berarti *tanpa cacat*. Tetapi kata *sempurna* di sini tidak terkait langsung dengan arti umum tersebut, dan harus dipahami khusus dalam konteks sesuai dengan penjelasan Savory (1969).

Kategori pertama ini mencakup terjemahan semua tulisan informatif yang sering ditemui di jalan-jalan dan tempat-tempat umum lainnya. Di tempat-tempat umum tersebut sering kita lihat beberapa tulisan berikut.

BSu: Dilarang merokok.
BSa: *No smoking.*

BSu: Dilarang bermain di dalam taman.
BSa: *Keep out!*

BSu: Dilarang masuk tanpa ijin.
BSa: *Private property. Trespassers will be prosecuted.*

BSu: Awas copet.
BSa: *Beware of pickpocket.*

BSu: Periksa barang-barang anda sebelum turun
BSa: *Check your luggage.*

BSu: Awas anjing galak
BSa: *Beware of the dog.*

Dalam jenis terjemahan ini yang paling penting adalah pengalihan pesan dari bahasa sumber (BSu) ke dalam bahasa sasaran (BSa) dan pembaca teks BSa menunjukkan respons yang sama dengan pembaca teks BSu. Terjemahan jenis ini jarang sekali yang merupakan terjemahan kata-demi-kata karena terjemahan jenis ini sering kali tidak luwes. Sementara itu untuk menghasilkan efek himbauan atau larangan yang sama seperti di atas, diperlukan kalimat yang luwes.

b. Terjemahan memadai (adequate translation)

Terjemahan ini dibuat untuk pembaca umum yang ingin mendapatkan informasi tanpa memedulikan seperti apa kira-kira naskah aslinya, dan yang ia inginkan adalah bacaan yang enak. Termasuk di dalam terjemahan ini adalah terjemahan novel-novel pop berbahasa Inggris ke dalam bahasa Indonesia. Di dalam prosesnya, penerjemah bisa saja menghilangkan frasa-frasa yang sulit, atau bahkan kalimat yang tak dimengerti. Ia juga bebas memparafrase kalimat atau bagian kalimat tertentu. Ini bisa dilakukan karena yang paling penting bagi pembaca adalah ceritanya, bukan gaya kalimat demi kalimat.

Secara singkat, terjemahan memadai adalah terjemahan yang mementingkan keluwesan teks BSa sehingga pembaca teks BSa bisa membaca dengan nyaman. Contoh terjemahan jenis ini adalah cerita detektif oleh Agatha Christie.

c. Terjemahan komposit (composite translation)

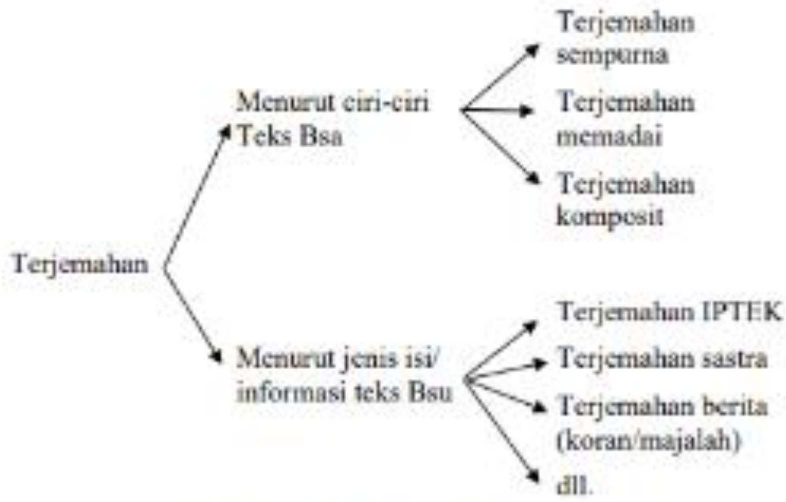
Terjemahan jenis ini meliputi terjemahan sastra serius yang digarap dengan serius pula. Sebuah puisi bisa diterjemahkan kedalam puisi atau prosa, prosa ke dalam prosa atau puisi. Proses penerjemahan dan hasilnya mungkin menjadi kepuasan tersendiri bagi penerjemah, jadi unsur komersial yang ada di dalam terjemahan tidak dipertimbangkan di sini. Sebagai contohnya adalah terjemahan *The Old Man and the Sea* menjadi *Laki-laki Tua dan Laut* (oleh Sapardi Djoko Damono) dan *The Adventures of Huckleberry Finn* menjadi *Petualangan Huckleberry Finn* (oleh Djokolelono). Dengan kata lain, terjemahan komposit adalah terjemahan yang dilakukan dengan sebaik mungkin sehingga semua aspek teks BSu bisa dialihkan ke dalam teks BSa. Aspek-aspek ini meliputi makna, pesan, dan gaya.

d. Terjemahan naskah ilmiah dan teknik

Secara garis besar jenis ini bisa dibedakan dari jenis terjemahan yang lain bila dilihat dari isi naskah yang diterjemahkan. Jenis ini mencakup hanya terjemahan naskah tentang ilmu pengetahuan atau teknik. Ciri lainnya adalah terjemahan ini dilakukan karena faktor pentingnya naskah itu untuk masyarakat BSa, baru kemudian mungkin ada pertimbangan bisnis. Jadi buku-buku tentang komputer diterjemahkan dari bahasa Inggris ke dalam bahasa Indonesia karena terutama orang Indonesia merasa perlu untuk mengetahui dunia perkomputeran.

Sebenarnya, selain naskah ilmu pengetahuan dan teknik, terjemahan buku pedoman pengoperasian mesin atau alat-alat elektronik bisa juga digolongkan ke dalam terjemahan jenis ini. Tentu saja, dalam hal ini pendorong utama penerjemahannya adalah pertimbangan bisnis dari produsen alat-alat tersebut.

Penggolongan terjemahan menurut Savory (1969) ini mengandung ketidakkonsistenan. Ketiga jenis pertama dikenali dengan dasar ciri-ciri teks BSa-nya. Sementara jenis keempat didasarkan pada isi atau jenis informasi teks BSu. Dengan demikian, kategorisasi ini bisa dikembangkan menjadi lebih baik dengan membuat dua dasar kategorisasi, yaitu ciri-ciri teks BSa dan jenis isi atau informasi teks BSu. Perhatikan gambar berikut.



Gambar 2.1. Kategorisasi terjemahan

Dari diagram di atas bisa dipahami bahwa berdasarkan ciri-ciri teks BSa, terjemahan bisa dibedakan menjadi terjemahan sempurna, terjemahan memadai, dan terjemahan komposit. Sedangkan menurut jenis isi atau informasi dalam teks BSu, terjemahan bisa digolongkan menjadi terjemahan IPTEK, terjemahan sastra, terjemahan berita, dll.

Penggolongan terjemahan menurut Jacobson (1959) dan Savory (1969) di atas memang membantu kita mengenali ragam-ragam terjemahan yang kita temui. Namun penggolongan di atas tidak mengindikasikan proses penerjemahannya. Dengan demikian, penggolongan itu tidak banyak membantu bagi pembaca yang ingin mempelajari cara penerjemahan. Pembahasan berikut ini terutama akan difokuskan pada jenis-jenis terjemahan bila dilihat dari cara penerjemahannya. Ragam-ragam terjemahan ini biasanya dikemukakan oleh para ahli untuk mendukung pendapatnya tentang terjemahan yang baik.

2.3 Terjemahan Harfiah, Dinamis, Idiomatis, Semantis, dan Komunikatif

Di dalam subbab ini dibahas pendapat Nida dan Taber (1982), Larson (1984) dan Newmark (1988) sekaligus. Karena konsep-konsep mereka ini berimplikasi terhadap proses penerjemahan, maka bahasan yang cukup mendalam ini juga dimaksudkan sebagai kajian perbandingan antara teori-teori terjemahan.

a. Terjemahan harfiah

Secara umum, terjemahan harfiah adalah terjemahan yang mengutamakan padanan kata atau ekspresi di dalam BSa yang mempunyai rujukan atau makna yang sama dengan kata atau ekspresi dalam BSu. Sebagai contoh, kata *cat* adalah *kucing* di dalam bahasa Indonesia dan tidak boleh ditafsirkan lebih dari binatang berkaki empat bertubuh kecil, dan berada dalam famili *feline*.

Dalam hal struktur kalimat, ada dua pendapat yang berbeda. Bagi Nida dan Taber (1982) dan Larson (1984), terjemahan harfiah harus mempertahankan struktur kalimat BSu-nya meskipun struktur itu tidak berterima di dalam BSa.

Kalau struktur ini diubah sedikit agar bisa diterima di BSa, Larson menyebutnya terjemahan harfiah yang dimodifikasi (*modified literal translation*).

Suryawinata & Hariyanto (2016) p. 8

1.2 Proses Penerjemahan

Yang dimaksud proses penerjemahan di sini adalah suatu model yang dimaksudkan untuk menerangkan proses pikir (internal) yang dilakukan manusia saat melakukan penerjemahan.

Dahulu orang berpendapat bahwa penerjemahan terjadi secara langsung dan terjadi satu arah. Proses ini sering digambarkan dalam gambar berikut (lihat Suryawinata, 1989).

Gambar 1.1 Proses penerjemahan linier

Gambar di atas dimaksudkan untuk menjelaskan bahwa penerjemah langsung menuliskan kembali teks BSu dalam teks BSa. Sekilas memang begitulah tampaknya. Perhatikan contoh berikut.

She kicked the farmer. *Dia menendang petani itu.*

Jika Anda diberi kalimat tersebut, tentu Anda pun langsung menerjemahkan begitu. Langsung dan satu arah bukan? Akan tetapi bagaimana jika yang harus diterjemahkan adalah kalimat yang lebih kompleks? Coba terjemahkan kalimat berikut.

Social control is a process whereby conformity to norms is maintained in a society.

Kita tidak bisa secepat menerjemahkan *She kicked the farmer* tadi. Kita terpaksa dengan hati-hati berusaha mendapatkan makna dari kalimat itu dengan segala cara, dengan melihat kamus, dengan mempertimbangkan struktur yang disebut *relative clause*, dan sebagainya.

Jadi, apakah proses penerjemahan untuk kedua kalimat di atas berbeda? Tentu saja tidak. Hanya saja, untuk kalimat pertama, proses itu berlangsung begitu cepat, sementara untuk kalimat kedua prosesnya berjalan lambat. Oleh karena itu, Nida dan Taber (1982) menggambarkan proses penerjemahannya, yakni penerjemahan di-

Nida & Tabet (1982) p. 33

CHAPTER THREE

GRAMMATICAL ANALYSIS

Basically there are two different systems for translating. The first consists in setting up a series of rules which are intended to be applied strictly in order and are designed to specify exactly what should be done with each item or combination of items in the source language so as to select the appropriate corresponding form in the receptor language. Some theoreticians have contended that this automatic selection process is best accomplished by working through an intermediate, neutral, universal linguistic structure. This go-between language into which the source is translated and from which the finished translation is derived may be either another natural language or a completely artificial language. But whether or not such an intermediate stage is used, this approach is based on the application of rules to what linguists call the "surface structure" of language, that is, the level of structure which is overtly spoken and heard, or written and read. This approach may be diagrammed as in Figure 5.

Figure 5

In Figure 5, A represents the source language and B represents the receptor, or target, language. The letter X in parentheses stands for any intermediate structure which may have been set up as a kind of universal structure to which any and all languages might be related for more economic transfer.

The second system of translation consists of a more elaborate procedure comprising three stages: (1) analysis, in which the surface structure (*i.e.*, the message as given in language A) is analyzed in terms of (a) the grammatical relationships and (b) the meanings of the words and combinations of words, (2) transfer, in which the analyzed material is transferred in the mind of the translator from language A to language B, and (3) restructuring, in which the transferred material is restructured in order to make the final message fully acceptable in the receptor language. This approach may be diagrammed as in Figure 6.

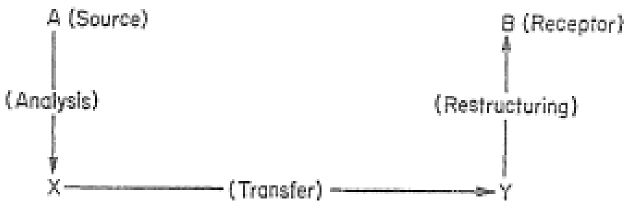


Figure 6

Larson (1998) p.3

Chapter 1

Form and Meaning

What is translation?

Translation, by dictionary definition, consists of changing from one state or form to another, to turn into one's own or another's language (The Merriam-Webster Dictionary 1974). Translation is basically a change of form. When we speak of the **form** of a language, we are referring to the actual words, phrases, clauses, sentences, paragraphs, etc., which are spoken or written. These **forms** are referred to as the **surface structure** of a language. It is the structural part of language which is actually seen in print or heard in speech. In translation the **form** of the source language is replaced by the **form** of the receptor (target) language. But how is this change accomplished? What determines the choices of **form** in the translation?

The purpose of this text is to show that translation consists of transferring the **meaning** of the source language into the receptor language. This is done by going from the **form** of the first language to the **form** of a second language by way of semantic structure. It is **meaning** which is being transferred and must be held constant. Only the **form** changes. The **form** from which the translation is made will be called the SOURCE LANGUAGE and the **form** into which it is to be changed will be called the RECEPTOR LANGUAGE. Translation, then, 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. The process may be diagrammed as shown in Display 1.1.

Let us look at an example. Assume that we are translating the Spanish sentence "*Tengo sueño,*" into the Aguaruna language of Peru. This Spanish form consists of the verb form *teng-* 'have', the suffix *-o* 'first person', and the word *sueño* 'sleep.' The combination means that "a person, the speaker, is in the state of being sleepy." To convey this same meaning in Aguaruna one would use "*Kajang pujawai,*" Peter Newmark (1998) pp. 81-93

CHAPTER 8

The Other Translation Procedures

While translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language. Since literal translation is the most important of the procedures, we have discussed it in a separate chapter (Chapter 7). We shall now discuss the other procedures, whose use always depends on a variety of contextual factors. We shall not discuss here the special procedures for metaphor and metalanguage.

TRANSFERENCE

Transference *(emprunt,* loan word, transcription) is the process of transferring a SL word to a TL text as a translation procedure. It is the same as Catford's transference, and includes transliteration, which relates to the conversion of different alphabets: e.g. Russian (Cyrillic), Greek, Arabic, Chinese, etc. into English. The word then becomes a 'loan word'. Some authorities deny that this is a translation procedure, but no other term is appropriate if a translator decides to use an SL word for his text, say for English and the relevant language, *decor, ambiance, Schadenfreude;* the French diplomatic words: *coup d'etat, detente, coup, attentat, demarche; dachshund, samovar, dacha,* or for German *Image, Job,* 'last but not least'. However, when the translator has to decide whether or not to transfer a word unfamiliar in the target language, which in principle should be a SL cultural word whose referent is peculiar to the SL culture (see Chapter 9), then he usually complements it with a second translation procedure - the two procedures in harness are referred to as a 'couplet'. Generally, only cultural 'objects' or concepts related to a small group or cult should be transferred; the vogue for transferring so called 'national characteristics' *(Gemiitlichkeit, machismo, dolce vita)* should be abandoned. Needless to say, in principle, the names of SL objects, inventions, devices, processes to be imported into the TL community should be creatively, preferably 'authoritatively', translated, if they are neologisms, although brand names have to be transferred. It is not the translator's job to assist any SL advertiser's financial, national or personal prestige interests. At the same time, one cannot be rigid or dogmatic. The media, the experts, will be transferring words whether the translators like it or not. Perhaps when the translator's professional status is raised, they will not be transferring so many.

The following are normally transferred: names of all living (except the Pope and one or two royals) and most dead people; geographical and topographical names including newly independent countries such as (le) Zaire, Malawi, unless they already have recognised translations (see *Naturalisation* below); names of periodicals and newspapers; titles of as yet untranslated literary works, plays, films; names of private companies and institutions; names of public or nationalised institutions, unless they have recognised translations; street names, addresses, etc. *(rue Thaibaut;* 'in the Rue Thaibaut').

In all the above cases, a similar type of readership is assumed and, where appropriate, a culturally-neutral TL third term, i.e. a functional equivalent, should be added.

In regional novels and essays (and advertisements, e.g., gites), cultural words are often transferred to give local colour, to attract the reader, to give a sense of intimacy between the text and the reader - sometimes the sound or the evoked image appears attractive. These same words have to be finally translated in non-literary texts (e.g. on agriculture, housing) if they are likely to remain in the TL culture and/or the target language.

There are often problems with the translation of 'semi-cultural' words, that is abstract mental words which are associated with a particular period, country or individual e.g., 'maximalism', 'Enlightenment', Sartre's 'nothing-ness' *(ntant)* or Heidegger's *Dasein.* In principle, such words should first be translated, with, if necessary, the transferred word and the functional equivalent added in brackets, until you are confident that your readership recognises and understands the word. Unfortunately such terms are often transferred for snob reasons: 'foreign' is posh, the word is untranslatable. But the translator's role is to make people understand ideas (objects are not so important), not to mystify by using vogue-words. Freud's formidable key-terms may have been mistranslated, but at least they *were* translated. The argument in favour of transference is that it shows respect for the SL country's culture. The argument against it is that it is the translator's job to translate, to explain.

NATURALISATION

This procedure succeeds transference and adapts the SL word first to the normal pronunciation, then- to the normal morphology (word-forms) of the TL, e.g. *Edimbourgh, humeur, redingote, thatcherisme.* Note, for German, *Performanz, attraktiv, Eskalation.*

CULTURAL EQUIVALENT

This is an approximate translation where a SL cultural word is translated by a TL

cultural word; thus *baccalaureat* is translated as '(the French) "A" level', or *Abitur (Matura)* as '(the German/Austrian) "A" level'; *Palais Bourbon* as '(the French) Westminster'; *Montecitorio* as '(the Italian) Westminster'; *charcuterie* - 'delicatessen' (now English 'deli'); *notaire* - 'solicitor'. The above are approximate cultural equivalents. Their translation uses are limited, since they are not accurate, but they can be used in general texts, publicity and propaganda, as well as for brief explanation to readers who are ignorant of the relevant SL culture. They have a greater pragmatic impact than culturally neutral terms. Occasionally, they may be purely functionally, hardly descriptively, equivalents, e.g., *le cyclisme,* 'cricket', 'baseball'; 'tea break', *cafe-pause; carte d'identite,* 'car licence'. Functional cultural equivalents are even more restricted in translation, but they may occasionally be used if the term is of little importance in a popular article or popular fiction. They are important in drama, as they can create an immediate effect. 'He met her in the pub' *-III' a retrouve'e dans le cafe.* Or again, *vingt metres derriere lui*- 'twenty yards behind him'. However, the main purpose of the procedure is to support or supplement another translation procedure in a couplet.

FUNCTIONAL EQUIVALENT

This common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word; and sometimes adds a particular thus: *baccalaureat* - 'French secondary school leaving exam'; *Sejm* - 'Polish parliament'; 'Roget' - *dictionnaire ideologique anglais.*

This procedure, which is a cultural componential analysis, is the most accurate way of translating i.e. deculturalising a cultural word.

A similar procedure is used when a SL technical word has no TL equivalent. Thus the English term 'cot death' translates as *mortsubite d'un nourrisson,* although the components 'unexpected' and 'without known reason' are here omitted from the French.

This procedure occupies the middle, sometimes the universal, area between the SL language or culture and the TL language or culture. If practised one to one, it is an under-translation (e.g. *degringoler* as 'tumble'). If practised one to two, it may be an over-translation. For cultural terms, it is often combined with transference: *taille,* as 'a tax on the common people before the French Revolution, or *taille'.* I refer to the combination of two translation procedures for one unit as a 'couplet'.

DESCRIPTIVE EQUIVALENT

In translation, description sometimes has to be weighed against function. Thus for *machete,* the description is a 'Latin American broad, heavy instrument', the function is 'cutting or aggression'; description and function are combined in

'knife'. *Samurai* is described as 'the Japanese aristocracy from the eleventh to the nineteenth century'; its function was 'to provide officers and administrators'. Description and function are essential elements in explanation and therefore in translation. In translation discussion, function used to be neglected; now it tends to be overplayed.

SYNONYMY

I use the word 'synonym' in the sense of a near TL equivalent to an SL word in a context, where a precise equivalent may or may not exist. 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): thus *personne gentille,* 'kind' person; *conte piquant,* 'racy story'; 'awkward' or 'fussy', *difficile;* 'puny effort', *effort faible.* A synonym is only appropriate where literal translation is not possible and because the word is not important enough for componential analysis. Here economy precedes accuracy.

A translator cannot do without synonymy; he has to make do with it as a compromise, in order to translate more important segments of the text, segments of the meaning, more accurately. But unnecessary use of synonyms is a mark of many poor translations.

THROUGH-TRANSLATION

The literal translation of common collocations, names of organisations, the components of compounds (e.g. 'superman', *Ubermensch)* and perhaps phrases *(compliments de la saison,* 'compliments of the season'), is known as *caique* or loan translation. I prefer the more transparent term 'through-translation'.

In theory, a translator should not 'initiate' a through-translation. In fact, through-translations in contiguous cultures sometimes fill in useful gaps, and perhaps it is time that 'Good appetite', 'through-compose', 'leading motif, 'relaxation' (for *detente),* 'no longer the youngest', 'birthday child', should finally enter familiar English. The most obvious examples of through-translations are the names of international organisations which often consist of 'universal' words which may be transparent for English and Romance languages, and semantically motivated for Germanic and Slavonic: e.g., EEC, *Communaute Economique Europeenne, Europdische Wirtschaftsgemeinschaft (EWG,* now *EG);* European Cultural Convention, *Convention culturelle europeenne; groupe d'etudes,* 'study group' but *Arbeitsgruppe;* 'working party', *commission d'enquete, Arbeitsausschuss.*

International organisations are often known by their acronyms, which may remain English and internationalisms (UNESCO, UNRRA, FAO) or French FIT (International Federation of Translators), but more often switch in various lan-

guages (ILO, *BIT(F), IAO* (G); WHO, *QMS* (F), *WGO* (G); NATO, *OTAN* (F), *NATO(G)).*

Translated brochures, guide-books and tourist material are apt to pullulate with incorrect through-translations: 'highest flourishing', 'programme building', etc., which are evidence of translationese.

Normally, through-translations should be used only when they are already recognised terms.

SHIFTS OR TRANSPOSITIONS

A 'shift' (Catford's term) or 'transposition' (Vinay and Darbelnet) is a translation procedure involving a change in the grammar from SL to TL. One type, the change from singular to plural, e.g. 'furniture'; *des meubles;* 'applause', *des applaudissements;* 'advice', *des conseils;* or in the position of the adjective: *la maison blanche,* 'the white house' is automatic and offers the translator no choice.

A second type of shift is required when an SL grammatical structure does not exist in the TL. Here there are always options. Thus for the neutral adjective as subject, *l'interessant, c'estque; das Interessante ist, daft, l'interessante e eke . . .,* there is a choice of at least: 'What is interesting is that. . .', 'The interesting thing is that . . .', 'It's interesting that . . .', 'The interest of the matter is that . . .'. (But for French and Italian, it may be 'valuable' or 'useful' depending on the various contextual factors.) Again the English gerund ('Working with you is a pleasure') offers many choices. The gerund can be translated by verb-noun *(le travail, die Arbeit),* or a subordinate clause ('when, if, etc. I work with you'), with a recast main clause, or, in some languages, a noun-infinitive (e.g. *das Arbeiten,* which is formal style), or an infinitive.

I think the gerund is the most neglected of all translator's transpositions, e.g., *Wenn Humboldt den Auftrag . . . erhielt, so waren das mehreren Faktoren zu danken* - 'Several factors were responsible for Humboldt's receiving the commission'. Note also the English 'do' auxiliary, 'do come': *komm doch* (or ma/); *viens done.* French has *'venir de'* plus the infinitive: *il vient de lefaire* is usually translated by 'recently' or 'just'. Again, Italian's reflexive infinitives *(per il precisarsi degli effetti negativi,* 'by stating the negative effects', 'when the negative effects are stated'; *il suo espandersi,* 'its expansion', 'the process of its expansion'; *l'esserci imbattuta in un caso,* 'since we have come upon a case', 'the fact that we have come upon a case') offer several choices. German has active or passive participial constructions which are normally translated by adjectival clause or non-finite participial clauses. *Thus Bei jedersich bietenden Gelegenheitmxy* be: 'At every opportunity that occurs' or 'At every available opportunity' or 'Whenever the opportunity occurs' or 'At every opportunity' (taking *sich bieten* as an empty verb). Again, *Im Sinn der von der Regierung verfolgten Ziele* (Wilss, 1982) may be 'In accordance with the aims pursued by the government', 'In accordance with the aims which the government are pursuing' or 'in accordance with the government's aims' - the three translations indicate a different degree of emphasis.

(3) *Ce livre, interessant, m'est venu a ['esprit* - The book, which was (as it was, though it was) interesting, came to my mind'
(4) *L'homme, quifaisait. . .*- 'The man doing . . .

The last point I want to mention about transpositions is that they illustrate a frequent tension between grammar and stress. To take an example, should you translate *Seine Aussage ist schlechthin unzutreffend* by 'His statement is (a) completely false (one)' or There is absolutely no truth in his statement'? My only comment is that too often the word order is changed unnecessarily, and it is sometimes more appropriate to translate with a lexical synonym, retain the word order and forgo the transposition in order to preserve the stress.

Transposition is the only translation procedure concerned with grammar, and most translators make transpositions intuitively. However, it is likely that comparative linguistics research, and analysis of text corpuses and their translations, will uncover a further number of serviceable transpositions for us.

MODULATION

Vinay and Darbelnet coined the term 'modulation' to define 'a variation through a change of viewpoint, of perspective *(eclairage)* and very often of category of thought'. Standard modulations such as *chateau d'eau,* 'water-tower', are recorded in bilingual dictionaries. Free modulations are used by translators 'when the TL rejects literal translation', which, by Vinay and Darbelnet's criteria, means virtually always. Further, modulations are divided into eleven rather random categories, whilst the - in my opinion - only important one, the 'negated contrary' *(sic),* is not discussed.

As I see it, the general concept, since it is a super-ordinate term covering almost everything beyond literal translation, is not useful as it stands. However, the 'negated contrary', which I prefer to call 'positive for double negative' (or 'double negative for positive') is a concrete translation procedure which can be applied in principle to any action (verb) or quality (adjective or adverb):

// n'a pas hesite - 'He acted at once'
// n'est pas Idche - 'He is extremely brave'

You will note that the translations are free, and in theory the double negative is not as forceful as the positive; in fact the force of the double negative depends on the tone of voice, and therefore the appropriateness of this modulation must depend on its formulation and the context.

In the few cases where there is a lexical gap in an opposition (e.g. 'shallow'; *peu profond),* this modulation is virtually mandatory. In all other sentences the procedure is potentially available, but you should only use it when the translation is not natural unless you do so. Thus 'minor' collocated with, say, 'detail' seems to

call for a translation such as *sans importance, unbedeutend,* although *petit, klein,* etc., remain as alternatives. Again, 'it will not seem unlikely that' is perhaps best translated as *il est fort probable que* . . . In other cases, the procedure is merely a 'candidate' for use, e.g. 'He made it plain to him' - *il ne le lui cacha pas, il le luifit comprendre;* 'Men will not always die quietly' (J. M. Keynes) - *Les hommes ne mourront pas toujours sans se plaindre;* 'no mean city' - *cite qui n'est pas sans importance;* 'no mean performer on the violin' - *iljoue superieurement du violon.*

Vinay and Darbelnet's second modulation procedure, 'part for the whole', is rather misleadingly described; it consists of what I call familiar alternatives, viz. *le 14 juillet (fete nationale); l'homme du 18 juin (De Gaulle); la fille ainee de l'Eglise* (France); 'Athens of the North' (Edinburgh).

The other modulation procedures are: (a) abstract for concrete ('sleep in the open', *dormir a la belle etoile);* (b) cause for effect ('You're quite a stranger', *On ne vous voit plus);* (c) one part for another ('from cover to cover', *de la premiere a la derniere page);* (d) reversal of terms *(lebensgefdhrlich, danger de mart; n'appelezpas du has de l'escalier,* 'don't call up the stairs'; *assurance-maladie,* 'health insurance'); (e) active for passive; (f) space for time ('as this in itself (space) presented a difficulty', *'cela presentant dejd* (time) *une difficulte);* (g) intervals and limits; (h) change of symbols.

Of these procedures, 'active for passive' (and vice versa) is a common transposition, mandatory when no passive exists, advisable where, say, a reflexive is normally preferred to a passive, as in the Romance languages. Reversal of terms (Nida's 'conversive' terms) is also a distinct procedure, usually optional for making language sound natural: 'buy/sell', 'lend/borrow', *hauteur d'eaul'deplh* of water'; for English 'loan' there are alternatives in other languages and *creance* translates 'claim' as 'credit' or 'debt' depending on the point of view.

You will note that though I think Vinay's and Darbelnet's categorisation of modulation unconvincing, their abundant translation examples are always stimulating.

RECOGNISED TRANSLATION

You should normally use the official or the generally accepted translation of any institutional term. If appropriate, you can gloss it and, in doing so, indirectly show your disagreement with this official version. Thus *Mitbestimmung* (in management) has to be translated first as 'co-determination'; *Rechtsstaat* as 'constitutional state'. Personally I think 'co-determination' is a poor translation *ofMitbestimmung* though it has the virtue of distinctiveness and brevity. (Compare the plainer but clumsier 'employers' and workers' joint management'.) But it is now too late to change the term to 'workers' participation', and if you did so in any official or serious informative text, you would cause confusion. Similarly, when translating Gay-Lussac's *Volumengesetz der Case* it is no good giving it your own title or even a brief explanation; nothing but the accepted term ('law of combining volumes') will do.

The third type of shift is the one where literal translation is grammatically possible but may not accord with natural usage in the TL. Here Vinay and Darbelnet's pioneering book and a host of successors give their preferred translations, but often fail to list alternatives, which may be more suitable in other contexts or may merely be a matter of taste. (Grammar, being more flexible and general than lexis, can normally be more freely handled.)

Thus, for SL verb, TL adverb: *Notre commerce avec l'etranger n'a cesse de s'amdiorer,* 'Our foreign trade has improved steadily (continuously)', 'Our foreign trade has shown continuous improvement'; *// ne tardera pas a rentrer,* 'He will come back soon', 'He'll be back (return) in a moment (shortly)'; *La situation reste critique,* 'The situation is still critical', The situation remains critical'.

In other cases Vinay and Darbelnet, sometimes rather arbitrarily, offer one out of many possible translations; there is nothing wrong with this, but they should have stated the fact. The translator is always concerned with questions of currency and probability, and there is a great difference between *Des son lever,* 'as soon as he gets up', where *lever* shows up an English lexical gap and therefore the translation has a high degree of probability, and *Des qu'on essaie d'etre arbitraire, on est tout de suite aux prises avec des contradictions,* 'Any attempt to be arbitrary at once involves one in inconsistencies', where ten translators might produce ten different versions, and the semi-literal translation: 'As soon as one tries to be arbitrary, one is immediately faced with contradictions' ought, at first sight, to be the most probable. But Vinay and Darbelnet's prejudice against literal translation (admirably discussed in Wilss, 1982) has become notorious and has had a baneful influence on translation teaching if not translation. Incidentally, the last example contains several transpositions in Vinay and Darbelnet's version:

(1) SL verb, TL noun *(essaie,* 'attempt')
(2) SL conjunction, TL indefinite adjective *(des que,* 'any')
(3) SL clause, TL noun group *(des qu'on essaie,* 'any attempt')
(4) SL verb group, TL verb *(est aux prises,* 'involves')
(5) SL noun group, TL noun *(des contradictions,* 'inconsistencies')
(6) SL complex sentence, TL simple sentence (etc!)

However, the fact that it is not possible to strictly standardise transpositions in the way that Vinay and Darbelnet do, since so many overlap and convert to lexis (what Catford calls 'level-shifts' e.g., *apres sa mart,* 'after she had died'), in no way detracts from their usefulness, and you should become sensitised to their possibilities.

Further, there are a number of standard transpositions from Romance languages to English which are worth noting even though they all have alternative translations:

(1) SL adjective plus adjectival noun, TL adverb plus adjective: *d'une importance exceptionnelle,* 'exceptionally large'
(2) SL prepositional phrase, TL preposition: *au terme de,* 'after' (cf. *dans le cadre de, au niveau de, a ['exception de, au depart de)*

(3) SL adverbial phrase, TL adverb: *d'une maniere bourrue,* 'gruffly'
(4) SL noun plus adjective of substance, TL noun plus noun: *la cellule nerveuse,* 'nerve cell'
(5) SL verb of motion, with *en* and present participle of description, TL verb of description plus preposition (Vinay and Darbelnet's 'criss-cross' transposition): *Ilgagna la fmetre en rampant,* 'He crawled to the window'
(6) SL verb, TL empty verb plus verb-noun: *// rit,* 'he gave a laugh'
(7) SL noun plus (empty) past participle or adjectival clause (etc.) plus noun, TL noun plus preposition plus noun (the 'house on the hill' construction): *Le complot ourdi centre lui,* 'the plot against him'; *la tour qui se dressait sur la colline,* 'the tower on the hill'
(8) SL participial clause (active and passive), TL adverbial clause or (occasionally) group, as in the following scheme:

SL participial clause (active) *L 'unite franf aise renaissante, l'opinion pesera de nouveau*	TL adverbial clause (group) 'As French unity is reviving (with the rebirth of French unity) public opinion will carry weight again'
SL participial clause (active) *Le moment arrive je serai pret*	TL adverbial clause (or group) 'When the time comes (at the right time) I'll be ready'

The fourth type of transposition is the replacement of a virtual lexical gap by a grammatical structure, e.g. *apres sa sortie,* 'after he'd gone out'; *il le cloua au pilori,* 'he pilloried him'; *ilatteint le total,* 'it totals'; 'he pioneered this drug', *il a ete l'un des pionniers de ce medicament.*

Certain transpositions appear to go beyond linguistic differences and can be regarded as general options available for stylistic consideration. Thus a complex sentence can normally be converted to a co-ordinate sentence, or to two simple sentences: *Si lui est aimable, safemme est arrogante* - 'He is (may be) very pleasant, but his wife is arrogant' - 'He is pleasant; his wife, however, is arrogant'. This also works the other way round, although some would say that English, influenced by the King James Bible (Hebrew), prefers simple or co-ordinate to complex sentences.

Again many languages appear to be capricious in converting active verbs to animate nouns, thus: 'He is a heavy drinker' - *// boit sec; La tdche d'un executeur fidele d'instructions regues* - 'The task of someone (one) who faithfully carries out the instructions they (he) have (has) received' (note the attempt to de-sex language); *Une equipe de preleveurs* - 'A staff team to take (blood) samples'.

A group of typical transpositions centre on a Romance-language subject:

(1) *M. Tesniere, grammarien, m'a aide* 'M. Tesniere (who was) a grammarian, helped me'
(2) *Unefoisparti, M. Tesniere . . .*'once (when) he had left, M. Tesniere . . .'

TRANSLATION LABEL

This is a provisional translation, usually of a new instituti.""ial term, which should be made in inverted commas, which can later be discreetly withdrawn. It could be done through literal translation, thus: 'heritage language', *Erbschaftssprache, langue d'heritage.*

COMPENSATION

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.

COMPONENTIAL ANALYSIS (see Chapter 11)

This is the splitting up of a lexical unit into its sense components, often one-to-two, -three or -four translations.

REDUCTION AND EXPANSION

These are rather imprecise translation procedures, which you practise intuitively in some cases, *ad hoc* in others. However, for each there is at least one shift which you may like to bear in mind, particularly in poorly written texts:

(1) SL adjective of substance plus general noun, TL noun: *atteintes inflammatoires et infectieuses,* 'inflammations and infections'; *science linguistique* (etc.), 'linguistics'.
(2) For expansion, a not uncommon shift, often neglected, is SL adjective, English TL adverb plus past participle, or present participle plus object: *cheveux egaux,* 'evenly cut hair'; *belebend,* 'life-giving'.

PARAPHRASE

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.

OTHER PROCEDURES

Vinay and Darbelnet also give:

(1) *Equivalence,* an unfortunately named term implying approximate equivalence, accounting for the same situation in different terms. Judging from Vinay and

Darbelnet's examples, they are simply referring to notices, familiar alternatives, phrases and idioms - in other words, different ways of rendering the cliches and standard aspects of language, e.g. 'The story so far', *Resume des chapitres pric&denu.*
(2) *Adaptation:* use of a recognised equivalent between two situations. This is a matter of cultural equivalence, such as 'Dear Sir' translated as *Monsieur,* 'Yours ever' as *Amities.*

Both the above illuminate what sometimes happens in the process of translating, but they are not usable procedures.

As I see it, there are about fourteen procedures within a certain range of probability which are useful to the translator.

COUPLETS

Couplets, triplets, 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. You can describe them as two or more bites at one cherry.

Quadruplets are only used for metalingual words: thus, if you translate the sentence: 'The nominal-ing clause, a participial clause, occurs in the subject position', apart from a more or less literal translation of 'nominal-ing clause', you might also: (a) transfer it; (b) explain, in an adjectival clause, that the present participle is used as a kind of gerund in English; (c) produce a translation label; (d) give an example, with TL literal and functional translations!

You will note my reluctance to list 'paraphrase' as a translation procedure, since the word is often used to describe free translation. If it is used in the sense of 'the minimal recasting of an ambiguous or obscure sentence, in order to clarify it', I accept it.

NOTES, ADDITIONS, GLOSSES

Lastly, here are some suggestions about 'Notes' (when and when not to use them) or supplying additional information in a translation.

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. In expressive texts, such information can normally only be given outside the version, although brief 'concessions' for minor cultural details can be made to the reader, e.g. perhaps by translating Hemingway's 'at Handley's' by *dans le bar Handley, in der Handley Bar,* etc. In vocative texts, TL information tends to replace rather than supplement SL information. Thus if you translate 'you can pay for ceramic tiles

under a convenient credit purchase scheme' the latter term may be 'translated' by the more precise 'long-term payment facility'.

Additional information in the translation may take various forms:

(1) Within the text

(a) As an alternative to the translated word: e.g., *la gabelle* becomes 'the *gabelle,* or salt-tax'.
(b) As an adjectival clause: e.g., *la taille* becomes '*la taille,* which was the old levy raised in feudal times from the civilian population'.
(c) As a noun in apposition: e.g., *les traites* becomes 'the *traites,* customs dues
(d) As a participial group: e.g., *l'octroi* becomes '*l'octroi,* taxes imposed on food stuffs and wine entering the town'.
(e) In brackets, often for a literal translation of a transferred word: e.g. *das Kombinat* becomes 'the *kombinat* (a "combine" or "trust")'.
(f) In parentheses, the longest form of addition: e.g., *aides* becomes '*aides* - these are excise dues on such things as drinks, tobacco, iron, precious metals and leather - were imposed in the eighteenth century'.
(g) Classifier: e.g., *Speyer,* 'the city of Speyer, in West Germany'.

Round brackets should include material that is part of the translation. Use square brackets to make corrections of material or moral fact where appropriate within the text.

Where possible, the additional information should be inserted within the text, since this does not interrupt the reader's flow of attention - translators tend to neglect this method too often. However, its disadvantage is that it blurs the distinction between the text and the translator's contribution, and it cannot be used for lengthy additions.

(2) Notes at bottom of page.
(3) Notes at end of chapter.
(4) Notes or glossary at end of book.

The remaining methods (2-4) are placed in order of preference, but notes at the bottom of the page become a nuisance when they are too lengthy and numerous; notes at the back of the book should be referenced with the book page numbers at the top - too often I find myself reading a note belonging to the wrong chapter. Notes at the end of the chapter are often irritating if the chapters are long since they take too long to find.

Normally, any information you find in a reference book should not be used to replace any statement or stretch of the text (unless the text does not correspond to the facts) but only to supplement the text, where you think the readers are likely to find it inadequate, incomplete, or obscure. Thus I think it misguided to translate say *La drepanocytose s'individualise par une anomalie part.culiere de l'hemoglobine* by 'Sickle-cell disease is distinguished by the fact that one amino-acid in the bent chain of the haemoglobin is out of place'. The emphasis of the text-sentence on 'particular abnormality' is lost, and the new information, accurate as it is, is unneces-

sary and is given later in the SL text. Certainly encyclopaedia articles often give information that reads like a paraphrase of the technical text that is being translated, but the corresponding key-terms, not whole sentences, should be 'lifted' from them. Similarly, when you consult an expert, be careful not to let him, with a professional flourish, rewrite the whole text for you, even if he produces a better text. His explanations and interpretations also have to be at least related to, if not (literally?) subjected to, a close translation of your text.

If you are translating an important book, you should not hesitate to write a preface and notes to discuss the usage and meanings of the author's terms, particularly where you sacrificed accuracy for economy in the translation, or where there is ambiguity in the text. In the case of a scholarly work, there is no reason why the reader should not be aware of the translator's informed assistance both in the work and the comment. The artistic illusion of your non-existence is unnecessary.

Nuramaeda (2019)

Paradigma: Jurnal Kajian Budaya Vol. 9 No. 1 (2019): 83–99

TERJEMAHAN BERANOTASI KOMIK *PSYCHIATRIC TALES* KARYA DARRYL CUNNINGHAM KE DALAM BAHASA INDONESIA

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DOI: 10.17510/paradigma.v9i1.256

ABSTRACT

This thesis is an annotated translation consisting of a translation and translator's arguments for choosing the equivalents of a number of translation units which are deemed to cause translation problems. The source text of this study is a comic book entitled Psychiatric Tales. The researcher used all contents of the comic book as research corpus. The translation methods applied in this study are communicative and semantic methods. In order to solve translation problems, the researcher applied several translation procedures. The annotation data were found to be related to several psychiatric nursing terms, metaphors, idioms, and onomatopoeias. This study shows that most of the translation units had to be translated using the communicative method even though the source text is a creative text. Moreover, the translator has taken account of the visual elements of the comic book and made use of informal language register. In conclusion, the translation of a comic book that contains psychiatric nursing terms and concepts requires particular attention because of the creative and informative nature of the text.

KEYWORDS

Translation; Annotated Translation; Translation Method; Translation Procedure; Comic.

ABSTRAK

Tesis ini berbentuk terjemahan beranotasi yang terdiri atas terjemahan dan pertanggungjawaban penerjemah atas pemilihan padanan dari unsur teks sumber yang menimbulkan masalah penerjemahan. Teks sumber penelitian ini adalah komik *Psychiatric Tales*. Peneliti ini menggunakan seluruh isi komik itu sebagai korpus data. Penerjemahan menggunakan metode komunikatif dan semantis. Guna memecahkan masalah penerjemahan, peneliti ini menerapkan sejumlah prosedur penerjemahan. Data anotasi berkaitan dengan istilah keperawatan jiwa, metafora, idiom, dan onomatope. Penelitian ini memperlihatkan bahwa penerjemahan lebih sering menggunakan metode komunikatif meskipun teks sumbernya berjenis kreatif. Selain itu, penerjemahan telah mempertimbangkan elemen visual yang khas komik dan ragam bahasa tak resmi. Dapat

Penerjemahan teks komik sering dilakukan di Indonesia, tetapi tidak demikian dengan penelitian mengenai terjemahan komik. Padahal, komik tidak dapat dianggap hanya sebagai teks sastra atau teks informatif karena memiliki masalah tersendiri dalam penerjemahannya. Dalam penelitian ini, dalam penerjemahan komik *Psychiatric Tales* masalah yang timbul di antaranya adalah penerjemahan istilah, unsur budaya TSu dan TSa, dan keberadaan elemen verbal serta visual komik yang mengurangi keleluasaan penerjemah dalam menggunakan padanan kata atau frasa.

Dalam menerjemahkan komik *Psychiatric Tales*, peneliti ini yang sekaligus penerjemah akan menghasilkan terjemahan yang sesuai dengan kemampuan pembaca TSa yang awam di bidang keperawatan jiwa. Namun, mengingat TSu bersifat informatif, penerjemah ini juga harus berusaha mempertahankan unsur yang berkaitan dengan bidang kesehatan mental. Selain itu, penerjemah ini juga mempertimbangkan ekspresi komikus agar paparan dan perasaan komikus tersampaikan dengan baik. Dengan demikian, pertanyaan penelitian penelitian ini dapat dirumuskan sebagai berikut:

1. Metode penerjemahan apakah yang paling tepat untuk menerjemahkan komik autobiografi yang mengandungi istilah keperawatan jiwa?
2. Prosedur penerjemahan apakah yang paling sering digunakan untuk menerjemahkan komik autobiografi yang mengandungi istilah keperawatan jiwa?
3. Apa pengaruh elemen verbal dan visual komik pada penerjemahan beberapa unsur budaya dan istilah keperawatan jiwa?

Berdasarkan masalah penelitian di atas, sasaran penelitian ini adalah sebagai berikut.

1. Menemukan metode penerjemahan yang tepat untuk menerjemahkan komik autobiografi yang mengandungi istilah keperawatan jiwa.
2. Menemukan prosedur yang dapat digunakan untuk menerjemahkan komik autobiografi yang mengandungi istilah keperawatan jiwa.
3. Menjelaskan pengaruh elemen verbal dan visual komik pada penerjemahan beberapa unsur budaya dan istilah keperawatan jiwa.

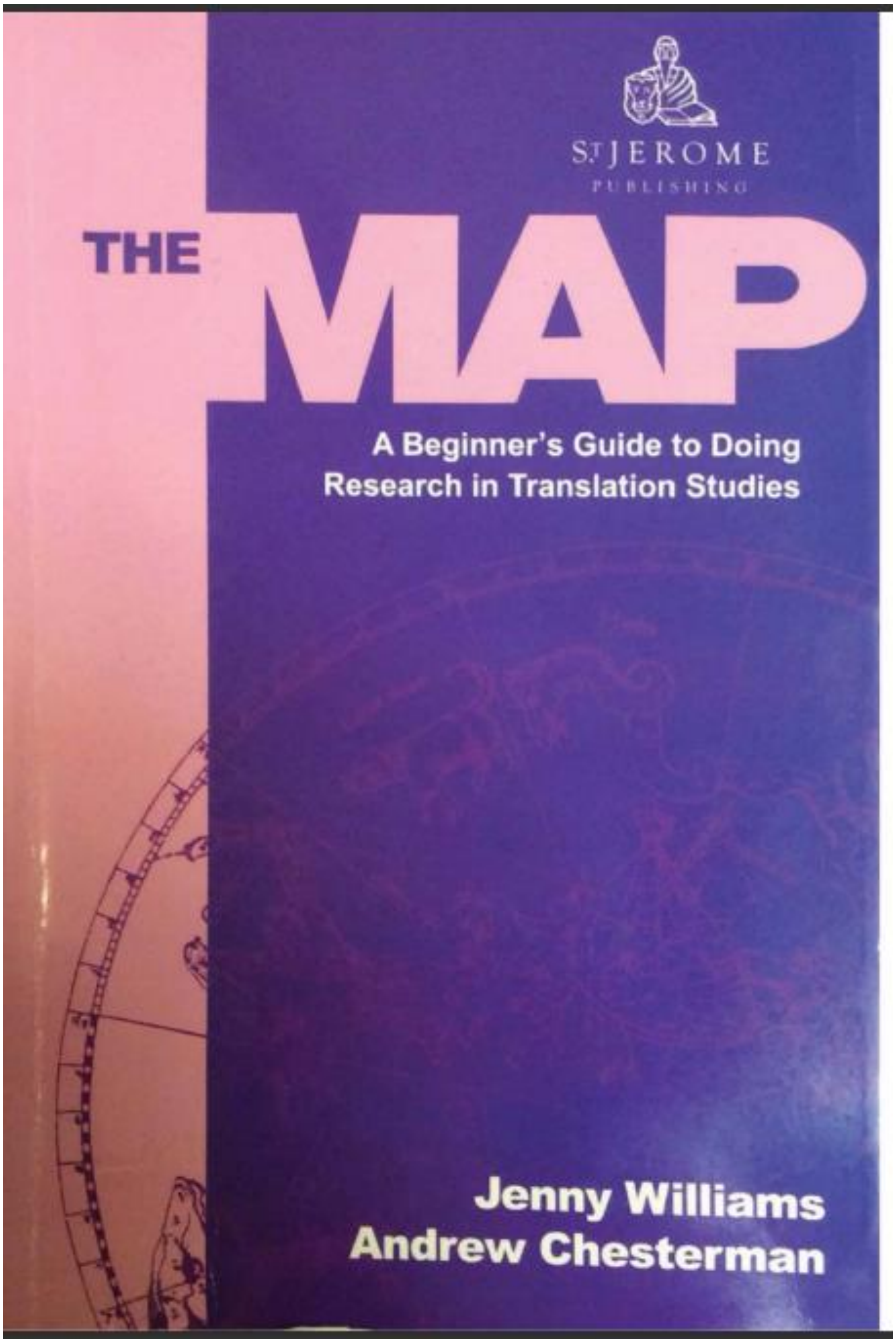
Tinjauan Teoretis

Newmark (1988, 5) berpendapat bahwa penerjemahan adalah "kegiatan pengalihan makna sebuah teks ke dalam BSa sebagaimana yang dimaksudkan oleh penulis TSu". Dengan demikian, TSa harus mengungkapkan makna pesan yang sama dengan TSu. Penjelasan "sebagaimana yang dimaksudkan oleh penulis TSu" memperjelas bahwa yang dimaksudkan bukanlah sekadar makna, melainkan makna pesan yang terkandung di dalam suatu teks, yang dimaksudkan oleh penulis teks itu.

Penelitian ini adalah sebuah terjemahan beranotasi dari bahasa Inggris ke bahasa Indonesia. Menurut Williams dan Chesterman (2002, 7), "Terjemahan beranotasi adalah sebuah bentuk penelitian introspektif dan retrospektif ketika seseorang menerjemahkan sebuah teks dan, pada saat yang sama, menulis komentar tentang proses penerjemahannya." Secara teknis, setelah menerjemahkan sebuah teks, penerjemah memberi catatan berupa anotasi mengenai solusi bagi masalah yang dia temukan selama proses penerjemahan. Anotasi terjemahan mencakupi uraian tentang kata, frasa, dan kalimat dalam teks sumber (TSu) yang menimbulkan masalah penerjemahan.

Federico Zanettin (2005) berpendapat bahwa penerjemah komik tidak hanya berfokus pada elemen tekstual, tetapi juga memperhatikan elemen visual, seperti panel, jenis huruf, warna, ruang kosong antara satu

Williams & Chesterman (2002) p. 7



of use. (For references to research on explicitation, see e.g. the entry for it in Shuttleworth and Cowie 1997.) In all these cases, your aim would be to discover patterns of correspondence between the texts. In other words, you would be interested in possible regularities of the translator's behaviour, and maybe also in the general principles that seem to determine how certain things get translated under certain conditions. (See Leuven-Zwart 1989 and 1990 for a methodology for translation analysis.)

Comparison of Translations and Non-translated Texts

This kind of analysis compares translations into a given language with similar texts originally written in that language. Traditionally in Translation Studies scholars have referred to these as *parallel texts*; with the advent of corpus-based Translation Studies these original-language texts are now sometimes called *comparable texts*. The idea here is to examine the way in which translations tend to differ from other texts in the target language, the way they often turn out to be not quite natural. (This might, or might not, be a good thing – depending on the aim and type of the translation in question.) This kind of research is quantitative, and usually deals with relative differences of distribution of particular textual features. For some examples, see several of the papers in Olohan (2000) and the special issue of *Meta* 43(4) (1998).

All the above research areas involve forms of contrastive text analysis and contrastive stylistics. They thus depend implicitly on some kind of contrastive theory. (See Chesterman 1998 for the relation between the theories and methodologies of contrastive analysis and Translation Studies.)

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A *translation with commentary* (or *annotated translation*) is a form of introspective and retrospective research where you yourself translate a text and, at the same time, write a commentary on your own translation process. This commentary will include some discussion of the translation assignment, an analysis of aspects of the source text, and a reasoned justification of the kinds of solutions you arrived at for particular kinds of translation problems. One value of such research lies in the contribution that increased self-awareness them both as he sees accasion; and taking only some general hints from the original, to run division on the groundwork, as he pleases.Translation technique, according to Newmark (1988), can be described as follows; Naturalization; this procedure succeeds transference and adapts the SL word first to the normal pronounciation, then to the normal morphology (word – forms) of the TL. Cultural Equivalent; this is an approximate translation where a source language culture word is translated by a target language cultural word. The main purpose of the procedure is to support or supplement another translation procedure in a couplet. Funtional equivalent; this is 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 source language word; and sometimes adds a particular. This procedure, which is a cultural compenential analysis, is the most accurate way translating i.e deculturalising a cultural word. This procedure occupies the middle, sometimes the universal, are between the SL language or culture and the TL language or culture. If practiced one by one, it is an under translation. Descriptive equivalent; description sometimes has to be weighed against function. Description and function are essential elements in explanation and therefore in translation. Shift or Transposition; is a translation procedure involving a change in the grammar from SL to TL. One type, the change from singular to plural, or in the position of the adjective. A second type of shift required when an SL grammatical structure does not exist in the TL. Here there are always options. The gerund can be translated by verb noun, or sub ordinate clause, with a recast main clause, or in some language, a noun infinitive, or an infinitive. The third type of shift is one where literal translation is grammatically possible but may not in accord with natural usage in the TL. Note, additions, glosses; there is a rule about when and when not to use notes or supplying additional information in a illustration. 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 way ward use the words), and is dependent on the requirement of his, as opposed to the original, readership. In expressive text, such information can normally only given outside the version, although brief 'concessions' for minor cultural detail can be made to the reader. (pp. 45 – 93).

Definition of Terms

Hornby (1987) defined terms as words used to express an idea, especially specialized concept. But in his newer dictionary, he stated that terms is a word or phrase used of the name of something, especially one connected with a particular type of language; technical/ legal/ scientific term (p.891). and Hornby (2000) term is word or combined of word which accurately express the meaning of concept, process, situation, or specific characteristic in certain field (p.1340). specific term is the term which is used and/ or its meaning is limited in the specific field.

Annotation

An annotation is a note that is made while reading any form of text. This may be as simple as underlining or highlighting passages. Annotated bibliographies give people a source that is useful to an author in constructing a paper or argument. Creating these comments, usually a few sentences long, establishes a summary for and expresses the relevance of each source prior to writing. The term also has a special meaning in a number of other fields.Text annotation is the practice and the result of adding a note to a text, which may include highlights or underlining, comments, footnotes, tags, and links. Text annotations can include notes written for a reader's private purposes, as well as shared annotations written for the purposes of collaborative writing and editing, commentary, or social reading and sharing. In some fields, text annotation is comparable to metadata insofar as it is added post hoc and provides information about a text without fundamentally altering that original text. Text annotations are sometimes referred to as marginalia, though some reserve this term specifically for hand-written notes made in the

Newmark (1988(

NOTES, ADDITIONS, GLOSSES

Lastly, here are some suggestions about 'Notes' (when and when not to use them) or supplying additional information in a translation.

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Hoed (2006)

(5) Catatan Kaki

Penerjemah memberikan keterangan dalam bentuk catatan kaki untuk memperjelas makna kata terjemahan yang dimaksud karena tanpa penjelasan

tambahan itu kata terjemahan diperkirakan tidak akan dipahami secara baik oleh pembaca. Hal ini dilakukan apabila catatan itu panjang sehingga kalau ditempatkan dalam teks akan mengganggu pembacaan. Ini dapat kita lihat pada contoh berikut ini.

Nurgiyantoro (2018) pp. 11-12

1. Novel dan Cerita Pendek

Novel (Inggris: *novel*) dan cerita pendek (disingkat: cerpen; Inggris: *short story*) merupakan dua bentuk karya sastra yang sekaligus disebut fiksi. Bahkan, dalam perkembangannya yang kemudian, novel dianggap bersinonim dengan fiksi. Dengan demikian, pengertian fiksi seperti dikemukakan di atas, juga berlaku untuk novel. Sebutan novel dalam bahasa Inggris—dan inilah yang kemudian masuk ke Indonesia—berasal dari bahasa Italia *novella* (yang dalam bahasa Jerman: *novelle*). Secara harfiah *novella* berarti 'sebuah barang baru

[3] Pembedaan itu tampaknya kini juga kabur sebab sering dilakukan penyaduran dari bentuk yang satu ke bentuk yang lain. Misalnya, banyak teks prosa naratif disadur menjadi teks drama untuk ditampilkan dalam bentuk drama, seperti pernah banyak dilakukan dalam "pentas" sandiwara radio yang popular pada tahun 1980-an. Selain itu, banyak juga karya fiksi yang disadur menjadi skenario film dan kemudian difilmkan, misalnya novel *Sitti Nurbaya, Sengsara Membawa Nikmat, Ayat-ayat Cinta*, dan *Laskar Pelangi*. Namun, apa pun bentuknya terlihat bahwa karya-karya itu mengandung unsur cerita rekaan.

yang kecil', dan kemudian diartikan sebagai 'cerita pendek dalam bentuk prosa' (Abrams, 1999:190). Dewasa ini istilah *novella* dan *novelle* mengandung pengertian yang sama dengan istilah Indonesia 'novelet' (Inggris *novelette*), yang berarti sebuah karya prosa fiksi yang panjangnya cukupan, tidak terlalu panjang, namun juga tidak terlalu pendek.

Tarigan (2011) p. 167

1. Apa yang Disebut Novel?

Kata *novel* berasal dari kata Latin *novellus* yang diturunkan pula dari kata *novies* yang berarti "baru". Dikatakan *baru* karma bila dibandingkan dengan jenis-jenis sastra lainnya seperti puisi, drama, dan dan lain-lain, maka jenis novel ini muncul kemudian. Menurut Robert Liddell "novel Inggris yang pertama sekali lahir adalah *Famela* pada tahun 1740." (1965 : 17).

Dalam *The American College Dictionary* dapat kita jumpai keterangan bahwa "*novel* adalah suatu cerita prosa yang fiktif dalam panjang yang tertentu, yang melukiskan para tokoh, gerak serta adegan kehidupan nyata yang representatif dalam suatu alur atau suatu keadaan yang agak kacau atau kusut." (1960 : 830).

Dalam *The Advanced Learner's Dictionary of Current English* dapat pula kita peroleh keterangan yang mengatakan bahwa "*novel* adalah suatu cerita dengan suatu alur, cukup pan-jang mengisi satu buku atau lebih, yang menggarap kehidupan pria dan wanita yang bersifat imajinatif." (1960 : 853).

Virginia Wolf mengatakan bahwa "sebuah roman atau novel ialah terutama sekali sebuah eksplorasi atau suatu kronik penghidupan; merenungkan dan melukiskan dalam bentuk tertentu, pengaruh, ikatan, hasil, kehancuran, atau tercapainya gerak-gerik manusia." (Lubis, 1960 : '3310). .

Menurut H.E. Batos "sebuah roman, pelaku-pelaku mulai dengan waktu muda, mereka menjadi tua, mereka bergerak dari sebuah adegan ke sebuah adegan yang lain, dari suatu tempat ke tempat yang lain ." (Lubis, 1960 : 30).

Dalam *Ensiklopedia Indonesia* terdapat keterangan yang mengatakan bahwa: "*Roman*, dulu artinya: buku yang ditulis dalam "bahasa Romana," yakni bahasa sehari-hari misalnya di Perancis Kuno (Gallia), sebaliknya dari bahasa Latin, yakni bahasa Sarjana yang tidak dipahami oleh rakyat. Tak lama kemudian artinya berubah jadi cerita, hikayat atau kisah tentang pengalaman kaum ksatria.

....

Nurgiyantoro (2018)

daripada cerpen. Hal inilah, yang menurut Stanton, merupakan perbedaan terpenting antara novel dengan cerpen.

Membaca sebuah novel, untuk sebagian (besar) orang hanya ingin menikmati cerita yang disuguhkan. Mereka hanya akan mendapat kesan secara umum dan samar tentang plot dan bagian cerita tertentu yang menarik. Membaca novel yang (kelewat) panjang yang baru dapat diselesaikan setelah berkali-kali baca, dan setiap kali baca hanya selesai beberapa episode, akan memaksa kita untuk senantiasa mengingat kembali cerita yang telah dibaca sebelumnya. Pemahaman secara keseluruhan sebuah cerita novel, dengan demikian, seperti terputus-putus, dengan cara mengumpulkan sedikit demi sedikit per episode. Apalagi, sering hubungan antarepisode tidak segera dapat dikenali, walau secara teoretis tiap episode haruslah tetap mencerminkan tema dan logika cerita, sehingga boleh dikatakan bahwa hal itu bersifat mengikat adanya sifat saling keterkaitan antarepisode (perlu dicatat pula: menafsirkan tema sebuah novel pun bukan merupakan pekerjaan mudah).

Unsur Pembangun Novel-Cerpen. Unsur-unsur pembangun sebuah novel, seperti, plot, tema, penokohan, dan latar secara umum dapat dikatakan lebih rinci dan kompleks daripada unsur-unsur cerpen. Hal yang dimaksud dikemukakan pada pembicaraan berikut.

Plot. Plot cerpen pada umumnya tunggal, hanya terdiri atas satu urutan peristiwa yang diikuti sampai cerita berakhir (bukan selesai, sebab banyak cerpen, juga novel, yang tidak berisi penyelesaian yang jelas, penyelesaian diserahkan kepada interpretasi pembaca). Urutan peristiwa dapat dimulai dari mana saja. Misalnya, dari konflik yang telah meningkat, tidak harus bermula dari tahap perkenalan (para) tokoh atau latar. Kalaupun ada unsur perkenalan tokoh dan latar, biasanya tidak berkepanjangan. Karena cerpen berplot tunggal, konflik yang dibangun dan klimaks yang akan diperoleh pun, biasanya, tunggal pula.

Novel, di pihak lain, karena ada ketidakterikatan pada panjang cerita yang memberi kebebasan kepada pengarang, umumnya memiliki lebih dari satu plot: terdiri atas lebih dari satu plot utama atau satu plot utama dan sub-subplot. Plot utama berisi konflik utama yang

Chapter III

Punch (1998) p. 29

knowledge. Positivism is commonly associated with quantitative methods, and, as noted in Chapter 1, much of the development in qualitative methods has been associated with the wide-ranging critique of positivism.[7]

Content refers both to the overall area for research, and to the topic within that area. In setting up the research, the topic may be broken down into general and specific research questions, as shown in Chapters 3 and 4, and together these describe the content of the research. The word 'substantive' is often used to describe the content, and to contrast content with method. Substantive refers to the substance of the research, and is a synonym for content.

Method is used here as a general term, to include design, data collection and data analysis. Data collection and data analysis come together as the empirical procedures for the research. Design is discussed in both Chapter 5 (quantitative) and Chapter 8 (qualitative). 'Methodological' is sometimes used as the adjective derived from method.[8] The terms 'substantive' and 'methodological' are often used in contradistinction to each other, to describe different main parts of a research study. Substantive refers to its content, methodological to its method. However, the noun 'methodology' is more problematic. Technically, it refers to the study of method(s), the overall analysis of how research proceeds, and that is how it is used in this book. It is often used more loosely, as in the phrase 'the research methodology of this study'. In such a case, 'research method(s)' would be a more accurate term.

The central terms 'quantitative' and 'qualitative' are called here *approaches* to research. As noted, paradigm is sometimes used in this way, as is tradition, but approach is preferred here, to describe the configuration of assumptions, ideas and techniques that characterize quantitative research on the one hand, and qualitative research on the other. They are distinctive approaches, but they also have similarities and overlaps, and can be brought together in various ways. This point is taken up in Chapter 11.

The simplified definitions of quantitative and qualitative research given earlier can now be broadened. Chapter 1 described quantitative research as empirical research where the data are numerical, and qualitative research as empirical research where the data are not numerical. These definitions focus on data, and this is the heart of the matter, but they can now be expanded to include research questions and methods as well. Quantitative research, therefore, uses numerical data, and, typically, structured and predetermined research questions, conceptual frameworks and designs. Qualitative research not only uses non-numerical and unstructured data, but also, typically, has research questions and methods which are more general at the start, and become more focused as the study progresses. However qualitative research is harder to characterize with these sorts of descriptions than is quantitative research, since it is more variable. It may come from a range of positions along the continuum shown in Figure 2.2.

Maxweill (2013) p. 2

A good design, one in which the components work harmoniously together, promotes efficient and successful functioning; a flawed design leads to poor operation or failure.

However, most works dealing with *research* design use a different conception of design: "a plan or protocol for carrying out or accomplishing something (esp. a scientific experiment)" (Design, 1984, p. 343). They present "design" either as a menu of standard types of designs from which you need to choose (typical of experimental research), or as a prescribed series of stages or tasks in planning or conducting a study. Although some versions of the latter view of design are circular and recursive (e.g., Marshall & Rossman, 1999, pp. 26–27), all are essentially linear in the sense of being a one-directional *sequence* of steps from problem formulation to conclusions or theory, though this sequence may be repeated. Such models usually have a prescribed starting point and goal and a specified order for performing the intermediate tasks.

Neither typological nor sequential models of design are a good fit for qualitative research, because they attempt to establish in advance the essential steps or features of the study. (See Maxwell & Loomis, 2002, for a more detailed critique of these approaches.) In qualitative research, any component of the design may need to be reconsidered or modified during the study in response to new developments or to changes in some other component. In this, qualitative research is more like sciences such as paleontology than it is like experimental psychology. The paleontologist Neil Shubin (2008) described his fieldwork as follows:

> The paradoxical relationship between planning and chance is best described by General Dwight D. Eisenhower's famous remark about warfare: "In preparing for battle, I have found that planning is essential, but plans are worthless." This captures field paleontology in a nutshell. We make all kinds of plans to get to promising field sites. Once we're there, the entire field plan may be thrown out the window. Facts on the ground change our best-laid plans. (p. 4)

This description also characterizes qualitative research, in which designs are flexible rather than fixed (Robson, 2011), and inductive rather than following a strict sequence or derived from an initial decision. In a qualitative study, "research design should be a reflexive process operating through every stage of a project" (Hammersley & Atkinson, 1995, p. 24). The activities of collecting and analyzing data, developing and modifying theory, elaborating or refocusing the research questions, and identifying and addressing validity threats are usually all going on more or less simultaneously, each influencing all of the others. This process isn't adequately represented by a choice from a prior menu or by a linear model, even one that allows multiple cycles, because in qualitative research, there isn't an unvarying order in which the different tasks or components must be arranged, nor a linear relationship among the components of a design.

Typological or linear approaches to design provide a model *for* conducting the research—a prescriptive guide that arranges the tasks involved in planning or conducting a study in what is seen as an optimal order. In contrast, the model in this book is a model *of* as well as *for* research. It is intended to help you understand the *actual* design of your study, as well as to plan this study and carry it out. An essential feature of this

Nunan (1992)

observable characteristics of human behaviour. These days, however, such research is generally considered inadequate, and the focus of attention is much more on the cognitive processes underlying human performance and ability. It is widely accepted that if we want to understand what people do, we need to know what they think. Researchers often go to considerable lengths to derive insights into the mental processes underlying observable behaviour, and in this chapter, we shall look at the introspective techniques which are designed to help them do this.

Introspection is the process of observing and reflecting on one's thoughts, feelings, motives, reasoning processes, and mental states with a view to determining the ways in which these processes and states determine our behaviour. The tradition of using introspective methods has come from cognitive psychology, where it has aroused considerable controversy. In fact, many psychologists assume that verbal reports have nothing at all to do with causal cognitive processes. Its use in research into language learning is more recent, although it is certain to arouse a similar amount of controversy as it becomes more widely used. Particularly contentious is the assumption made by researchers that the verbal reports obtained through the introspection carried out by their subjects accurately reflects the underlying cognitive processes giving rise to behaviour. In other words, there might be a discontinuity between what the subjects believed they were doing and what they were actually doing.

In this chapter, I shall use the term *introspection* to cover techniques in which data collection is coterminous with the mental events being investigated. I shall also use it to cover research contexts in which the data are col-

lected retrospectively, that is, some time after the mental events themselves have taken place. The amount of time which elapses between the mental event and the reporting of that event may distort what is actually reported, and one needs to be aware of this when actually using one of these techniques. (In one sense, all the techniques reported here are retrospective in that there will always be a gap, however slight, between the event and the report.) In this chapter I shall consider the following questions:

- What do researchers mean by introspection and retrospection?
- What techniques are there for obtaining introspective and retrospective data?
- Which introspective research tools are particularly appropriate for inves-

Creswell (2014) p. 190

time in the natural setting gathering information. The collection procedures in qualitative research involve four basic types and their strengths and limitations, as shown in Table 9.2.

- A **qualitative observation** is when the researcher takes field notes on the behavior and activities of individuals at the research site. In these field notes, the researcher records, in an unstructured or semistructured way (using some prior questions that the inquirer wants to know), activities at the research site. Qualitative observers may also engage in roles varying from a nonparticipant to a complete participant. Typically these observations are open-ended in that the researchers ask general questions of the participants allowing the participants to freely provide their views.
- In **qualitative interviews**, the researcher conducts face-to-face interviews with participants, telephone interviews, or engages in focus group interviews with six to eight interviewees in each group. These interviews involve unstructured and generally open-ended questions that are few in number and intended to elicit views and opinions from the participants.
- During the process of research, the investigator may collect **qualitative documents**. These may be public documents (e.g., newspapers, minutes of meetings, official reports) or private documents (e.g., personal journals and diaries, letters, e-mails).
- A final category of qualitative data consists of **qualitative audio and visual materials**. This data may take the form of photographs, art objects, videotapes, website main pages, e-mails, text messages, social media text, or any forms of sound. Include creative data collection procedures that fall under the category of visual ethnography (Pink, 2001) and which might include living stories, metaphorical visual narratives, and digital archives (Clandinin, 2007).
- In a discussion about data collection forms, be specific about the types and include arguments concerning the strengths and weaknesses of each type, as discussed in Table 9.2.

● Include data collection types that go beyond typical observations and interviews. These unusual forms create reader interest in a proposal and can capture useful information that observations and interviews may miss. For example, examine the compendium of types of data in Table 9.3 that can be used, to stretch the imagination about possibilities, such as gathering sounds or tastes, or using cherished items to elicit comments during an interview.

Williams & Chesterman (2002) p. 7

of use. (For references to research on explicitation, see e.g. the entry for it in Shuttleworth and Cowie 1997.) In all these cases, your aim would be to discover patterns of correspondence between the texts. In other words, you would be interested in possible regularities of the translator's behaviour, and maybe also in the general principles that seem to determine how certain things get translated under certain conditions. (See Leuven-Zwart 1989 and 1990 for a methodology for translation analysis.)

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negatives in the Englsih source text cancel each other

Data 83

SOURCE TEXT	PAGE	TARGET TEXT
Why not pick up your pen and write. It need not be original. It need not be correct grammar__English or Hindi or Marathi. What you think you want to say to your son can be "copied" from any where. **Also, you can get letters written to your son from the expert__about things that you want to say but cannot because you don't have the right words at your command.**	37	Mengapa tidak mengambil pulpen Anda dan menulis. Tidak perlu asli. Tidak perlu tata bahasa yang baik__bahasa Inggris, atau Hindi atau Marathi. Apa yang Anda pikir Anda ingin katakan kepada putra Anda dapat di "contoh" dari mana saja. **Juga, Anda berhasil minta seorang ahli menulis surat pada putra Anda__tentang hal yang Anda ingin katakan tetapi tidak dapat karena Anda tidak mempunyai kata yang tepat untuk mengutarakannya..**

This sentence consists of two clauses. According to Murphy (2013). "The verb get which is followed by past participle means that we arrange for somebody else to do something for us" (p.90). That is why the researcher translated the firs clause **Also, you can get letters written to your son from the expert** into **Juga, Anda berhasil minta seorang ahli menulis surat pada putra Anda**. In the second clause, there is a prepositional phrase namely **... at your command.** Accordint to the dictionary, the maning of **... at your command is ...tersedia pada Anda**. But it does not fit in the context, that is why it was translated into **mengutarakannya.** Therefore, the researcher translated the clause **about things that you want to say but cannot because you don't have the right words at your command** into **tentang hal yang Anda ingin katakan tetapi tidak dapat karena Anda tidak mempunyai kata yang tepat untuk mengutarakannya.** This translation is in line with Duff's principle of translation point (a), meaning (2011, p.10).

Research Method

This annotated translation research covers an introspective and retrospective research. In a course material, Ratna Sayekti Rusli (2006) stated that: An introspective research is a study looking into one's own thought and feelings, solving the encountered problems of various items forming grammatical, lexical, stylistic as well as cultural features by asking one-self:

1. During the process of translation, in which part has the researcher faced the difficulties?
2. Do the difficulties belong to the syntactic, semantic, pragmatic or stylistic features?
3. What is the best translation for these items in line with the context?
4. Why has the researcher translated as such?

Retrospective research is a study investigating the mental processes through the researcher's original memory immediately after she has translated by reflecting on these following question:

1. Which translation strategies has the researcher used during the process of translation?
2. Which theories of translation has the researcher used to solve the problem encountered?
3. Which language rules has the researcher used in rendering the source text?
4. Is the result of translation in line with the cultural context of source and target audiences?
5. Has the result of translation fulfilled the purpose of the client?

This research belongs to the all of Text Analysis and Translation Annotated. Williams and Chesterman (2002) stated that: "A translation with a commentary (or annotated translation) is a form of introspective and retrospective research where you yourself translate a text and, at the same time, write a commentary on your own translation process" (p.7). The source of data of this research is a book *Simple Ways To Make Your Family Happy* Written by Arora Divya, Batra Vijay, and Batra Promod (2002), published by Golden Books Centre SDN. BHD.

Result of the Research

The result of data analysis will be synthesized as follow: from the 83 collected data

11 are in the form of the words, 30 phrases, 7 idioms, 12 clauses, and 23 sentences. Among the entire data that have been collected, 25 of them were most crucial to the researcher/translator. This 25 data which were analyzed and annotated consists of five words, eight phrases, five idioms, three clauses, and four sentences.

CONCLUSION

The problem in this research cannot be determined beforehand as the researcher/translator has found the problems during the process of translation. The researcher solved these problems by using the relevant theories of translation of translation and the theories of English and Indonesian languages. The finding of this research indicate that in translating this book the difficulties covered almost all components of grammatical features. The difficulties were overcome by referring to the relevant translation strategies, theories of translation and theories of languages.

Recommendation

The researcher realized that by translating fifteen thousand words in this research, the result of this research was very weak, so the researcher highly recommends that other researchers who would like to conduct annotated translation research translate the entire book. Consequently more difficulties can be analyzed and annotated. Furthermore it is also suggested to translate from Indonesian source text into English.

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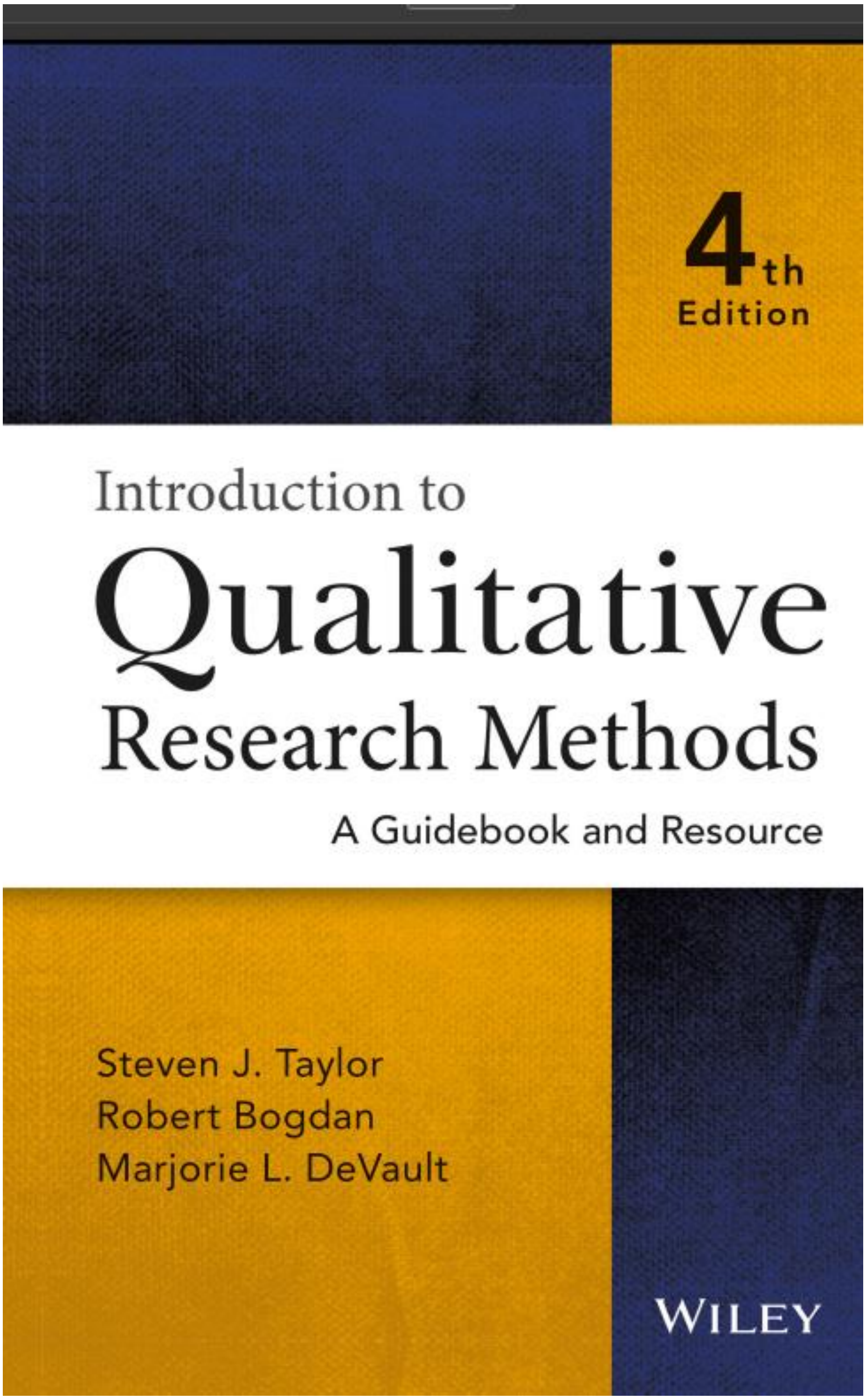
Taylor et al. (2015) p. 155



Taylor's study of World War II conscientious objectors, or COs, started when a colleague showed him a monograph titled *Out of Sight, Out of Mind* edited by Wright (1947). The monograph contained graphic accounts of institutional abuse and neglect and was published by a group named the National Mental Health Foundation. Although Taylor had studied the history of state institutions for people with psychiatric and intellectual disabilities in America and written about public exposés of these institutions, he was only vaguely familiar with exposés of state mental hospitals and training schools in the 1940s. He had never heard of the National Mental Health Foundation, even though *Out of Sight, Out of Mind* listed a series of prominent national sponsors and supporters, including Eleanor Roosevelt, wife of deceased President FDR; Walter Reuther, labor leader; and Henry Luce, founder of *Time* magazine. The monograph only mentioned in passing that the accounts had been written by COs. Taylor was intrigued that he and colleagues knowledgeable about the history of institutions were unfamiliar with or only vaguely aware of this history.

Historical researchers distinguish between primary and secondary sources. Primary sources are documents or artifacts created during the time under study and can include reports, letters, photos, newsletters, diaries, and similar materials. Secondary sources are secondhand accounts by people attempting to analyze and interpret an activity or event. Some sociologists and others write historical accounts based solely on secondary sources, but primary sources are generally considered essential for sound historical research.

Taylor first searched for secondary sources on World War II COs. He found several books that described the Civilian Public Service, which was established to oversee nonmilitary service conducted by COs who were conscientiously opposed to participation in the military based on religious training and beliefs. Although these books had little to say about COs assigned to state institutions, they helped Taylor understand the religious backgrounds of the COs and the organizations that worked hard to convince the government to permit religious objectors to perform alternative service. Just as important, these secondary sources cited primary sources and listed repositories of archival materials on the World War II COs. Archival researchers can use the same snowball technique employed by participant observers and interviewers: study documents to identify other potentially fruitful sources. One document leads to others, which lead to others, which lead to others. Through this process, Taylor identified two other books that focused on specific aspects of the work of COs at state institutions.

Three major historical peace churches—the Society of Friends (Quakers), the Mennonite Church, and the Church of the Brethren—were the driving forces behind the establishment of the Civilian Public Service and sponsored and paid the living expenses of over 12,000 COs representing over

Sugiyono (2013) pp. 270-277

Jadi uji keabsahan data dalam penelitian kualitatif meliputi uji, *credibility* (valídityas interbal), *transferability* (validitas eksternal), *dependability* (reliabilitas), dan *confirmability* (obyektivitas).

1. Uji Kredibilitas

Bermacam-macam cara pengujian kredibilitas data ditunjukkan pada gambar 14.2. Berdasarkan gambar tersebut terlihat bahwa uji kredibilitas data atau kepercayaan terhadap data hasil penelitian kualitatif antara lain dilakukan dengan perpanjangan pengamatan, peningkatkan ketekunan dalam penelitian, triangulasi, diskusi dengan teman sejawat, analisis kasus negatif, dan *membercheck*.

Gambar 14.1 Uji Kredibilitas data dalam penelitian kualitatif

a. Perpanjangan pengamatan

Mengapa dengan perpanjangan pengamatan akan dapat meningkatkan kepercayaan/kredibilitas data? Dengan perpanjangan pengamatan berarti peneliti kembali ke lapangan, melakukan pengamatan, wawancara lagi dengan sumber data yang pernah ditemui maupun yang baru. Dengan

f. Mengadakan Membercheck

Membercheck adalah, proses pengecekan data yang diperoleh peneliti kepada pemberi data. Tujuan *membercheck* adalah untuk mengetahui seberapa jauh data yang diperoleh sesuai dengan apa yang diberikan oleh pemberi data. Apabila data yang ditemukan disepakati oleh para pemberi data berarti datanya data tersebut valid, sehingga semakin kredibel/ dipercaya, tetapi apabila data yang ditemukan peneliti dengan berbagai penafsirannya tidak disepakati oleh pemberi data, maka peneliti perlu melakukan diskusi dengan pemberi data, dan apabila perbedaannya tajam, maka peneliti harus merubah temuannya, dan harus menyesuaikan dengan apa yang diberikan oleh pemberi data. Jadi tujuan *membercheck* adalah agar informasi yang diperoleh dan akan digunakan dalam penulisan laporan sesuai dengan apa yang dimaksud sumber data atau informan.

Pelaksanaan *membercheck* dapat dilakukan setelah satu periode pengumpulan data selesai, atau setelah mendapat suatu temuan, atau kesimpulan. Caranya dapat dilakukan secara individual, dengan cara peneliti datang ke pemberi data, atau melalui forum diskusi kelompok. Dalam diskusi kelompok peneliti menyampaikan temuan kepada sekelompok pemberi data. Dalam diskusi kelompok tersebut, mungkin ada data yang disepakati, ditambah, dikurangi atau ditolak oleh pemberi data. Setelah data disepakati bersama, maka para pemberi data diminta untuk menandatangani, supaya lebih otentik. Selain itu juga sebagai bukti bahwa peneliti telah melakukan *membercheck*.

2. Pengujian *Transferability*

Seperti telah dikemukakan bahwa, *transferability* ini merupakan validitas eksternal dalam penelitian kuantitatif. Validitas eksternal menunjukkan derajad ketepatan atau dapat diterapkannya hasil penelitian ke populasi di mana sampel tersebut diambil.

Nilai transfer ini berkenaan dengan pertanyaan, hingga mana hasil penelitian dapat diterapkan atau digunakan dalam situasi lain. Bagi peneliti naturalistik, nilai transfer bergantung pada pemakai, hingga manakala hasil penelitian tersebut dapat digunakan dalam konteks dan situasi sosial lain. Peneliti sendiri tidak menjamin "validitas eksternal" ini.

Oleh karena itu, supaya orang lain dapat memahami hasil penelitian kualitatif sehingga ada kemungkinan untuk menerapkan hasil penelitian tersebut, maka peneliti dalam membuat laporannya harus memberikan uraian yang rinci, jelas, sistematis, dan dapat dipercaya. Dengan demikian maka pembaca menjadi jelas atas hasil penelitian tersebut, sehingga dapat memutuskan dapat atau tidaknya untuk mengaplikasikan hasil penelitian tersebut di tempat lain.

Bila pembaca laporan penelitian memperoleh gambaran yang sedemikian jelasnya, "semacam apa" suatu hasil penelitian dapat diberlakukan (transferability), maka laporan tersebut memenuhi standar transferabilitas (Sanafiah Faisal, 1990)

3. Pengujian Depenability

Dalam penelitian kuantitatif, depenability disebut reliabilitas. Suatu penelitian yang reliabel adalah apabila orang lain dapat mengulangi/ mereplikasi proses penelitian tersebut. Dalam penelitian kualitatif, uji depenability dilakukan dengan melakukan audit terhadap keseluruhan proses penelitian. Sering terjadi peneliti tidak melakukan proses penelitian ke lapangan, tetapi bisa memberikan data. Peneliti seperti ini perlu diuji depenabilitynya. Kalau proses penelitian tidak dilakukan tetapi datanya ada, maka penelitian tersebut tidak reliabel atau dependable. Untuk itu pengujian depenability dilakukan dengan cara melakukan audit terhadap keseluruhan proses penelitian. Caranya dilakukan oleh auditor yang independen, atau pembimbing untuk mengaudit keseluruhan aktivitas peneliti dalam melakukan penelitian. Bagaimana peneliti mulai menentukan masalah/fokus, memasuki lapangan, menentukan sumber data, melakukan analisis data, melakukan uji keabsahan data, sampai membuat kesimpulan harus dapat ditunjukkan oleh peneliti. Jika peneliti tak mempunyai dan tak dapat menunjukkan "jejak aktivitas lapangannya", maka depenabilitas penelitiannya patut diragukan (Sanafiah Faisal 1990).

4. Pengujian Konfirmability

Pengujian konfirmability dalam penelitian kuantitatif disebut dengan uji obyektivitas penelitian. Penelitian dikatakan obyektif bila hasil penelitian telah disepakati banyak orang. Dalam penelitian kualitatif, uji konfirmability mirip dengan uji dependability, sehingga pengujiannya dapat dilakukan secara bersamaan. Menguji konfirmability berarti menguji hasil penelitian, dikaitkan dengan proses yang dilakukan. Bila hasil penelitian merupakan fungsi dari proses penelitian yang dilakukan, maka penelitian tersebut telah memenuhi standar konfirmability. Dalam penelitian, jangan sampai proses tidak ada, tetapi hasilnya ada.